

01

case study 1: opera australia 2005

PROJECT DETAILS

Design and imaging of subscription and seasonal marketing materials.

CLIENT: Opera Australia

GRAPHIC DESIGNERS: dna creative

ORIGINAL OPERA SCRIPT: FNL

In response to a branding review in early 2004, dna creative was engaged to work on a major redesign of subscription and marketing materials for Opera Australia's 2005 season.

This entailed working with new branding elements (the Opera script, above, and the official OA logo, not shown) that had been developed by others, and altering their relationships within the design mix, along with a completely fresh approach to imaging and typography, to provide a confident branding solution for the 2005 subscription year.

Shown above are covers of seasonal brochures for Sydney and Melbourne, inspired by a new production of Prokofiev's zany opera 'The Love for Three Oranges', for which a special illustration (opposite) was developed.

dna creative is currently working with the company and other consultants to develop branding and design solutions for its 50th anniversary in 2006.



02 case study 2: the h²o show

PROJECT DETAILS
 Event identity and exhibition graphic design
 including signage, information panels, brochures
 and marketing collateral.
CLIENT: Sydney Water
VENUE: Powerhouse Museum, Sydney
GRAPHIC DESIGNERS: dna creative
EXHIBITION DESIGNERS:
 Freeman Ryan Design
PROJECT MANAGER: Tony Wragg
GRAPHICS PRODUCTION: Signwave Newtown

Opposite: dna creative created the event name
 and identity for the exhibition.
 Above: implementations included information
 brochures, signage and exhibition panels.

The H2O Show was a free interactive
 exhibition at Sydney's Powerhouse
 Museum, an initiative of Sydney
 Water, a government owned company
 providing water and sewerage services
 to over 5 million customers in the
 Sydney region.

The focus of the extensive exhibition
 was water saving, and it covered many
 aspects of water including geophysics,
 architecture, urban design, new
 technologies, and the impact of human
 behaviour on our environment.
 Working closely with the Sydney
 Water team and many external
 consultants, dna creative came up with
 the name and logo (opposite) for the
 exhibition, and designed all graphic
 components of the displays, as well as
 signage, printed brochures and other
 marketing materials.

The design challenge involved creating
 a unique event branding, and at the
 same time incorporating and
 enhancing Sydney Water's own
 branding, and ensuring that there was
 a strong synergy between the two.

text+

musik

tanz

klang

performance



case study 3: arts australia berlin

PROJECT DETAILS

Design of a visual identity and publications for 'Arts Australia Berlin', a two-year festival of Australian culture staged in the German capital in 2002 and 2003.

CLIENT: Australia Council for the Arts

MARKETING CONSULTANT/WRITER:
Judith James Consultancy

GRAPHIC DESIGNERS: dna creative

PRINTERS: Burwood Press (Australia),
HP Druck (Germany)

IMAGES: courtesy individual artists,
performing companies, image libraries.

arts
australia
berlin03

A figure of indistinct gender floating in water becomes a metaphor for creative Australia, the island continent, in the German capital. Evocative of many aspects of our cultural life – 'girthness', the subconscious, suburban swimming pools, a pan-oceanic consciousness – the watery green image complements a colour palette drawn from the characteristic desert ochres of the country's 'red heart.'

ArtsAustralia Berlin was a two-year initiative by the Australia Council in partnership with the Department of Foreign Affairs and Trade, aimed at lifting the perception of contemporary Australian creativity across the main artforms - performance, visual arts, literature and film.

The final range of printed materials was extensive, encompassing presentation folders, programs, exhibition guides, information sheets, stationery and in-house templates.



Ticketek is Australia’s largest ticketing company, operating nationally and providing a range of specialised ticketing, web and software services for venues, performing companies, promoters, sporting and special events.

We were briefed to design a flexible modular system to accommodate customised presentations to prospective and existing clients, using both printed and electronic media.

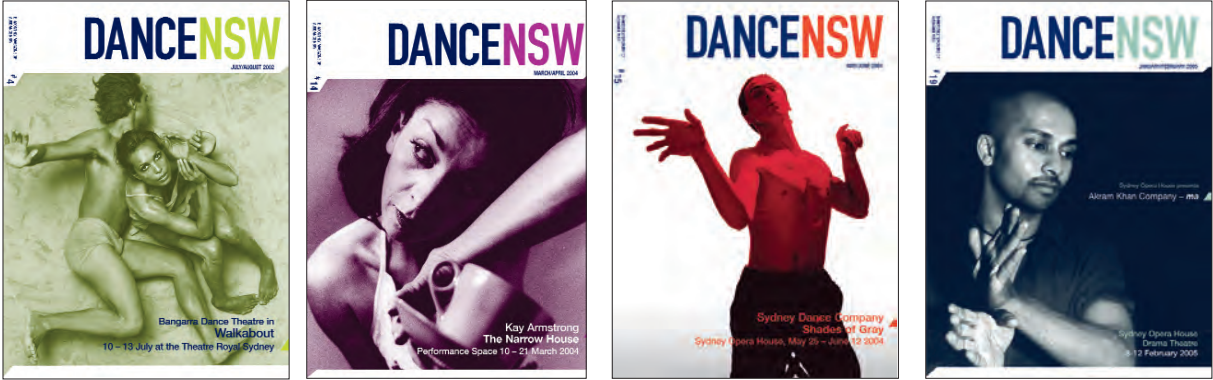
The task was to work with and enhance the existing Ticketek branding, to develop a new body of evocative imagery (eg, left), and importantly to create easy-to-use templates that could be adapted in-house by non designers.

Powerpoint screens (above), and vibrantly coloured section dividers (below) sit within transparent polypropylene binders, along with redesigned text pages.

The work is an example of an evolutionary approach to branding, and allows the company to dramatically raise the standard of materials generated in-house, and to phase in the changes gradually.

PROJECT DETAILS
Design of corporate presentation and credentials templates.
CLIENT: Ticketek
GRAPHIC DESIGNERS: dna creative
WRITER/EDITOR: Judith James





05

case study 5: dance nsw

PROJECT DETAILS
Design of publications and templates.
CLIENT: Ausdance NSW
GRAPHIC DESIGNERS: dna creative
PHOTOGRAPHY: courtesy Ausdance,
performing companies and individual artists.

Opposite: key image developed for the 2004 Australian Dance awards.
Top: a range of covers for Ausdance's bi-monthly newsletter
Right: the Metro Moves dance guide

Ausdance NSW briefed us to change the perception of the organisation from a dusty, invisible government body, to a relevant, contemporary organisation actively providing a conduit for the needs of the dance industry. All on a shoestring budget, of course. The main vehicle for the now well-established look is a bimonthly newsletter, DANCE NSW, which has succeeded in generating renewed interest, advertising revenue and increased membership for the organisation. It was completely redesigned into a new format, printed in 2 colours, with covers featuring strong and dynamic photography.

Springing from the success of the newsletter, we have designed another successful Ausdance publication, METRO MOVES, in partnership with the City of Sydney, which appears 2 or 3 times a year, and acts as a mini-guide to performances from the many dance companies that perform in Sydney.





06

case study 6: sydney festival

PROJECT DETAILS
Festival designers 2002-2005, in association with Stephen Goddard.
CLIENT: Sydney Festival
GRAPHIC DESIGNERS: dna creative
PRINT CONSULTANT: Gerry North
GRAPHICS PRODUCTION: Look Digital
PHOTOGRAPHY: dna creative

Opposite: the principal expression of each year's festival identity is a large format brochure, printed on high-quality newsprint and distributed as a newspaper insert and as a stand-alone publication. Shown here are the brochures from 2002 – 2004.

Top left: the festival identity is implemented across a wide range of media, including suburban Adshells.

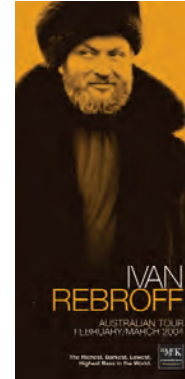
Top centre and right: in addition to annual festival identities, longer-lasting corporate materials were also designed.

Sydney Festival is now Australia's largest annual arts festival, taking place each January and approaching (in 2006) its 30th anniversary.

When Brett Sheehy was appointed Festival Director in 2001, he wanted the graphic design values to reflect a change in emphasis for the festival – to be perceived as more accessible, somewhat younger, more celebratory and 'for everyone'. He also wanted to abandon the concept of using a different key colour each year in favour of an approach that emphasised the spectrum of colour.

Print values were also reviewed, with the main program brochure (left) being produced on newsprint stock for the first time.

The festival identities developed for each year, variations on a colour spectrum theme, took a very different form, but were evolutionary in approach. Marketing implementation encompassed print, outdoor, transit and press.



case study 7: andrew mckinnon presentations

PROJECT DETAILS

Design of corporate identity, publications, show identities and diverse marketing materials

CLIENT: Andrew McKinnon Presentations

GRAPHIC DESIGNERS: dna creative

PHOTOGRAPHY: courtesy Stephen Berkoff, Andrew McKinnon, performers.

Opposite: the compelling master image for the 2005 'Shakespeare's Villains' national tour by British theatre legend Stephen Berkoff.

Right: venue signage and DL brochure application for the Berkoff tour.



Andrew McKinnon is one of the longest established independent presenters of fine theatre and music in Australia, promoting a diverse range of offerings each year in most Australian cities.

dna creative was briefed in 2001 to create a new corporate identity for the organisation (see page 31), as well as developing new design guidelines that could be applied to individual tours, allowing a high degree of individuality, while being strongly branded with the AMcK look and feel.

Shown above are a range of the many designs we have done, all of which feature strong and iconic photography combined with characteristically classic typography, incrementally building a perception of both individuality and quality for the AMcK brand. Designs are implemented across brochures, venue signage and press advertising in the mainland capitals, with New Zealand campaigns also sometimes required.



case study 8: sam mendes' cabaret

PROJECT DETAILS

Design of a show identity, key templates and style guide for IMG's Australian production of 'Cabaret', directed by Sam Mendes.

CLIENT: International Management Group (IMG)

GRAPHIC DESIGNERS: dna creative

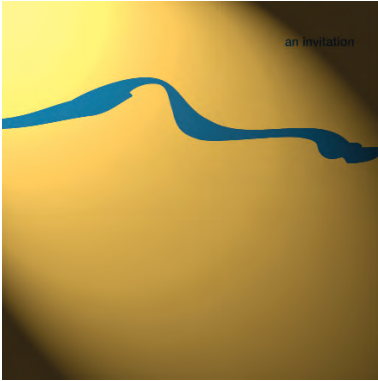
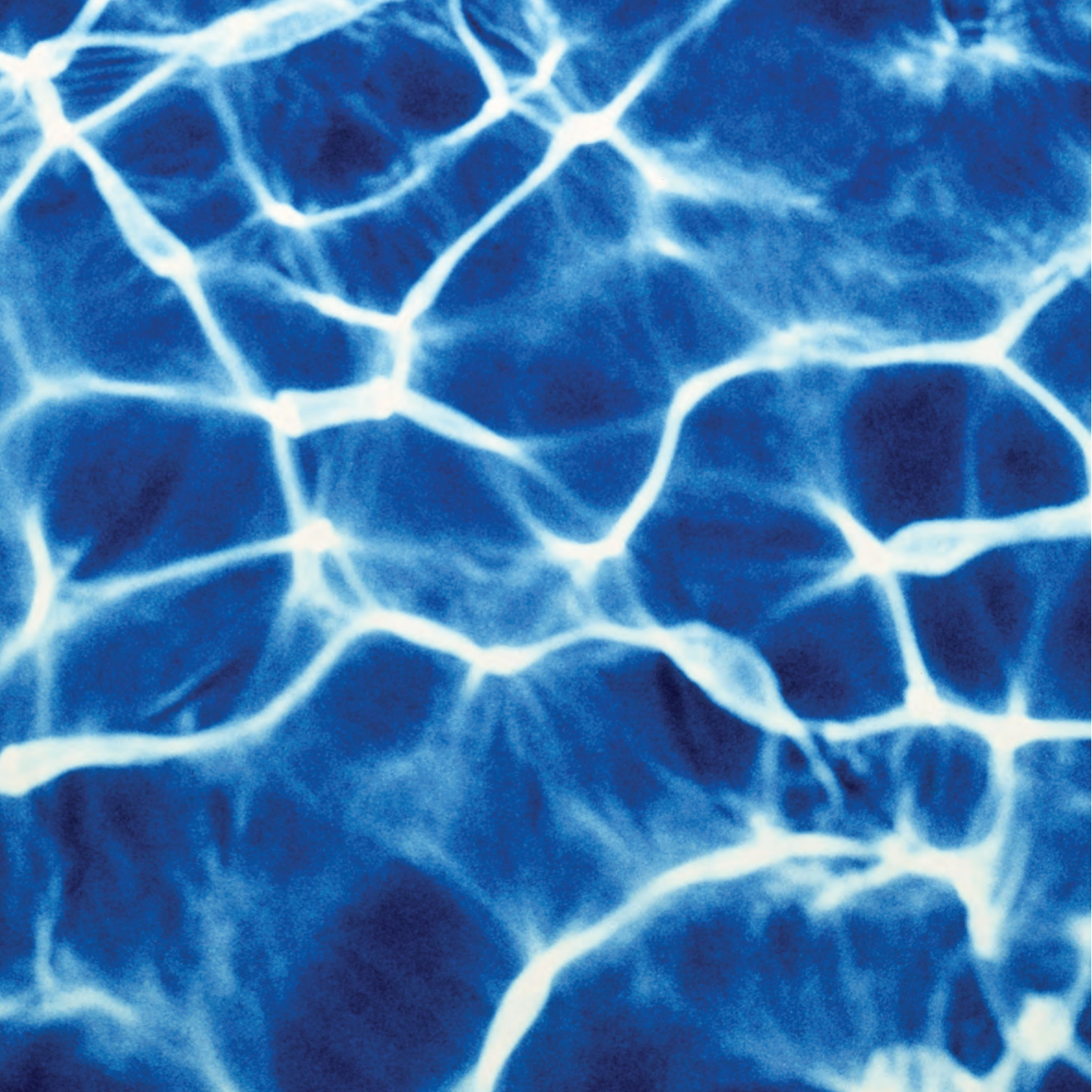
Opposite: master show identity for IMG's Australian tour of Sam Mendes' Cabaret.

Above: frames from the original storyboard for the Cabaret website.

International Management Group (IMG)'s production of 'Cabaret' was directed by Oscar winning ('American Beauty') Sam Mendes – a punky, contemporary interpretation of the piece which had received rave reviews in New York. IMG wanted an appropriate visual identity for their Sydney and Melbourne seasons. The design approach needed to evoke the famous Bob Fosse film, while signalling that this was a brand new and challenging production.

dna creative developed a powerful show identity inspired by urban graffiti, featuring a black background torn away to reveal a livid red wall, with the name of the show spelled out in distressed and deliberately mismatched typography. dna provided key templates and a style guide, and the identity was implemented in-house by IMG in a massive marketing campaign encompassing street banners, posters, venue signage and TV, radio and press advertising.

We also designed the appearance of the Cabaret website, once again implemented by others. Although the site is no longer online, some of the original storyboards are shown above.



09

case study 9: australia day nsw

PROJECT DETAILS
Design of annual event branding for NSW's Australia Day celebrations, and implementation across special events, print and outdoor applications.
CLIENT: NSW Premier's Department, Office of Protocol and Special Events (OPSE)
GRAPHIC DESIGNERS: dna creative
EVENT DESIGNERS: David E Grant Events
PRINTING: Burwood Press



Australia Day needs no explanation, except to say that there is a national (Federal) Australian Day Committee, and that each state and territory organises events at local level, which in NSW is done by the Office of Protocol and Special Events (OPSE) within the Premier's Department.

dna creative has worked with the team at OPSE since 2000, creating each year a themed event identity, usually inspired by important international or national issues, such as the International Year of Fresh Water (2003) for which the key image (opposite) was an almost abstract evocation of sparkling water, applied to many materials including programs (left) at the prestigious Australia Day Lunch.

Past materials have focussed on themes of the Australian Environment (2002, top left), the anniversary of the abolition of slavery (2004, top centre) and a delicate shell motif for the Indigenous Woggan-ma-gule dawn ceremony (top right).



10

case study 10: gay games 2002

PROJECT DETAILS

Design of event branding, international style guide, publications, website, posters, venue livery and marketing campaign. Art direction of photography.

CLIENT: Sydney 2002 Gay Games VI

GRAPHIC DESIGNERS: dna creative

PHOTOGRAPHY: Paul Freeman

Opposite: detail one of Paul Freeman's heroic images featuring members of the women's swimming team.

Right: Paul Freeman's photography was featured in a set of posters. Thank you to all the volunteer models.

Above: the generic event branding applied to street banners and (right) program covers.



The Gay Games, like the Olympics, is held every four years and Sydney was the host city in 2002. The design challenge was to create an event identity robust enough to remain relevant over a lengthy lead-up period, retaining popular support locally and internationally. dna creative started work in early 2001, developing a comprehensive style guide, brochures and information materials, and a redesigned website.

In early 2002, photographer Paul Freeman was commissioned to shoot a new body of photography to represent the Games, with a brief to create a series of engaging and heroic images, working with 'ordinary' people, not professional models. The resulting black and white photography was printed in warm quad tones, and rolled out as an A2 poster series (below), and as full-page advertisements in local and international publications.

In the immediate lead-up to the Games, large-scale imagery and generic event branding was applied to extensive city and venue dressing.



11

case study 11: musica viva australia

Between 1996 and 2002 dna creative worked closely with a succession of marketing heads and two different general managers at Musica Viva, evolving the visual identity of Australia's oldest and largest fine music presenter from a somewhat old-fashioned and stuffy one, to the fresh and contemporary-looking organisation that we know today.

Imaging of chamber music is always problematic, and over the years we developed a series of elegant visual metaphors for the music experience, such as the droplet of water (opposite) that became the hero image of the 2001 'pure music' subscriptions campaign. Exquisite close-ups of natural elements evoked the performance styles or repertoire of different ensembles, and were combined with crisp and contemporary graphic layouts and slightly irreverent copy for direct mail leaflets (below), programs, venue signage, advertising and website pages. An identity review in 2001 also resulted in a redesign by dna creative of the Musica Viva logo (see page 31).

PROJECT DETAILS

Branding, seasonal marketing identities and design of marketing campaigns - 1996, 1999-2002.

CLIENT: Musica Viva Australia

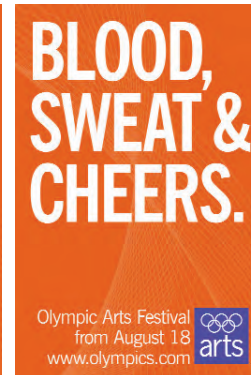
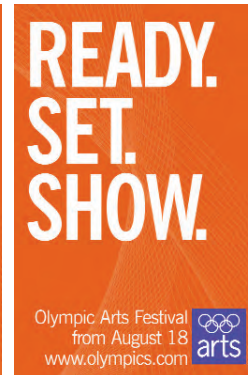
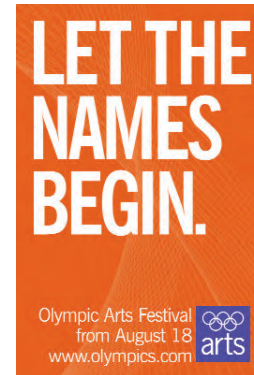
GRAPHIC DESIGNERS: dna creative

PRINTING: Playbill

PHOTOGRAPHY: Above left Peter Brew-Bevan; Above centre Ray Clarke. Other images courtesy Musica Viva, performers, stock libraries.



GREAT SEATS AVAILABLE. (HONESTLY)



12 case study 12: olympic arts festival

PROJECT DETAILS

Design and implementation of a marketing campaign for the Olympic Arts Festival involving city dressing and outdoor branding; print collateral; a national advertising campaign across print, televisual and outdoor media; venue signage and dressing.

CLIENT: Sydney Organising Committee for the Olympic Games (SOCOG)

GRAPHIC DESIGNERS: dna creative

ORIGINAL OAF IDENTITY DESIGN: Emery Frost (previously Emery Vincent Design)

BANNER AND GRAPHICS PRODUCTION: Cody Outdoor, Signwave Newtown

PHOTOGRAPHY: dna creative

Opposite: detail from JC Decaux (illuminated bus shelter panel) teaser campaign which made irreverent reference to the ticketing scandals that had plagued Olympic sporting events.

Above: more of the outdoor teaser campaign.

Dance, opera, music, theatre, exhibitions, film, special events. Six weeks, over 100 events. Twelve months of lead up. A campaign including television, radio, cinema, magazines, press, outdoor, transit, direct mail, online, city dressing, venue signage, printed collateral – a truly massive undertaking.

Flogging the arts while the entire world was doing a song and dance about sport was no mean feat. This was a campaign that needed to streak through the streets and homes of a city caught in Olympic fever. And it did, cutting through an overcrowded marketplace to deliver a message that was as endearing as it was effective.

Outdoors, our task was to make the streets of Sydney come alive – using every flagpole from Circular Quay to Centennial Park, billboard supersites in the city and on the freeways, on buses and in railway stations, 400 bus shelter sites in the CBD and an equal number in the suburbs, signage at all arts venues from theatres to galleries,



including all sites at the Sydney Opera House.

There were several distinct phases to the campaign, which needed to sustain interest over a lengthy period, and become more exciting and urgent as the Olympics loomed, and then sustain interest during the six-week festival itself, the final two weeks of which coincided with the Games of the 27th Olympiad.

Below are examples of the fairly low-key but distinctive print campaign used to keep the Festival in the public eye many months out, while the outdoor

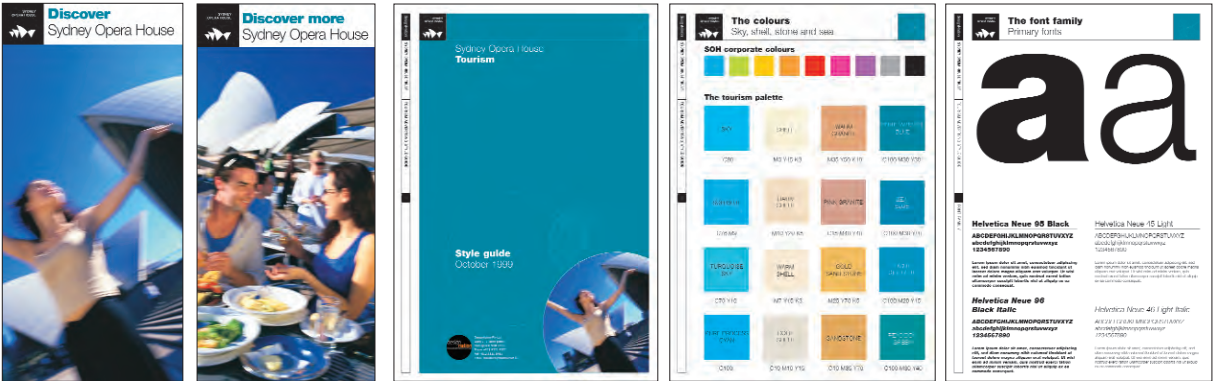
teaser campaign featured on the preceding pages hit the streets two weeks before the festival opened.

The final phase of the campaign (above), simultaneous with the launch of the festival, again made extensive use of outdoor sites, and featured powerful and evocative images drawn from the performing companies themselves.

Unabashed use of the word 'Olympic' ensured that the festival was perceived as an important part of the excitement surrounding the sporting contest, and packed houses were a reassuring sign that the campaign had been successful.



Opposite and this page: examples of later stages of the extensive print and outdoor campaign featuring evocative photography and copy lines. Photography courtesy Cloud Gate Dance Theatre (opposite), Flying Fruit Fly Circus (top left), Bangarra Dance Theatre (top 2nd from left), Bell Shakespeare Company (top 2nd from right), Ross T. Smith (top far right), Ute Lemper (bottom left), Paul Capsis (bottom centre) and Sydney Dance Company (bottom right).



13 case study 13 sydney opera house

PROJECT DETAILS

Design of a new graphic sub-branding for Sydney Opera House Tourism Services, encompassing colour and typographical conventions, art direction of a image library, signage, information and marketing materials and a comprehensive style manual.

CLIENT: Sydney Opera House Trust

GRAPHIC DESIGNERS: dna creative

INTERIOR DESIGNERS/CONSULTING

ARCHITECTS: Denton Corker Marshall

PHOTOGRAPHY: Brendan Read / Graham Munro

Right: One of the new hero images, shot by Graham Munro.
Above: pages from the style manual showing colour palette, typography and image treatments.



When the Sydney Opera House decided to refresh its visitor materials in 1999, dna creative was briefed to create a sub-branding for Tourism Services within the existing overall branding of Australia's best-known building.

Part of the problem revealed by research was that that visitors were somewhat in awe of the building, hesitating to venture inside, and that many Sydneysiders had never visited 'the House' and did not see it as 'theirs'.

As well as creating new colour, typographical and design standards, we conceptualised and art directed a substantial new body of images, emphasising the fun, human experience of discovering the House, working with two experienced photographers. The resulting 'hero' images were incorporated into signage, information brochures (in 8 languages), marketing materials, and a comprehensive style guide for internal and third party use, outlining the sub-branding for Tourism Services. Many of these materials are still in use.



case study 14: the australian opera 1997

PROJECT DETAILS
Design and imaging of the Australian Opera's 1997 subscription season materials.
CLIENT: The Australian Opera (now Opera Australia)
GRAPHIC DESIGNERS: dna creative
PHOTOGRAPHY: Philip Le Mesurier

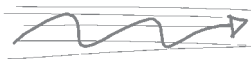


In 1996, dna creative was briefed to re-image Australia's largest and busiest performing arts company, then known as The Australian Opera, prior to its merger with the Victorian State Opera and subsequent re-naming as Opera Australia in 1997.

We proposed for the company's 1997 subscription materials, instead of production photography, a series of exquisite and powerful visual metaphors, each one evocative of the essence of each production.

Working initially with the AO's creative team, then with photographer Philip Le Mesurier, we crafted a series of iconic images that sat in eloquent white space. Opposite is the bleeding camellia which represented Verdi's tragedy 'La traviata', and on the cover of this book is featured the painted Geisha lips that represented a new production of 'Madama Butterfly'. A broken heart-shaped wax seal (below) represented Tchaikovsky's only opera, 'Eugene Onegin'.

As well as appearing in high-quality printed brochures, these images were extensively campaigned in a variety of media, and became the key images for the 1997 Summer (above left) and Winter (above right) seasons, combined with clever copy lines in restrained and classic typography. Implementation encompassed seasonal brochures, posters, venue signage, press advertising and a large-screen video at the annual 'Opera in the Domain' Concert.



Much has been written on the subject of branding the arts, and it is now almost axiomatic that arts companies and festivals are now marketed and perceived as 'Brands' which are as important as the individual shows, films or exhibitions that they present.

Films and blockbuster musicals producers have led the way in this regard, with Disney being probably the best example of a producer Brand being as important to public perceptions as any individual product.

Many of our clients in the arts and events sector, whether individual promoters of niche acts, national presenting organisations,

endpiece: branding the arts

performing ensembles or geographically-based festivals, are at some level dealing with the branding dilemma – the organisation or the show?

There is no easy answer for all situations, but we believe that effectively branding an organisation consists of much more than just an elegant marque or imprimatur. Each organisation needs to develop a unique design livery, tone of voice, colour palette and layout style, which can allow for strong 'single show' promotions, and also convey the unique brand values of the presenting organisation. A series of inexpensive 2-colour



posters for the Collegium Musicum of the UNSW School of Music (examples above) demonstrates how good design can build a perception of the presenting brand, and simultaneously create a unique offering based on show content.

Not every arts organisation is a presenter, of course. The same branding principles can still be applied, for example to the extremely diverse publications (below) of the Australian Music Examination Board.



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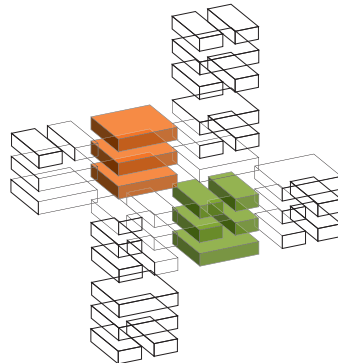
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Set in Bell Gothic

Printed on a Fuji Xerox DocuColour

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dna 1995-2005
David Corbet
Elon Dell
Stephen Goddard
Greg Logan
Steve Luongo
Andrew Medhurst
El Perkin
Kate Richardson
Sinead Roarty
Olivia Schmid
Mark Sutcliffe
Bryce Tuckwell

Thank you: casebook 04
Akram Kahn Company
Kay Armstrong
Bangarra Dance Theatre
Bell Shakespeare Company
Anthony Bastic
Stephen Berkoff
Peter Brew-Bevan
Stuart Borrie
Mary Jo Capps
Ken Cato
Adrian Collette
Paul Capis
Ray Clarke
Russell Cohen
Jill Colvin
Cloud Gate Dance Theatre
David Colville

Peter England
Paul Freeman
Craig Hassall
Sylvianne Heim
Margot Hilton
Rachel Hurford
Judith James
Rosemary Long
Virginia Lovett
Garrie Maguire
Grant McAloon
Katie Melrose
Andrew McKinnon
Phillip Le Mesurier
Katie Melrose
Miles Goddard Project
Graham Munro
Cathy Murdoch
Gregory Nash
Liz Nield
Gerry North
Ray Parslow, Emery Frost
Debbie Peimer
Brendan Read
Josephine Ridge
Sebastien Rothan-Leroux
Brett Sheehy
Janine Shamley
Amber Simpson
Amanda Smith
Stephanie Sulway
Sydney Dance Company

contributors, credits and clients

Opposite left column, from top: logos for Arts Australia Berlin (2002-3, Australia Council for the Arts), Musica Viva Australia (2002, adaptation of an original symbol by Ken Cato), Heywire (2000, ABC Regional Radio), Dance NSW (2003), Andrew McKinnon Concert Presentations (2001), Gay Games Sport and Cultural Festival (2002), International Society for Contemporary Music (2000, commissioned by the Australian Music Centre).

Opposite top right: a series of inexpensive 2-colour posters was developed for the Collegium Musicum of the UNSW School of Music, which developed an elegant brand identity for the ensemble, while marketing a diverse range of musical offerings.

Opposite below right: a comprehensive range of 2-colour publications templates was developed for the Australian Music Examination Board. These built on the established logo of the organisation in such a way as to strongly brand a wide range of formats, and introduced a colour palette and photographic imagery that could be applied thematically to different departments and publication types.

Clients 1995-2004

AdvanceBank
ACON
AMP
Andrew McKinnon Presentations
Arnott's Biscuits Ltd
AT&T Asia Pacific
Ausdance
Australand Holdings
Australian Broadcasting Corporation
Australia Day Council of NSW
Australian College of Applied Psychology
Australia Council for the Arts
Australian Institute of Company Directors
Australian Music Centre
Australian Music Examination Board
Australian Plantation Timbers
BAE Systems
Bazmark Live
Bruce Pollack Publicity
City of Sydney
Coca-Cola Amatil
Colonial First State Investments
Company B Belvoir

Communi(k) Australia
The Entertainment Group
Eyelaser Australia
Firelight Productions
Glen Street Theatre
Great Southern Events
Globe Film Company
Group GSA
HSBC
The Hills Centre
Institute of Chartered Accountants
International Management Group
Judith James Consultancy
Kelly Marque Wines
Lexis Asia Pacific
Lexus Toyota
Living Motion Pictures
Law Society of NSW
Logan Wines
Made to Move
Mulpha Australia
Musica Viva Australia
NIDA
NISAD
Nestlé Australia
NSW Centenary of Federation Committee

NSW Attorney General's Dept
NSW Premier's Dept
Opera Australia
Parker Bridge Recruitment
Pegasus Group
Sydney Organising Committee for the Olympic Games
– Ceremonies
– Olympic Arts Festival
Sodexho Australia
Solution 6
Sony BMG
Screen Producers Association of Australia
Single Market Events
Sydney Festival
Sydney Opera House
Sydney Symphony
Sydney Water
Synergy Percussion
TAB Limited
Taronga Zoo
Ticketek
University of NSW
University of Sydney
Warner Music Australia

