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ELIN VENNERBRING

"FALLA I FALLA UR"

MASTER DEGREE PROJECT

MASTER OF FINE ART IN DESIGN, INDIVIDUAL SPECIALISATION

UNIVERSITY OF GOTHENBURG, HDK SCHOOL OF DESIGN & CRAFTS

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ABSTRACT

The organization "Kalmar Stadsmission" is stepping in where the public social resources and efforts are insufficient and is adapting activities based on needs - both acute and long-term.

I have explored how an organization vision can be visualized through a graphic identity. I have also investigated how the sketch phase can improve the systematic methodology and how to generate good relationships with the client in this project.

KEYWORDS: Graphic Identity, Typeface, Creative Brief, Client contact

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PART I

//////////////////////////////////// PURPOSE ////

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//// GOAL ///

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//// BACKGROUND ///

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BACKGROUND

Kalmar Stadsmission is a member of the National Association of the Swedish city missions that operates professional social activities based on Christian values. Member organizations are independent non-profit associations or foundations and are located in Gothenburg, Linköping, Stockholm, Skåne, Uppsala, Västerås and Kalmar.

Kalmar Stadsmission is a nonprofit organization that finances its operations with gifts and/or government grants and/or contractor agreements/services sold. The organization has volunteers involved in the operation which consists of four parts: Open daily activities, Second Hand, Renovation and Handcraft Studio.

"We want to be a voice for vulnerable groups and through public opinion we want to change what in society creates/enhances vulnerability. We are a professional nonprofit organization through our work would like to contribute diversity by competent, evidence-based work in social care and social work in Kalmar."

"Genom att vara en röst för utsatta grupper och genom opinionsbildning vill vi förändra det som i samhället skapar/förstärker utsattheten. Vi är en professionell idéburen aktör som genom vårt arbete vill bidra till mångfald genom kompetent, evidensbaserat arbete inom omsorg och socialt arbete i Kalmar med omnejd."

KALMAR STADSMISSION

The organization "Kalmar Stadsmission" stepping in where the public social resources and efforts are insufficient and adapt activities based on the needs – both acute and long-term.

I would like to highlight their work by creating an identity that reflects the organization's essential key values in a more credible way than we see today.

PURPOSE

The aim was to create a proposal for a new graphic identity for Kalmar Stadsmission to deepen my knowledge of how a visual language is capable of conveying a vision for a specific organization, but also to develop and expand my sketch process.

The project is created for Kalmar Stadsmission which in the beginning of the project was supposed to act as a fictive client. I realized early on that the project that it would be hard to create an identity without being influenced by the people in operations. I have collected information through interviews and research that can't be found through public document.

At the first contact with the client, I discovered the importance of cooperation and therefore also my way of responding to the client would become important in my learning process. In this project I have also looked at how I can educate my clients in the design process.

RESEARCH ANALYSIS & CONCLUSIONS

The systematic methodology I've gathered information through Kalmar Stadsmission based on interviews, research, analysis and read Kalmar Stadsmission report "Kom som du är" and Kalmar Stadsmission annual report 2012. On this basis, a preliminary study has been prepared containing:

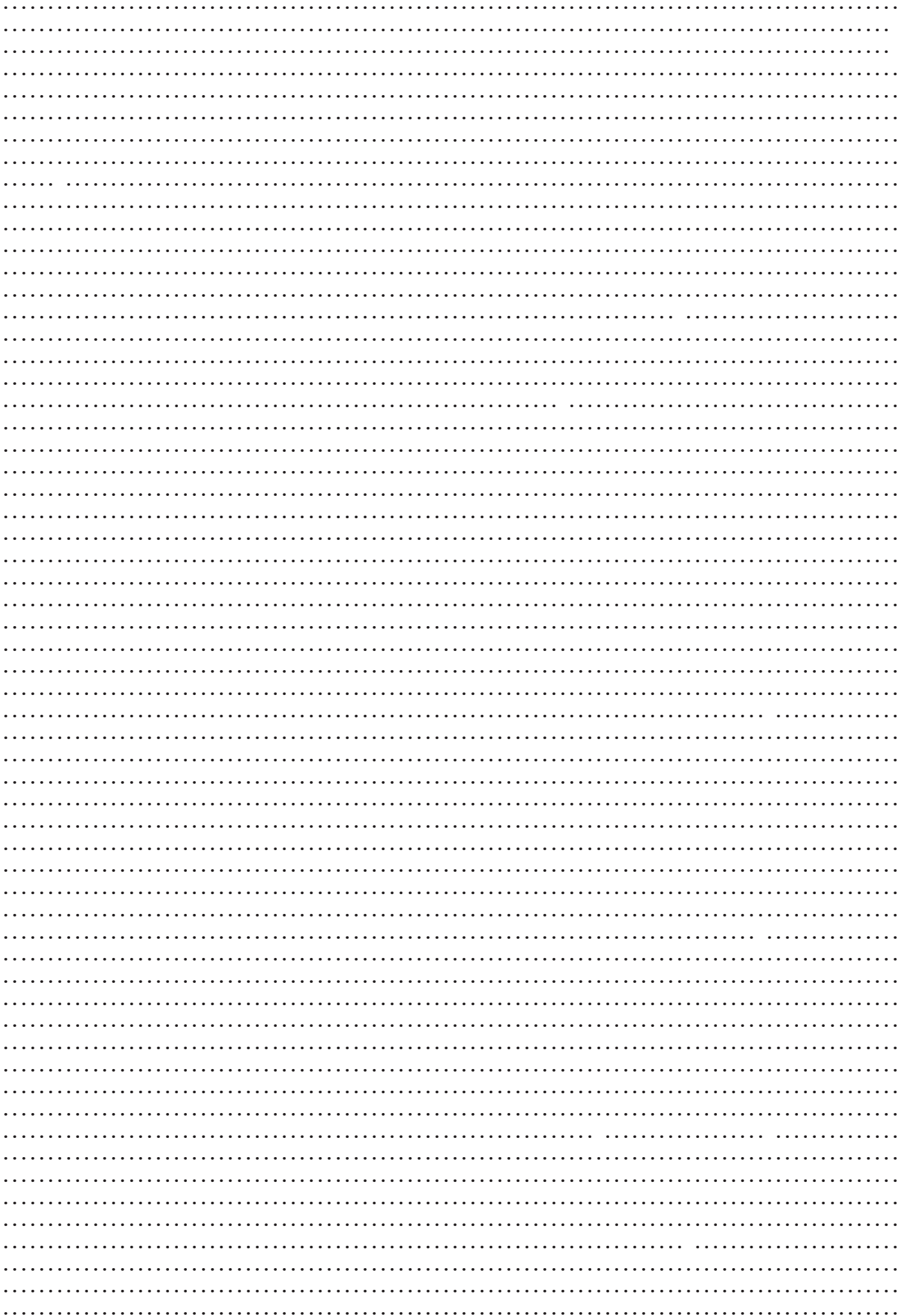
- Requirement analysis
- Visual mapping of the business of the business
- Visual positioning
- Visual strategy
- Visual direction/Moodboard

The Pre-study has been the basis for further work on the graphic identity and was a platform where I together with Kalmar Stadsmission created a Creative Brief.

READ APPENDIX B / PRE-STUDY

In the creative process, I investigated and was inspired by working with the methods that I created and documented during the course "Self-Formulated projects within a shared framework", Denmark Design School Visual Communication, 01/24/2013. I have also looked at color theory and developed my skills in the font software FontLab.

READ APPENDIX B / PRE-STUDY



PART II

..

PRESENTATION OF PROJECT RESULT ..

.....

..AND THE PROCESS

..

.....

...

PROCESS

CREATIVE BRIEF.

The creative brief is a summary of the pre-study and was a basis for the communication process with the client. It defined problems, target group analysis, the role of communication, main message and personality. The creative brief was approved by the client when they confirmed that all information in the pre-study were correct.

The creative brief was a good basis to summarize the pre-study and a good platform to return to when the sketching phase of the graphic identity started.

READ THE FULL PRE-STUDY IN APPENDIX: B.

CREATIVE BRIEF

1. CHALLENGE: What is the problem?

- Difficult to understand how their communication is perceived by the target group.
- Old-fashioned Graphic Identity.
- A graphic identity that is not consistent with their core values.

2. TARGET GROUP:

Who are we talking to and what is relevant to know about them?

Visitor: People who need these operations with the support/needs. In this group includes the staff.

Donor: Volunteers, individuals and companies/organizations want to feel needed and also see where their contributions made difference.

Partner: "Socialtjänst", "Arbetsförmedlingen", "Försäkringskassan", the government and other social actors know Kalmar Stadsmission work well today.

3. CHANGE: What do we want the target group to know, feel and do?

Visitor: Kalmar Stadsmission represents humanity, trust, community and integrity. They may be contacted through personal contact or through partners. They get personal contact with support/needs.

Donor: Kalmar Stadsmission is filled with passion and is a unique community with a big heart for humans. It is important that they feel visualized and that their contribution is needed. Display clearly what their contribution makes for the organization. Highlight their name. Make it easier for them to be able to donate money.

Partner: They should know that Kalmar Stadsmission has great expertise in its field and is an honest organization that is open to everyone. The partners need help with clear information about the operations, which they will pass on to clients.

4. ROLE OF COMMUNICATION: How can a graphic identity solve the problems?

- Increase the credibility/knowledge in its market by creating a coherent visual language.
- Clarify and strengthen the values that define the organization both internally and externally.
- Attract and visualize the organization to attract more and more contributor to them.

5. MAIN MESSAGE: What message do we want the target group to remember?

Visitor: Everyone is welcome.

Donor: We need you (in our community).

Partner: Your second chance.

6. PERSONLIGHETEN: Hur ska målgruppen uppfatta varumärket?

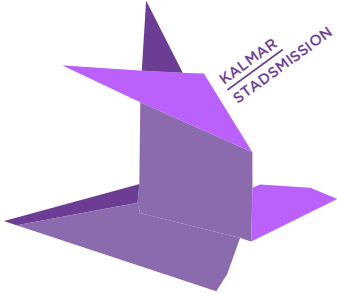
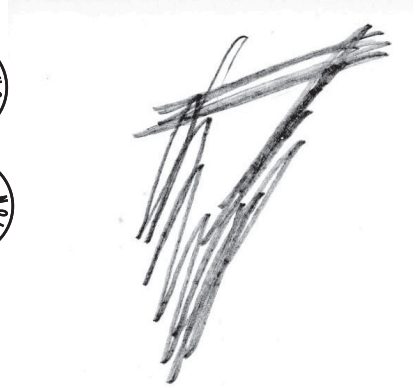
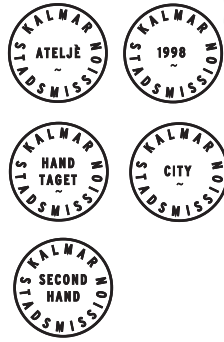
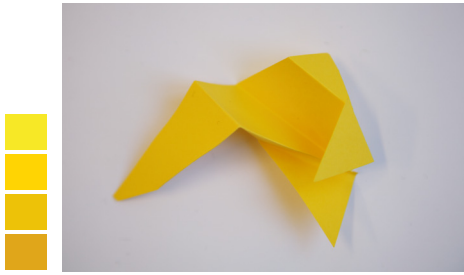
Visitor: Humanity, Community, Trust and Integrity.

Donor: Engaging, Humanity och Community.

Partner: Diversity, Competence and Honesty.

PROCESS

SELECTION OF SKETCH PHASE 01.



1. VREDE

KALMAR STADSMISSION

EXPANDED ANTIQUE

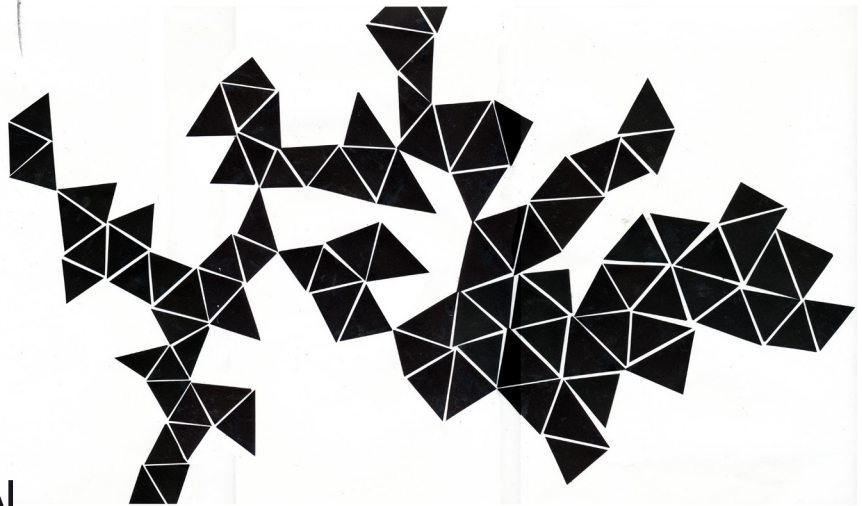
KALMAR STADSMISSION

PARTLINE EXTRA BOLD

2. GLÄDJE

Kalmar Stadsmission

← ganska lite som senaste
STATION*



KALMAR 
STADSMISSION

PROCESS

SKETCH PHASE 01.

To investigate whether the sketching process could strengthen the systematic methodology I was working parallel throughout the Pre-Study to investigate the sketching process by applying various methods of sketching.

Examples of sketching techniques I used:

Selected three headings: "System", "Faith, Hope, Love" and "Energy" words that appeared in the Pre-study. Under each heading, I sketched on three different proposal.

Proposal 1: The system was based on patterns.

Proposal 2: Faith, hope, love was based on symbols.

Proposal 3: The energy was based on emotion.

The different proposals was then combined with each other.

I explored what happened when 2D shapes turned into 3D. During this sketch phase grew The first concept "Homer" forward.

I wanted to find a design that would clarify and to get a cross the value of Kalmar Stadsmission better than today. In my mid presentation (12th April 2013) I presented the concept "Homer" and was inspired by origami. The idea was that they would be a messenger to the residents of Kalmar from Kalmar Stadsmission. At the time, the Pre-study wasn't complete and and I felt that the concept "Homer" was to complex.

After mid presentation, I completed the Pre-Study where a conclusion of the Pre-Study were formed by mapping the lines of communication with the target group, and a map of their communication channels by the visual material. I identified eight values. And then asked myself if the concept "Homer" represented this values, but realized that they were not communicated the value of Kalmar Stadsmission.

MEDEVÄNSKLIKT?

INGEN FÖRTROENDE?

KOMPETENS?

KÄNSLA AV GEMENSKAP?

ENGAGERANDE?

The core values were: Competence, Commitment, Community, Humane, Diversity, Trust, Honesty and Integrity. It was important that these words were reflected in the new graphic identity. I created a new sketch method in which five issues were confronted in exploration of these core values.

SEE THE CONCLUSIONS OF PRE-STUDY IN APPENDIX: B.

PROCESS
SKETCH PHASE 02.



SKETCH PHASE 02.

What is an engaging color?

I read Färgläras (KG Nilsson, 2004) to learn more about colors different significance and more about active and passive colors, all to investigate what an engaging color is. I discussed with my fellow artists at "Lindöateljéerna", Kalmar, on what they considered to be an engaging color. In this conversations we often return to the color orange as an engaging color.

In this study, I mixed colors and created collage together with cutouts from magazines. The work with a color book became a tool to study the active and passive colors and the effect of complementary colors.

RÖTT: Livligt, kraftfullt och fysiologiskt aktiverande.

ORANJE: Mer utåtagerande än rött. Den varmaste av färgerna.

GULT: Utåtriktande "strålände".

GRÖNT: Lugn & harmonisk verkan.

BLÅTT: Har liksom grönt en passiv verkan. Om grönt associeras med växtlighet, så kopplas blått samman med hav och himmel. Det kortvägiga ljuset uppfyller lufttrummet och dess blå färg ger perspektiv & djup.

VIOLETT: Berovende på om den drar åt rött el. blått varierar dess verkan. På grund av dess aktivitet kan den verka orolig.

VITT verkar expanderande
SVART sammandragand
GRÅTT neutralt

SKETCH PHASE 03.

How do you tell honest and personal about an organization, but keep integrity?

In the Pre-Study, I found out the personal meeting is Kalmar Stadsmission primary strength, that is also their most important contact today. They are good at dealing with visitors, both internally and externally. They have close contact with volunteers and are good to attend lectures for partners and donors. To strengthen this further into the visual material is necessary to convey the same credibility and honesty as if they were standing there with all their personal commitment and humanity.

How would it be if I took their spoken language, translate their language to custom shape and give them their own font? It could be a good sign that distinguishes them from their competitors.

I saw this as an interesting solution because I didn't want to create a design that strengthen a "us and them" feeling.

SKETCH PHASE 04.

What is a solid and credible font?

In the comparison of competitors' visual expressions you could scan that it is common to use a distinct symbol, usually a cross or heart. Common to all actors and Kalmar Stadsmission is that everyone uses the same free font Arial. It's accessibility and usability for both print and web, which is a factor that this font is so common in this case.

Before the work started up by creating a new font I was inspired by typeface designer Albert-Jan Pool's reinterpretation of DIN 1451. DIN was produced in the year 1936 to accept Germany standards and was used on traffic signs, street signs, house numbers and license plates. With Albert-Jan Pool's reinterpretation 1995 the font has been widely disseminated in magazines, advertisements, web and corporate logos and became known as a multi fonts. (<http://idsgn.org/posts/know-your-type-din/>) I used the same x-height as DIN when I created my font.

I was also inspired by the characteristic and the roundness end in the font OCR A STD that was designed specifically to be read by a machine. (http://en.wikipedia.org/wiki/OCR-A_font)

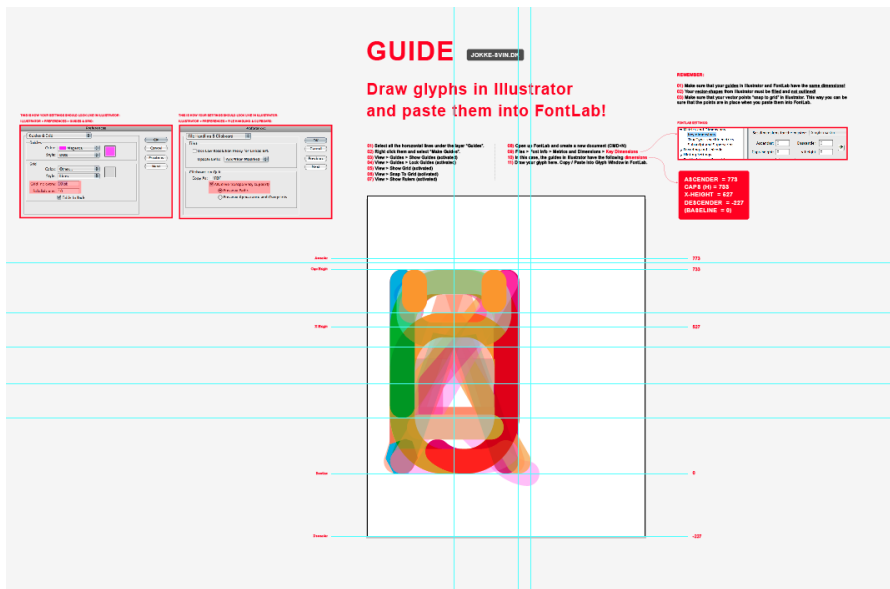
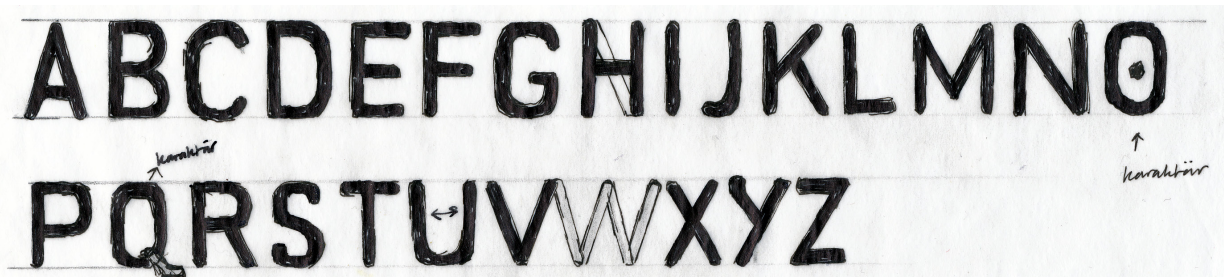
PROCESS
 SKETCH PHASE 04.

FF DIN

ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖabcdefghijklmnopqrstuvwxyz

OCR A STD

ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖabcdefghijklmnopqrstuvwxyz



PROCESS

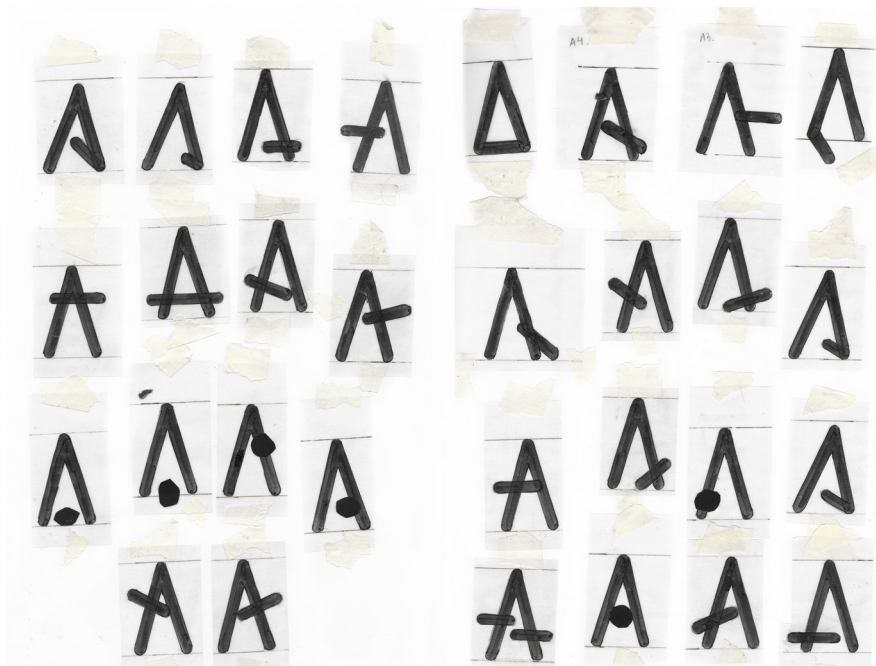
SKETCH PHASE 04.



I searched after a credible font and was inspired by two fonts which was easy to read in both large and small degree. The work with the font I sketched was developed by creating a readable sanserif font where some letters would get character. Early in the sketching process, I looked at how word image of the name "Kalmar Stadsmission" would look like with the typeface. It was important that the logo and the font would retain the same sense in both large and small dimensions. Therefore, it was important to pull it up on the wall in large scale as well as to print it out in small dimension.

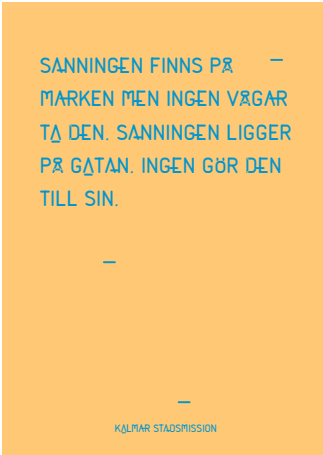
In this sketching phase I varied by working in Adobe Illustrator and by hand with a pen and paper, and did the detail work in FontLab in the end.

In the name "Kalmar Stadsmission", you will find three A, which I thought was interesting to explore. What happens when ordinary form loses its perfection? What happens to the word image? When does the logo cease to be solid and credible? Is the logo still credible if the name becomes unreadable? Is it important that letter A have a character of significance?

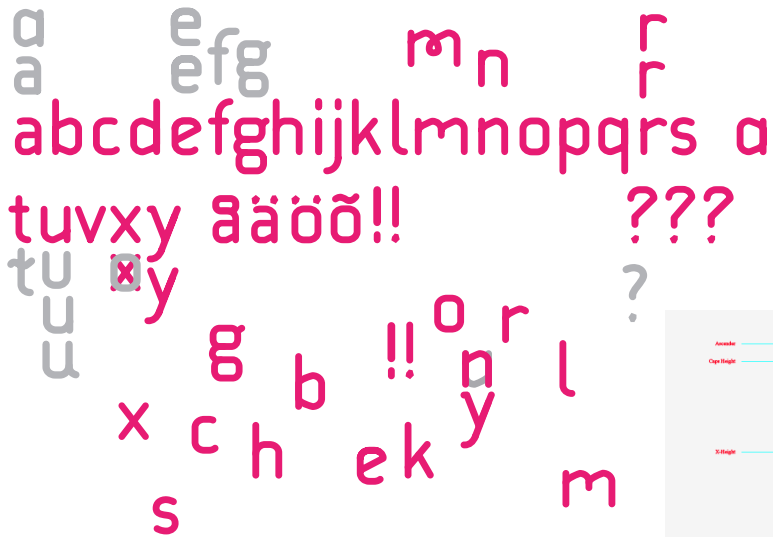
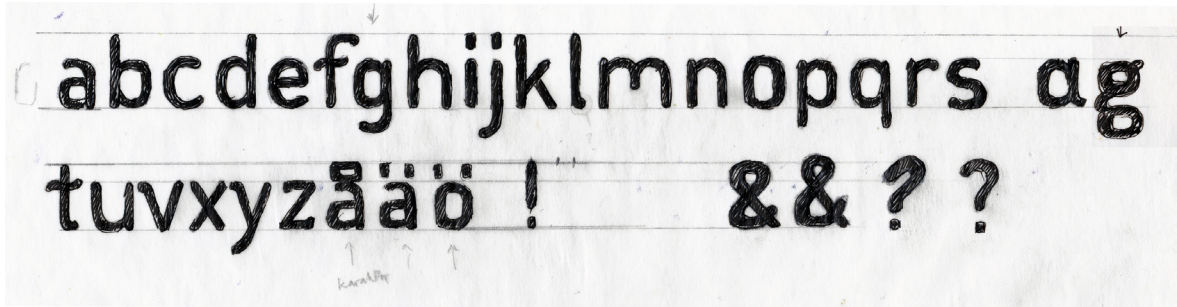


PROCESS

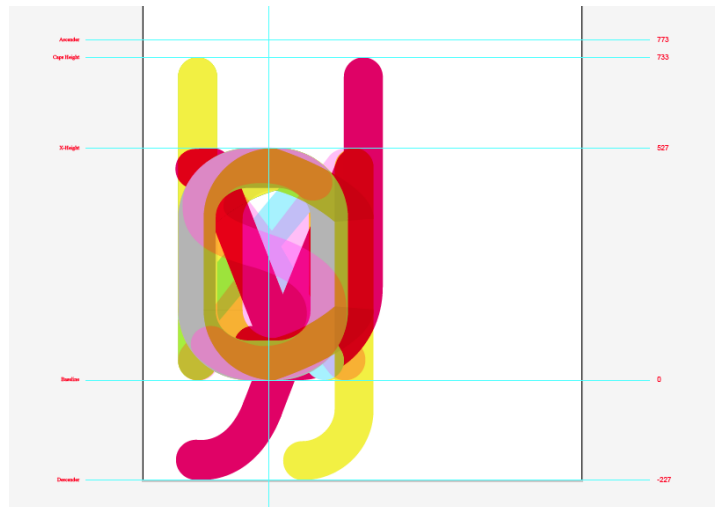
SKETCH PHASE 04.



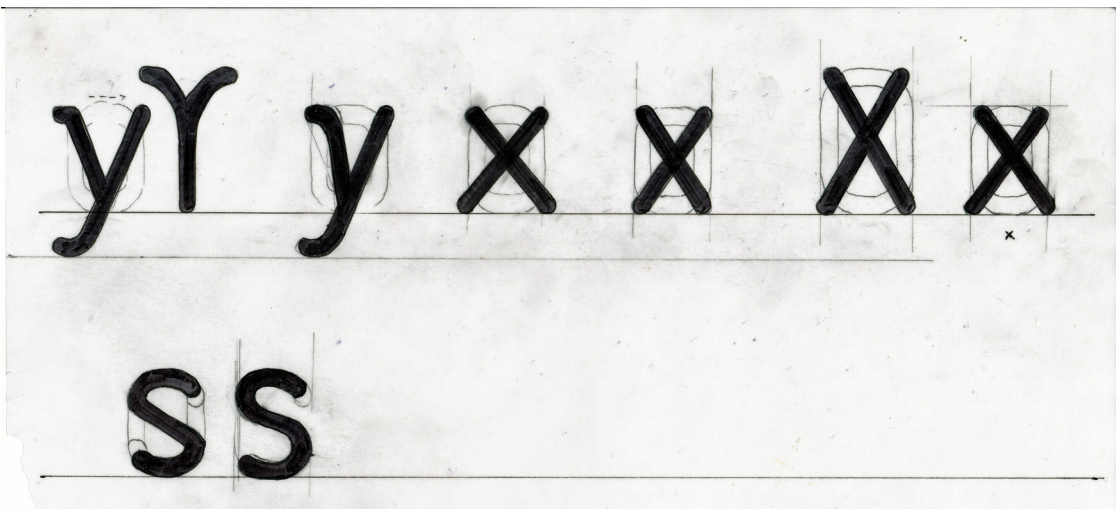
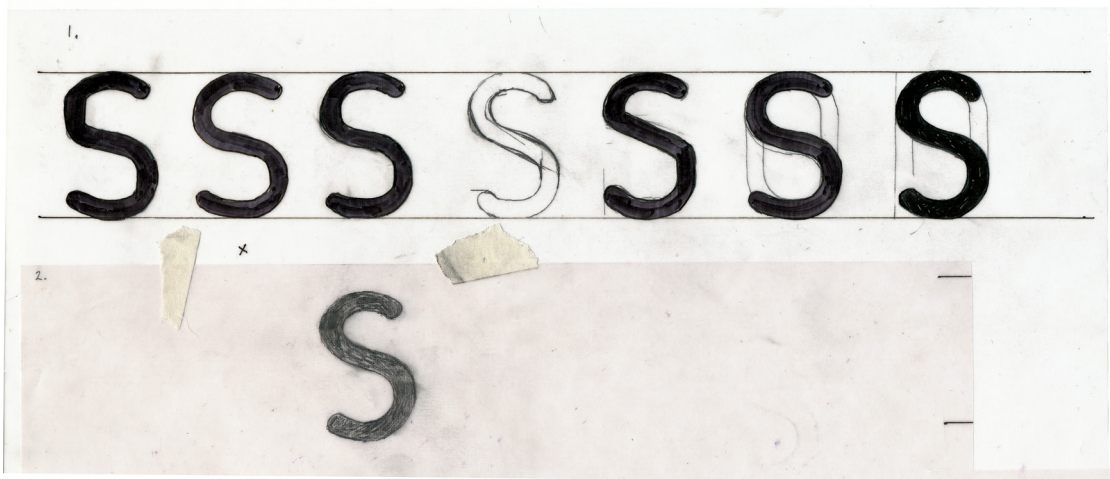
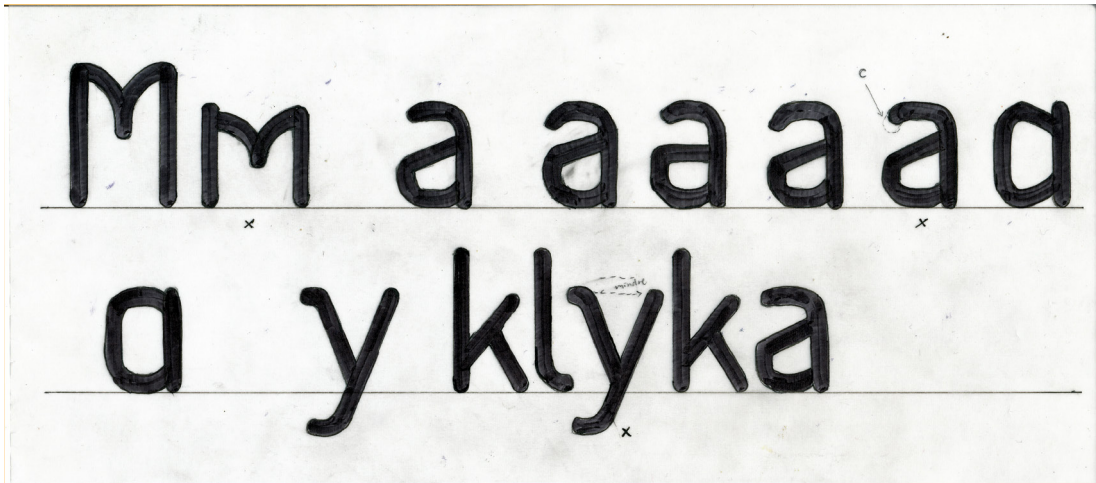
During the sketching process with the capital letters, I applied the font in context with the logo to see how the font worked as main body text, and how the logo and the body worked together. The font worked well in the logo but felt too stiff in a longer text. Therefore, I started sketching on the lower case letters to see if they would create better contrast between the logo and text.



Lowercase sketches from hand drawn to illustrator.



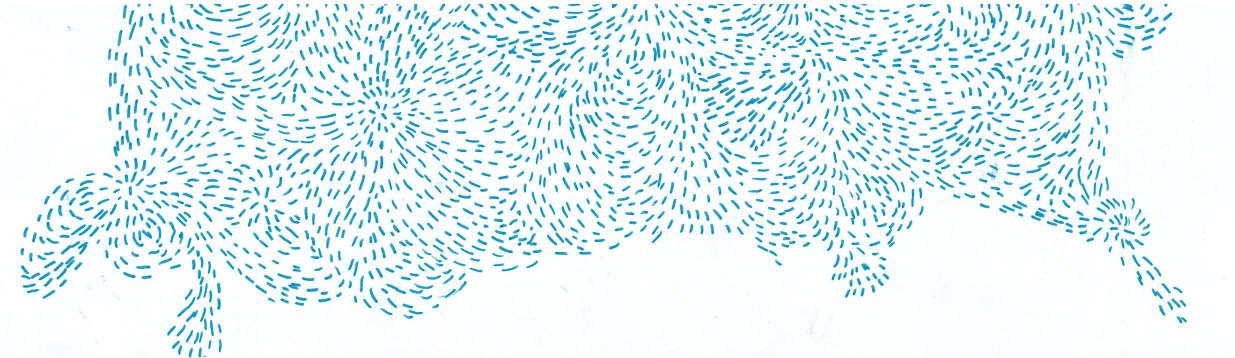
PROCESS
SKETCH PHASE 04.



KALMAR STADSMISSION



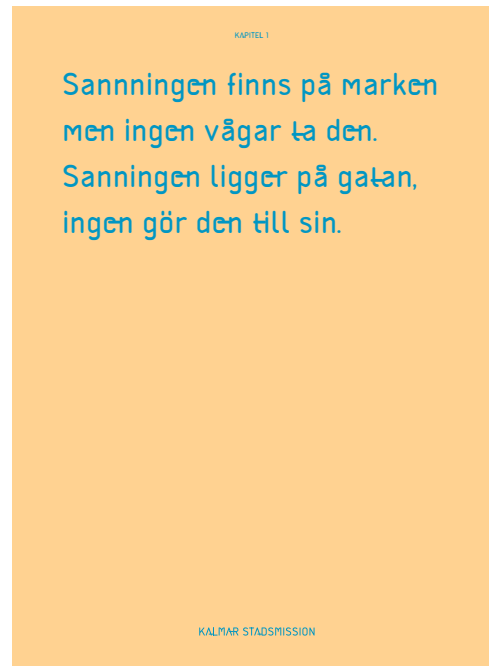
A B C D E F G H I J K L M N O P Q R S T U
a b c d e f g h i j k l m n o p q s t u v w x y z å ä
1 2 3 4 5 6 7 8 9 0 @ ! ? / () . , : - - +



IMPLEMENTATION RESULT

IMPLEMENTATION RESULT

Overall the whole concept of the graphic identity.



KALMAR STADSMISSION

RESULT: LOGOTYPE

The logo is composed of the font that is created exclusively for Kalmar Stadsmission and is although intended to act as title font in the visual material. The logo is written in capital letters on a row to display the openness and honesty. The clarity are in focus to reflect the competence and honesty within the organization. The roundedness will create a softer impression, but without using predicted symbols.

The letter 'A' horizontal line slips down and is supported by the letter next to it and want to reflect the people who need the organizations needs and support. Another variation of the horizontal line on the letter 'A' builds a bridge along with nearby letter to reflect the new social contexts which will be formed in the operations by visitors, volunteers and partners. This logo is the only one which Kalmar Stadsmission will communicate externally.



PMS 313C	PMS 1345U
C 100	C 0
M 10	M 20
Y 15	Y 47
K 0	K 0
R 0	R 255
G 150	G 210
B 195	B 145

RESULT: COLOR

The blue color has been retained by the existing graphic identity, because the color is well established both externally and internally and it is a color ... that they are alone with among their competitors. If you look at Kalmar in general, many companies are using red tones in their visual material.

I have given the blue color a bit more yellow, and want it to work together with the complementary color ocher yellow to make a warmer impression than if the blue would only stand for itself. I also wanted to create complementary color to attract and allow the visual material to stand out from the rest of the visual noise that are around us.

IMPLEMENTATION RESULT

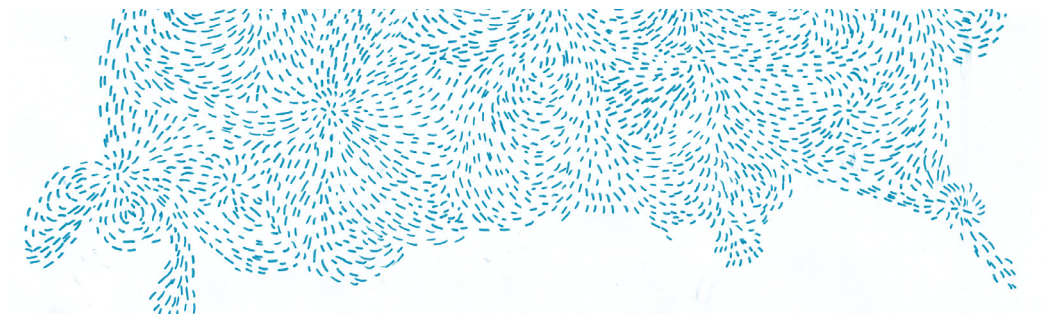
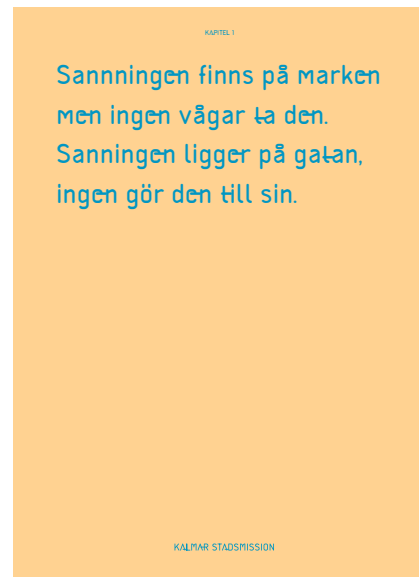
A B C D E F G H I J K L M N O P Q R S T U
a b c d e f g h i j k l m n o p q s t u v w x y z ä å
1 2 3 4 5 6 7 8 9 0 @ ! ? / () . , : - - +

RESULT: TYPEFACE

The typeface has a high x-height which is good when you want the logo to work both in small and large degree. The font is most suitable as a headline typeface.

The horizontal lines in uppercase A and E are the characteristic of the font with the lowercase "t" and "e". Together with the other letters they create own shapes. This font should convey the honest language but has also been created to maintain an integrity and confidence.

Here is an example of how the font works in a full page advertisement with the font as structural elements.



RESULT: PATTERN

The pattern will act as a complement to the graphic identity. The pattern can soften the font which sometimes can feel a little bit stiff in certain context. The pattern is made by hand and stands for diversity and humanity. Below you can see an example of how it can be applied on for example bags.



IMPLEMENTATION RESULT



RESULT: IMAGE

In the imagery it is important to communicate honestly and personally about Kalmar Stadsmission. It is for the reader to get to know the people and to make it easier to recognize and create a stronger relationship to the organization.

The pictures will show the people who are involved in the operations in one way or another. They will be portrayed in the environment they work in and should have eye contact with the reader.

The illustrations are hand drawn symbols that are supposed to be used in the publication to describe the various parts.

RESULT: SUBHEADINGS

Kalmar Stadsmission currently have five different activities within the organization. The Organization may not be seen messy externally, therefore it is only the logo "KALMAR STADSMISSION" that will be the sender in all external communications. The activities; "City", "Handtaget", "Ateljé", "Garderoben" and "Second Hand" communicated merely internally printed with the same font as the logo, with the exception of Second Hand when they reach out to donors. In these cases, combine the logo with Second Hand logo. The common publication to donors and partners, the activities will be described, and it is only in this occasion activities appear outwardly and then written of their unique fonts.

Below you can see a draft of the sign for Second Hand.

CITY
HANDTAGET
ATELJÉ
SECOND HAND
GARDEROBEN



PART III

REFLECTION

*

ON THE DESIGN ISSUES

**

RELEVANCE TO THE REAL LIFE SITUATION

ASPECTS LISTED ABOVE IN THE DESCRIPTION OF THE ASSIGNMENT

*

ON YOUR OWN LEARNING RESULT

**

1. The design issue(s) to the academic and/or professional field of design

a. How can Kalmar Stadsmission vision be conveyed through a graphic identity?

The project was started up with studies, analyzes and identifications to find a clear position. A variety of ideas have been exchanged, put together and developed to a common platform for the project. That is what I will call the Pre-Study.

To understand Kalmar Stadsmission more deeply, I did interviews with different people who were affected by the organization's work. The interview was to get a sense of the organization and get to know the target groups. I documented the interviews only by noting some quotes in a notebook, the method should prove to be a good way to get them to relax and it made it easier for them to talk about themselves.

At the end of the Pre-Study you can see a mapping of the business communication paths. It was something I did to understand the various parts for myself, but it appears also to have acted as a surface image during the later sessions when I went through the Pre-Study with Kalmar Stadsmission (19th March 2013 personal contact).

The purpose of the Pre-Study was getting to know the target group, understand the organization and identify the problem around the current graphic identity. I could have done more analysis with the target groups by interviewing visitors, donors and partners, but in this project I wanted to focus more on the visual part. I needed some facts to find a platform, on which I later could build the new identity and I had gathered sufficient information for this.

Kalmar Stadsmission had begun working on a communication plan when I met them the first time. It was a communication platform that Kalmar Stadsmission wasn't entirely satisfied with. I sorted out the key elements from this communication platform and together with the information and interview phase, I chose some values that I continued to work with in the sketch phase.

b. How do you educate your client in the design process?

In the first meeting with Kalmar Stadsmission, we agreed that they would take part of my Pre-Study and that I in return would be able to make interviews within the organization. I made clear that they would not be part of the sketching process, since this project has education purposes and I wanted to feel some freedom in the the sketching process.

I discovered that Kalmar Stadsmission lacked knowledge of what a graphic identity is and what it means for an organization, and how the design process works. Therefore, I returned to Kalmar Stadsmission-

REFLECTION: on the design issues

on (personal contact, Kalmar 5th March 2013) to tell them more about myself as a designer and clarified what the project would be about, for example by presenting examples of other graphic identities that they could relate to. This presentation was an opening for our future relationship. I discovered that the more I opened up the more they wanted to do the same and that gave me more vital information to the project. Design is also about relationships with the client.

During my time as a Design Assistant at Happy F&B (2010-2011) I learned a lot by sitting next to their Brand Strategist, Thomas Bo Astvik, where I often had to help with various analyzes which I have found useful in this project.

I met Ida Alfredsson, Brand Strategist/Brand Direction (Personal contact, Gothenburg 13th March 2013) to learn more about how I more easily communicate with the client. Ida talked about the importance of identifying a problem and the importance of taking the client on a trip. You should make them feel that they are part of the process. It was not until this meeting that I realized the benefits of a Creative Brief.

I met my reference group at Kalmar Stadsmission (personal contact, Kalmar 19th March 2013) consisting of operations manager, finance- and marketing manager and a person from the Board. Together we went through my Pre-Study where we had an open dialogue about what they thought were correct and what would be changed. In this way it was possible to reconcile with them that my Pre-study was a great platform that I could take with me into the sketching process, while giving them a feeling of being a part of the process.

2. The design issue(s) to your own learning strategy

How can the sketching process strengthen the systematic methodology?

I have experienced that I get stuck in the research part too long and do not have time to work through the sketch phase as I wanted. Therefore, I tried to sketch in parallel during the time I was working on my Pre-study to see if the sketching process would strengthen the systematic methodology.

"The systematic moments are to consciously process information from certain principles, through some kind of systematic method or procedure. The creative moments is rather to put himself, or a group, in a mental condition where ideas are explored, combined and shaped."

"De systematiska momenten bygger på att medvetet hantera information, utifrån vissa principer, genom någon sorts systematisk metod el-

ler procedur. De skapande momenten handlar snarare om att försätta sig själv, eller en grupp, i ett mentalt tillstånd där idéer utforskas, kombineras och gestaltas."

TORGNY, OLLE (1998, PAGE 3) ATT ARBETA ESTETISKT

To apply the creative methods I used the method that I created for myself during a course "Self-formulated project within a shared framework" at The Royal Academy of Fine Arts, School of Design (24th Januar 2013) The method is about taking a word and then developing the sketches from it. It is about working a long time with one idea and have courage to be in the process. The first word I worked with was: System. I was interested in creating a form, perhaps a pattern that would become the main thread through the visual identity.

"For many artists, each project is associated with a more or less painful crisis, a phase where the important decisions are taken and the idea will be tested, and many believe that this crisis is essential for quality and success."

"För många konstnärer är också varje projekt förknippat med en mer eller mindre smärtsam kris, en fas där de avgörande besluten tas och idén sätts på prov, och många menar att denna kris är en förutsättning för kvalitet och ett lyckat resultat."

TORGNY, OLLE (1998, PAGE 5) ATT ARBETA ESTETISKT

This crisis became a turning point when I decided to go into the systematic method altogether and trust my usual process. The systematic approach, in other words the Pre-Study, became the basis for a clear framework where I could feel free within. I learned that everything has its time.

I still believe that the sketching process can strengthen the methodological part when the main key words are fixed and the lines of communication with the target groups are identified. In the sketching process, I could later get help from the information collected in the systematic method and then create questions that helped me into the sketch phase.

In the future, I hope to identify the problem more quickly and then move into the next phase and trust that the systematic methodology helps the sketching process. But perhaps it is precisely the mistakes that brought me to this solution with a font-bearing identity.

Sketching method I used:

- ▶ A moderator decide a topic that I sketch indefinitely.
- ▶ Draw for two hours without a subject.
- ▶ Create hundred drawings of a ordinarily used word in your Pre-study. In this case "System".
- ▶ Copy and paste sketches together with each other.
- ▶ Take a 2D sketch and transform into 3D.
- ▶ Think of an incident when you felt happy, sad, angry etc.. subscribe that feeling with drawing. You're not allowed to use any words or signs.

Why would anyone be interested in Kalmar Stadsmission receiving a new graphic identity?

Kalmar Stadsmission has expanded its operations rapidly during the last six years. They have a good reputation, but they would increase the credibility of its market by creating a more coherent visual language and by clarify and reinforce the values that define the organization both internally and externally. They need to attract and enhance visibility of the organization to attract more and more contributors.

Why does Kalmar Stadsmission target group need a new graphic identity?

Visitors: Need to know that Kalmar Stadsmission is an organization which represent Humanity, Trust, Community and Integrity. They get contact with Kalmar Stadsmission through personal contact or through affiliates, that's why the graphic material is secondary when personal contact is the most important area of contact here. It is significant to have a visual language through which their users can feel an belonging and be proud to be a part of.

Donors: It is important that they feel visualized and that their contribution is needed. It is important to have a graphical identity that is highly visible in the media and other important contexts in which they can demonstrate significantly what a difference they make by highlighting their name. Through the graphic material, they also make it easier for donors to donate money.

Partners: Need clear information in the graphic material that tells them about the activities in the organization that they then can pass on to their clients.

Which problem solves a graphic identity and how can we benefit from it?

With a graphic identity, it is possible for Kalmar Stadsmission to profile themselves more clearly and to be a tool when their personal contact is not enough, but a graphic identity will not solve the exclusion and society's social system where we have a large exclusion today. It can be a tool for communication when it comes to creating relationships with donors and partners. These contacts are vital in a business association which try to help and support where the public sphere is not enough.

Physical production of your design proposal

Of course it costs money to replace and produce a completely new graphic identity, so it is important not to forget what a new visual material can generate if it is well managed. Therefore, it is in many cases also about educating the client when you leave the toolbox containing the logo folder, basic manual, graphical models, templates and correspondence materials. The idea in this case is that the client themselves will continue to produce graphic products such as printed materials, flyers, ads and posters.

To get freedom in the sketching process, I have not been focusing on production costs. Of course, this is an important aspect of how a business with low financial resources will stand in the acceptance of the new identity. I think it is important that the creative process are not limited too much by production costs, but I think there is always something you can solve a long the way when a concept is decided.

The use over time

A graphic identity primary purpose is to reflect a company/organization vision, and as long as this is what it does, I would say that it is an identity that meets its purpose. It's hard for me to say how long the new graphic identity will be able to reflect Kalmar Stadsmission current vision. I have chosen not to look too much to what's trendy in the graphics world today because I think too trendy manéer of an identity may feel outdated quickly.

The logo I created may not be apparent at first glance but is something that I think everyone can make their own interpretation afterwards. There is also a logo that can have multiple meanings depending on who the user is.

The question is how well the identity will be managed. Once again the question comes up, how will you educate the client to work with the graphic identity? Building an identity with a supporting font requires great dedication and knowledge in communication, which Kalmar Stadsmission has problems with today, but they are well aware of the weakness and are working on finding the right skills for this position.

The effect on people's behaviour

Kalmar Stadsmission promotes social sustainability by reintegrating people in society. This is about people being given the chance to build their self-esteem and feel needed. In such a business, not only personal commitment and moral abilities are important, it also requires strong communication both internally and externally.

For those who have experienced an exclusion, it is important to be recognize and feel as part of something. They shall feel a pride to be part of a context and to feel that they are contributing to something important, therefore, a strong and clear identity is important internally.

There will always be people who will find that those who dropped out of the social system have themselves to blame. What a graphic identity can do is to increase understanding through a good and well prepared material in a clear manner and provide information about the business externally. If the organization is not clear about this vision, partners and potential donors will find it difficult to absorb the impact of the business.

The effect on cultural values and perception of identities

Kalmar Stadsmission performs professional social work based on Christian values. This is something that I have been well aware of in my work but I also asked me whether it is important that this values become more profiled.

Today we live in a society where people of different faiths live close to each other. Kalmar Stadsmission is clear about the fact that people of all backgrounds are welcome to them. How would I as a non practicing Christian relate to their values, and then be able to reflect it in the graphic identity?

I chose not to use symbols in the logo, which is often associated within the Christian faith. Instead, I chose to focus on including as many as possible by using the letter which is a common form for most people. By not enhancing the Christian values in their visual material, I believe that all people from all backgrounds will feel included and dare to approach Kalmar Stadsmission. I'm not excluding important information by not highlighting their Christian values, but argue that it is not the primary focus in the first meeting with the target group, but it is obviously something that should be included in their text material.

A graphic identity is used for facilitating communication with people, gather together and create a stronger identity both internally and externally. A strong and clear identity can also show appreciation and value to the people affected by the operation. I think everyone deserves a good identity regardless of background.

In the reflection part "Reflection on the design issues" I have gone through my working process and will take part in this reflection on how my work has landed and how well it relates to the expectations I had at the beginning of this project.

THE TIME SCHEDULE:

A graphic identity is a work with many parts and I've chose to limit this project to making a suggestion for a graphic identity. To develop a proposal for a graphic identity for a business with an existing identity is a new experience for me.

A major part of a thesis project is about making a good time schedule. Within more experience I want to believe I will be able to make better time schedule in the beginning of a project and therefore be faster in the various phases of the work. In a thesis, many new experiences are made in the investigations during the project. In my case, it took a lot of time to plan and express myself in new ways to the client, which resulted in a shorter sketching part.

THE WORKING METHODS:

The work on the Pre-Study took longer to prepare than I had planned. In the middle of the process, I realized how important it was to have a well-conceived Pre-Study. My goal was to create a visual identity that would reflect their vision better than it does today. Therefore, it was important to find the strongest key words.

Today many companies use core values that will serve as a way to build up a concept. The values is something to link to more internally than externally and a method to understand and reflect about the business in a few words. For me the core values was a good method to work with. I used them in the way that I could examine how these core values are reflected in a visual language. It was a great help when I got lost in the middle part of the project and didn't know why the concept I had developed was on the wrong track.

CONTACT WITH THE CLIENT:

To make interviews and learn more about Kalmar Stadsmission activities they wanted something from me, therefore, we have agreed that they would get my Pre-Study when it was finished. After the agreement it was immediately easier for me to communicate with them. I learned that I must be more clear with the client regarding what they will gain by allowing a person to look at their business. I also learned that it takes time to build a relationship with the client. Educating the client has also made them express themselves so they can better understand and feel that they are part of the process.

ON THE PROPOSAL:

I created a headline typeface for Kalmar Stadsmission, a font that will be their own unique font. By keeping the blue color that will interact with the new complementary color, I think they can more easily absorb the new material if they feel that something of the old part is still a part of the new identity. This proposal hopes to show a softer appearance than previous identity. I will continue to work with imagery to create a good complement to the font and to give a more human appearance, where I am on track with the complementary pattern.

I don't think that a graphic identity can get donors to donate more money or provide new partners. However, I think the graphic identity is a way to visualize the operation and then create marketing materials in the same visual language as the graphic identity. They would need to work out a special material to reach donors and partners the best possible manner, for example to facilitate a donation. I want to see this as a next step in the marketing plan for the different target groups.

SUGGESTIONS FOR CONTINUED DESIGN WORK ON THE GRAPHIC IDENTITY.

The next step is to develop a publication to see how the headline typeface interact with color and image. To make it easier for Kalmar Stadsmission to absorb the new material, I will produce a dummy of the publication where the texts from the current brochures will be used.

If Kalmar Stadsmission wants to proceed with the proposal, I look forward to working closely with them and hopefully find a Copywriter that work together with me to develop proposals on marketing materials. Would they accept this, I will work out a manual and a workshop to demonstrate how the client will use the graphic identity for the future.

THANKS!

Kalmar Stadsmission, Eva Dahlin, Ida Alfredsson/Brand
Direction, Karin Persson, Olof Nordenson, Hanna Nordenson & Carl Bauman,
Anna Jarälv, Kristina Nordenson, Lindöateljéerna and Elin Vennerbring.

PROJECT PLAN 13.02.04

APPENDIX A.

APPENDIX A.
PROJECT PLAN

SUMMARY

The organization "Kalmar Stadsmission" is stepping where the public social resources and efforts are insufficient and is adapting activities based on needs - both acute and long-term. I want to visualize their work by creating an identity that reflects the organization's vision in more credible way than we can see today.

I will explore how Kalmar Stadsmission vision communicated through a graphic identity? and how the sketching process can strengthen the systematic methodology?

APPENDIX A.
PROJECT PLAN

1. BACKGROUND

Kalmar Stadsmission is a member of the National Association of the Swedish city missions that operates professional social activities based on Christian values. Member organizations are independent non-profit associations or foundations and are located in Gothenburg, Linköping, Stockholm, Skåne, Uppsala, Västerås and Kalmar.

Kalmar Stadsmission is a nonprofit organization that finances its operations with gifts and/ or government grants and/ or contractor agreements/services sold. The organization has volunteers involved in the operation which consists of four parts: Open daily activities, Second Hand, Renovation and Handcraft Studio.

"We want to be a voice for vulnerable groups and through public opinion we want to change what in society creates/enhances vulnerability. We are a professional nonprofit organization through our work would like to contribute diversity by competent, evidence-based work in social care and social work in Kalmar."

"Genom att vara en röst för utsatta grupper och genom opinionsbildning vill vi förändra det som i samhället skapar/förstärker utsattheten. Vi är en professionell idéburen aktör som genom vårt arbete vill bidra till mångfald genom kompetent, evidensbaserat arbete inom omsorg och socialt arbete i Kalmar med omnejd."

KALMAR STADSMISSION

The organization "Kalmar Stadsmission" is stepping in where the public social resources and efforts are insufficient and adapt activities based on the needs – both acute and long-term.

I would like to highlight their work by creating an identity that reflects the organization's essential core values and credible way than we see today.

My motivation:

I want to use my skills in typography, logo-, pattern- and symbol production and color and form theory that I have developed during my studies. I want to use these skills accompanied by my overall ability to read and interpret different context and then create and communicate the material visually.

APPENDIX A.
PROJECT PLAN

2. OBJECTIVE

I will create a proposal for a new graphic identity for Kalmar Stadsmission to deepen my knowledge of how a visual language is capable of conveying a vision for a specific organization, but also to develop and expand my sketch process.

Throughout the project, Kalmar Stadsmission acts as a fictive client and the identity will be created for the people affected by the Stadsmission's work in one way or another.

3. ISSUES

1. The design issues to the academic and/or professional field of design

- a. How can Kalmar Stadsmission vision be conveyed through a graphic identity?
- b. How do you educate your client in the design process?

2. The design issue(s) to your own learning strategy

- How can the sketching process strengthen the systematic methodology?

4. EXPECTED RESULTS - *How do you do to get there?!*

A complete graphic identity for Kalmar Stadsmission, which means to develop logo, font, color, symbols, patterns, imagery. It will be applied in various uses such as advertising, office supplies, work wear, signs and so on, to show how the graphic identity can be used and how it relate to a context.

5. CONDITIONS AND LIMITS

I will focus to creating the graphic identity and suggest how it can be applied. Therefore, the project will not looking into alternative marketing materials or provide any completed design strategies.

6. IMPLEMENTATION

The systematic methodology / Research:

- Kalmar Stadsmission identity today.
- Study visit at Kalmar Stadsmission, where I get to see how their work and the opportunity to do research about the target group.
- Moodboard of the core values.
- Watch how other similar organizations have been working on a successfully way.

APPENDIX A.
PROJECT PLAN

Analysis:

Looking at how Kalmar Stadsmission exposes themselves today and make an external analysis and positioning.

The sketching process:

I will work with the methods I tested and documented during the course "Self-Formulated projects within a shared framework", Denmark Design School Visual Communication, 2013.01.24

7. WORK PLAN + TIME SCHEDULE

- V.5: Project plan, Research, Analysis
- V.6: Research, Sketch process
- V.7: Sketch process
- v.8: Sketch process
- v.9: Sketch process
- v.10: Sketch process, Define
- V.11: MID PRESENTATION
- V.12: Implementation
- v.13: Implementation
- v.14: Implementation
- v.15: Implementation
- V.16: Preparation presentation
- V.17: FINAL PRESENTATION

8. REFERENCES

Johan Cullberg, Skaparkriser"

Olle Torgny - "Att arbeta estetiskt"

Earlier project; Elin Vennerbring, Self-formulated projekt within a shared framework, Danmark Designskole, Visual Communication, 2013.01.24.

PRE-STUDY 13.03.19

Kalmar Stadsmission

APPENDIX B.

INLEDNING

I detta projekt har en stor mängd information samlats in genom Kalmar Stadsmission genom Intervjuer, Research, Konkurrentbild, Omvärldsanalys, Kalmar Stadsmission "Kom som du är", Årsrapport 2012.

INNEHÅLL

Denna förstudie innefattar:

Intervjuer

Behovs- och omvärldsanalys

Visuell kartläggning av branschen

Visuell positionering

Visuell strategi

Visuell riktning/Moodboard

BEHOVS - OCH OMVÄRLSANALYS

OMVÄRLDSANALYS

Det här är vad som händer i den här världen just nu:

- Fler och fler utförsäkrade människor och fler som hamnar utanför systemet.
- Skattereduktion för gåvor.
- Idag kan var tredje svensk tänka sig att volontärarbeta, men det är vanligast att vilja skänka pengar. En privatperson skänker 900kr/per år till hjälporganisationer. 63% av svenskarna har en positiv inställning till ideella hjälporganisationer.
- Företag i Sverige skänker 581 milj/år till hjälporganisationer.
- Ökad popularitet med Second hand.

Sveriges
Stadsmissioner

**STOCKHOLMS
STADSMISSION**

Linköpings
Stadsmission



Uppsala
stadsmission



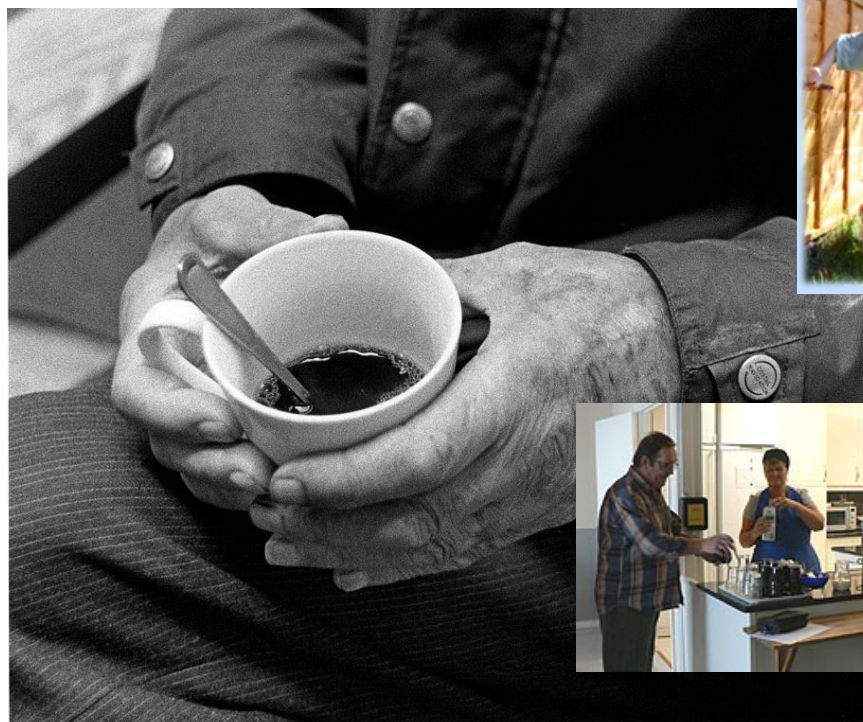
GÖTEBORGS KYRKLIGA
STADSMISSION

KALMAR STADSMISSIONS MISSION:

"Genom att vara en röst för utsatta grupper och genom opinionsbildning vill vi förändra det som i samhället skapar/förstärker utsattheten, samt att uppmuntra och kanalisera medmänskligt engagemang. Vi bedriver en verksamhet mitt i vardagen, mitt i verkligheten. Vi möter människor som har förlorat hoppet om ett meningsfullt liv och vi försöker ge dem hoppet åter."

OMVÄRLDSANALYS

Kalmar Stadsmission i nuläget.

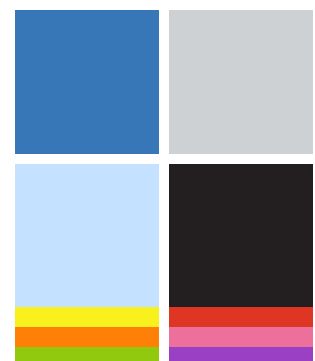
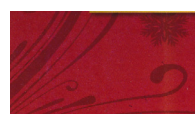


Ett varmt tack till alla våra bidragsgivare under år 2012

Ett varmt tack för den inkomna

Arial

ABCDEFGHIJKabcdefghijk
1234567890!"#€%&/()=?*



"Jag började dricka tidigt. Vi brukade träffas i en busskur. Jag var tolv, tretton. Jag blev förtidspensionerad ung, hade mycket ångest och jag fick mer problem. Nu känner jag trygghet och tillhörighet."

– "Någon" 50-årsperioden
Nu hjälper han andra i samma situation och känner sig behövad.
Anders från på Kalmar Stadsmission City.



Vi fyller på med nya second hand kläder hela tiden!
Kalmar Stadsmission ATELJE

ÖPPET HUS
ONSDAG 28/11 kl 10-18
I VÅR ATELJE!
MOODYVÄNNER & BÅDOR PÅ KAFFE
VÄLKOMMEN!

Nå hjälper oss på Wisnarsvägen 3, Kalmar (närmast vår Second Hand-butik)

Kalmar Stadsmission SECOND HAND

Öppettider
Onsdag 10:00-18:00
Lördag 10:00-15:00

Införande
Må 11 9-15
Onsdag 10-18
Tors 12 9-15
Söndag stängt

Telefon: 0480-22 445
www.kalmarstadsmission.se

Sulmarknad i december!
Läxor & Låsspeglar och spjåner
Lotteri
Servering

Välkomna på bryggan
Fullkornskad butik

Öppettider
Onsdag 10:00-18:00
Lördag 10:00-15:00
Söndag stängt

0480-22 445
Kalmar, 12 Kalmar

Kalmar Stadsmission SECOND HAND

Öppettider
Onsdag 10:00-18:00
Lördag 10:00-15:00

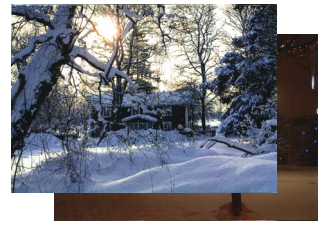
Införande
Må 11 9-15
Onsdag 10-18
Tors 12 9-15
Söndag stängt

Välkomna till två gårdarna hos oss!

Gita, Remissvika, Dala

Glad Midsommar
Gå med på Kalmar Stadsmission Second Hand

På midsommarveckan har vi stängt.
I sommar har vi öppet på vanliga tider. Välkomna!



"Jag brinner för Kalmar Stadsmission"

Perfekt julgåva till anställda kolleger och bekanta

Exklusiv Jusstake
380:-

Den här staken innehåller Kalmar Stadsmission's alla viktigaste produkter som till exempel Kalmar Stadsmission's ATELJE.

"Jag brinner för Kalmar Stadsmission"

Perfekt julgåva till anställda kolleger och bekanta

Exklusiv Jusstake
380:-

Den här staken innehåller Kalmar Stadsmission's alla viktigaste produkter som till exempel Kalmar Stadsmission's ATELJE.

Bli månadsgivare

Kalmar Stadsmission

En månadsgivare är en person som bidrar till Kalmar Stadsmission's verksamhet genom att betala en fast summa varje månad. Detta gör att vi kan planera vår verksamhet bättre och ge dig som månadsgivare en särskild status inom organisationen.

Stöd oss!
- Köp vår vänskapsnål

100:-

Kalmar Stadsmission ATELJE

Kalmar Stadsmission SECOND HAND

Öppettider
Onsdag 10:00-18:00
Lördag 10:00-15:00

Införande
Må 11 9-15
Onsdag 10-18
Tors 12 9-15
Söndag stängt

Telefon: 0480-22 445
www.kalmarstadsmission.se
secondhand@kalmarstadsmission.se

Kalmar Stadsmission

Öppettider
Onsdag 10:00-18:00
Lördag 10:00-15:00

Införande
Må 11 9-15
Onsdag 10-18
Tors 12 9-15
Söndag stängt

Telefon: 0480-22 445
www.kalmarstadsmission.se
secondhand@kalmarstadsmission.se

Med Kalmar Stadsmission

Köp flera goda pepparkakor. Det engagerar dig på riktigt.

25kr/påse

VÄNFÖRETAG

Tack!

Kalmar Stadsmission

Kalmar Stadsmission

Att vara volontär

Alla volontärer:

- ansvarsvärdar
- engagemang
- hjälper till på samma sätt som du själv vill
- hjälper till på samma sätt som du själv vill
- hjälper till på samma sätt som du själv vill
- hjälper till på samma sätt som du själv vill

Mindre än 5 000:-
(eller mer per år)

Vi erbjuder:

- diplom
- dekaler

7 500:-
(eller mer per år)

Vi erbjuder:

- tack i Lokaltidningen
- ett logga på vår sponsortavla
- ett företagsnamn på vår hemsida
- länk till ert företags hemsida från vår hemsida
- tack till ert företag i vår årsredovisning
- gratis info till anställda om stadsmissionen

Kalmar Stadsmission

Ett varmt tack för den inkomna gåvan av 200 kronor som ni haft vänligheten att skänka till Kalmar Stadsmission.

Kalmar den 3 februari 2013



OMVÄRLDSANALYS

Kärnvärden:

GOD VILJA

VÄRME

FRAMTIDSTRO

GRÄNSÖVERSKRIDANDE

VILLKORSLÖS KÄRLEK

ANPASSNINGSBAR & FLEXIBEL

HJÄRTA & VÄRME

TRO, HOPP & KÄRLEK

KÄRLEKSFULL

NÄRA

FÖRTROENDE

FRAMTIDSTRO

VÄLKOMNANDE

LÅG TRÖSKEL

KOMPETENS

DELAKTIGHET

ENGAGEMANG

MORAL

ICKE DÖMMANDE

EMPATI

LÅG TRÖSKEL

TILLÅTANDE

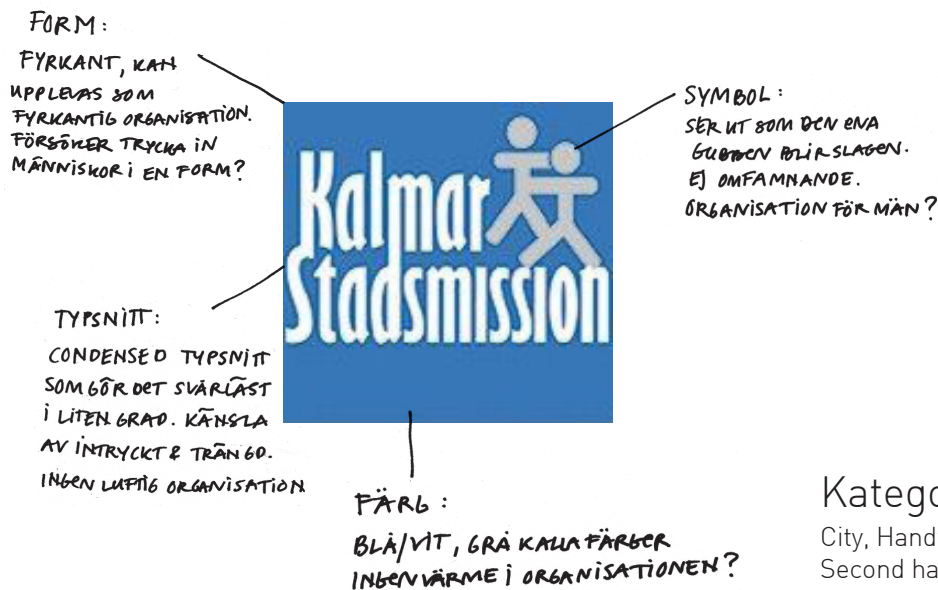
LÅNGSIKTIG

STABIL

ÖPPEN

OMVÄRLDSANALYS

Plus och minus med den visulla identiteten.



Kategorierna:

City, Handtaget, Atljén & Second hand. Svårt att greppa för utomstående vad de olika verksamheterna gör/betyder.



+

- + Vill synas i flera medier både digitalt och analogt.
- + Symbolen i logotypen visar att verksamheten handlar om människor.
- + Det visuella intrycket visar att det inte är en "gulligull" verksamhet.

-

- Svårt att greppa hur kommunikationen ska uppfattas av målgruppen. Ibland hårt och kallt, ibland dekorativt och varmt.
- Ger inget mervärde till den som bidrar med pengar.
- För mycket info som är utspridd på onödigt mycket material, ger spretigt intryck av verksamheten.
- Den blå färgen ger ett kallt intryck. Då undrar man om det inte är någon värme i verksamheten. men det har jag ju sett att det är.
- Fyrkant, kan upplevas som fyrkantig organisation.
Försöker trycka in människor i en form.
- Symbol i logotyp kan misstolkas att det är bara är en verksamhet för män och att här slåss man. Ej omfamnande.
- Condensed typsnitt som gör det svårläst i liten grad. Känsla av intyckt och trängd. Ingen luftig organisation.
- Använder sig av samma typsnitt som sina konkurrenter vilket gör att dem inte sticker ut ur mängden.
- Kategorierna: svårt att greppa för utomstående vad de olikaverksamheterna gör/betyder. Handtaget vad betyder det?

OMVÄRLDSANALYS

S:W:O:T analys av visuell kommunikation

STYRKOR:

- De är starka i det personliga mötet som också är deras viktigaste kontaktyta med målgrupperna.
- De har en stark mission de vill förmedla.
- Vill synas och attrahera målgrupperna genom nya och gamla medier.

SVAGHETER:

- De är relativt välkända lokalt med vad verksamheten står för, men det är svårbegripligt hur hela verksamheten ser ut och fungerar idag.
- Flera aktörer som arbetar med den grafiska identiteten.
- Saknar professionell kompetens i verksamheten kring varumärken och kommunikation.
- Vill ibland för mycket.

MÖJLIGHETER:

- De är en välkänd lokal organisation.

HOT:

- Många okunniga som vill engagera sig i deras kommunikation och visuella identitet vilket kan öka otydligheten i kommunikationen.

VISUELL KARTLÄGGNING AV BRANSCHEN

KONKURRENSBILD

Lokalt:

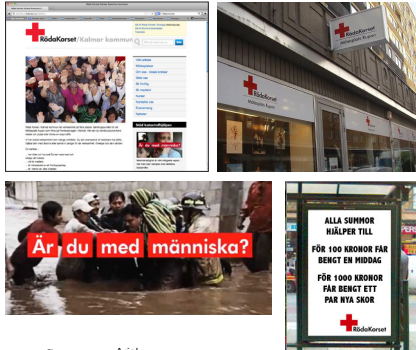
Human Bridge, Röda Korset, Hela Människan "RIA", Lions

Nationellt:

Erikshjälpen, Human Bridge, Frälsningsarmén, Myrorna, Röda Korset, övriga Stadsmissioner.

KONKURRENSBILD LOKALT:

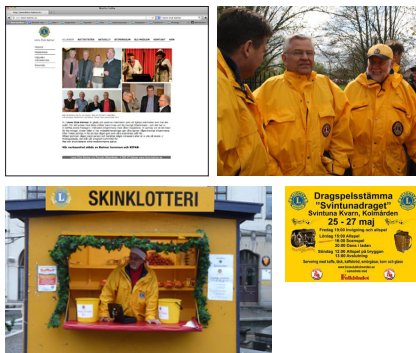
Jämförelse av det visuella intrycket.



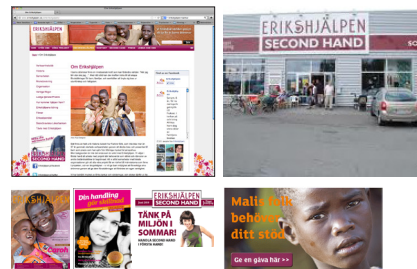
Arial
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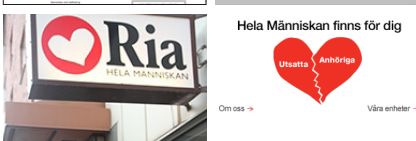
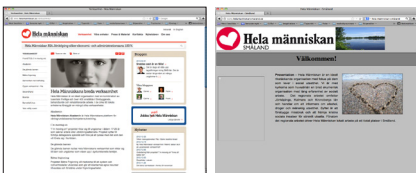
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KONKURRENSBILD SLUTSATSER:

Jämförelse av det visuella intrycket.

Färg:

Överlag ett vitt och kyligt intryck där de använder sig av en röd accentfärg i logotype. Blått och grått är återkommande bakgrundsfärg. Svart typografi. Orange och blått återkommer i små detaljer ex. i mellanrubriker eller ramar.

Symbolik:

Hjärtan, kors och sköldar är vanliga symboler. Förkommer på ett eller annat vis i de olika identiteterna.

Porträtt:

Vanligvis så porträtteras de utsatta i närbild som ska skapa medlidande.

Typsnitt:

De övervägande konkurrenterna använder sig av gratis-typsnittet Arial både i print och digital version.

Logotyp:

Tillsammans med organisationsnamnet placeras ofta en tydlig ikon. Även ramar kan förekomma kring namnet.

visuell position

VISUELL POSITIONERING

Unik & Relevant

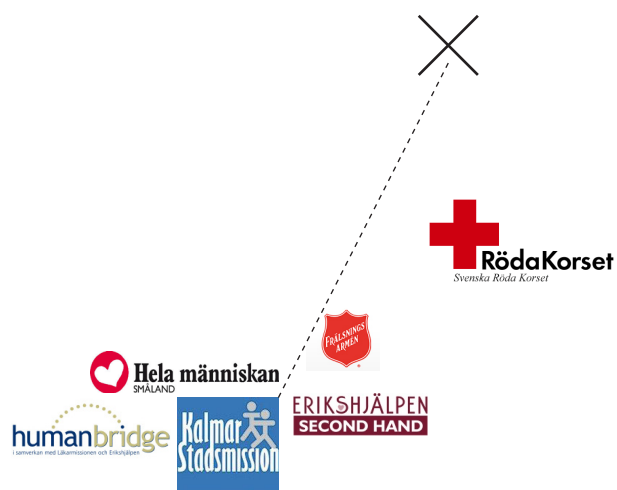


Trovärdighet

Vad skulle hända med logotypen om vi gjorde den här satsningen?

VISUELL POSITIONERING

Unik & Relevant



Trovärdighet

Vad skulle ske...

- Fler bidragsgivare.
- Mer uppmärksamhet.
- Ökad trovärdighet då budskapet kommer tydligare fram till målgruppen.
- Förstärka budskapet mer genom den visuella kommunikationen, där ni har svårt att vara i det personliga mötet.
- Tydlig helhet förstärker också organisationens verksamhet inåt.

VISUELL STRATEGI

SYFTE MED ATT UTVECKLA EN NY VISUELL IDENTITET

Kalmar Stadsmission har utökat sin verksamhet i snabb takt de senaste tre åren. Kalmar Stadsmission har gott rykte om sig, men behöver utvecklas för att:

Öka trovärdigheten på dess marknaden genom att skapa ett enhetligare visuellt språk.

Tydliggöra och förstärka de värden som definierar verksamheten både internt och externt.

Attrahera och synliggöra verksamheten för att locka fler och mer bidragsgivare till verksamheten.

MÅLGRUPPEN:

NYTTJARE:

Besökaren.

De människor som behöver verksamheten med stöd/behov.

+ Personal.

GIVARE:

Volontärer, enskilda individer & företag/organisationer.

SÄMARBETSPARTNER:

Socialtjänst, Af, Försäkringskassan, myndigheter och andra samhällsaktörer.

MÅLGRUPPEN:

NYTTJARE:

Besökaren.

De människor som behöver verksamheten med stöd/behov.

+ Personal.

GIVARE:

SÄMARBE

Vad vet vi om dem på ett personligt plan?

→ Besökaren på City är en person med någon form av missbruk och har haft det under en lång period mer eller mindre. Många äldre, mestadels män, men det börjar krypa ner i åldrarna.

Nyttjaren kommer till City för att äta, dricka en kopp kaffe, få hjälp att ringa ett telefonsamtal, prata med någon eller kanske få hjälp med att duscha, tvätta eller få på sig nya rena kläder. Deras missburk har gått så långt att ofta har de ingen familj kvar och ingen vårdnad om barnen. De kan ofta känna skuld och skam.

För Nyttjaren betyder Kalmar Stadsmission City att någon ser och lyssnar på dem. Men också att de finns där och ställer krav.

→ Deltagaren på Handtaget är en person som är på väg ur sitt destruktiva beteende (ofta alkohol/drogmissbruk) och försöker ta tag i sitt liv. För nyttjaren är det här en bra inkörsport i både det sociala sammanhanget och ansvarstagande att sköta arbetsuppgifter. Nyttjaren känner en otrolig stolthet att få ta på sig arbetskläderna med logotypen på. En stolthet och en tro på sig själv.

→ Deltagaren på Ateljén är en vanligtvis en kvinna som är på väg ur sitt destruktiva beteende (ofta alkohol/drogmissbruk), eller har en bakgrund med psykisk ohälsa. Även kvinnor som behöver arbetsträna eller lära sig mer svenska kommer hit. Här ligger stor vikt vid att vara del av en gemenskap och delta i det sociala sammanhanget.

→ Deltagaren på Second hand är en person som har varit kort- eller långtidsarbetslös och behöver arbetsträna, eller har suttit av ett långt fängelse straff och fortfarande går med fotboja, eller lever/levt med psykisk ohälsa. Personen har vanligtvis fått sin plats på Stadsmissionen ett samarbete med de fyra samarbetspartnerna Arbetsförmedlingen, Socialtjänsten, Kalmar kommun och Försäkringskassan.

→ Föreståndaren man/kvinna för varje verksamhet har en otrolig förmåga att lyssna och se varje människa och behov. Dennes förmåga är guldvärd i verksamheten och är en del av verksamhetens viktigaste kontaktyta. Det är hen som har mycket direkt kontakt med samarbetspartner och nyttjare. Dennes engagemang och driv är mycket av det som gör att verksamheten går runt. Ibland kan hen känna sig ensam som föreståndare på sin verksamhet men vet att det finns starkt stöd runt omkring. Föreståndaren är stolt över sitt jobb och engagemang.

MÅLGRUPPEN:

GIVARE:

Volontärer, enskilda individer & företag/organisationer.

NYTTJARE:

SÄMARBE

Vad vet vi om dem på ett personligt plan?

→ Volontären är en nypensionerad kvinna som vill komma ut och träffa folk och samtidigt göra en god gärning. Antingen jobbar hon några timmar i veckan på ateljén där hon syr och fikar och lär känna människor som hon inte annars skulle träffa eller lagar mat tillsammans med andra volontärer inne på City. På Second hand avdelningen är det större blandning av män/kvinnor, ung/gammal som är volontärer. Volontären känner sig behövd och mår bra av att ge.

→ Besökaren på Second Hand bor i Kalmarområdet. Gammal som ung, män, kvinnor och barn med olika bakgrund. Lämnar in en kasse med gamla saker/kläder som rensats i hemmet samtidigt som hen har lika mycket med sig tillbaka från en timme inne på Second Hand butiken. Läger sällan småpengarna som blir över i bössa vid kassan, men tar alltid en kopp kaffe och bulle inne på caféet. Första dels känner hen sig nöjd om hen har fyndat något, i andra hand känns det bra att ha konsumerat något som går till något bra. Det som hen sällan har allför stor förståelse om. Men tycker inte att det gör så mycket.

→ Månadsgivaren är en person som är aktiv inom kyrkan. Hen har en trosföreställning och en humanistisk syn om att hjälpa andra. Varje månad sätter hen över 100kr till Kalmar Stadsmissions 90-konto.

→ Företaget/organisationen vill varje år bidra med något till samhället, göra en god gärning av det överskott som företaget har. I gengäld vill de såklart synas att de har gjort den här goda gärningen för att visa vilket gott företag de är. (Win-win-situation)
Om dem skulle synas mer och få bättre respons om var bidraget till verksamheten går mer exakt skulle dem ge ännu mer i bidrag.

MÅLGRUPPEN:

SAMARBETSPARTNER:

Socialtjänst, Af,
Försäkringskassan,
myndigheter och andra
samhällsaktörer.

Vad vet vi om dem på ett personligt plan?

→ Samarbetspartnern har varit på en del föreläsningar där verksamhetschefen Björn Wennerström pratat om Kalmar Stadsmission. Han syns ofta i de lokala medierna som de lyssnar på och läser dagligen. De värdesätter K.S verksamhete eftersom de själva inte hinner med att ta hand om alla ärenden med en personlig kontakt som de hade velat. Utan K.S vet dem inte hur de skulle ta hand om det rådande problemet med den utanförskap som blir allt större i samhället. De själva vet hur K.S verksamhet fungerar men behöver ett tydligt material som de kan berätta för sina brukare om K.S.

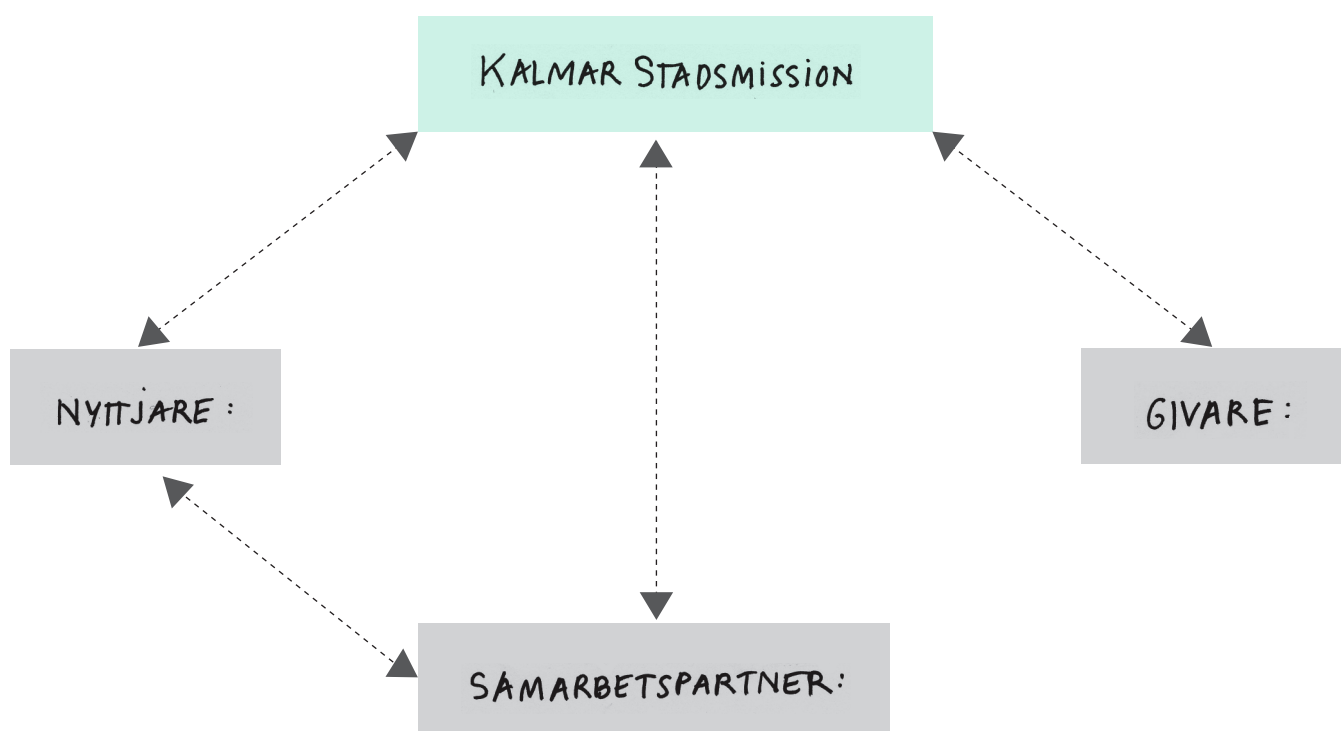
Obearbetat med Landsting, kommuner, beslutsfattare.
Hur når de dem?

NYTTJARE:

GIVARE:

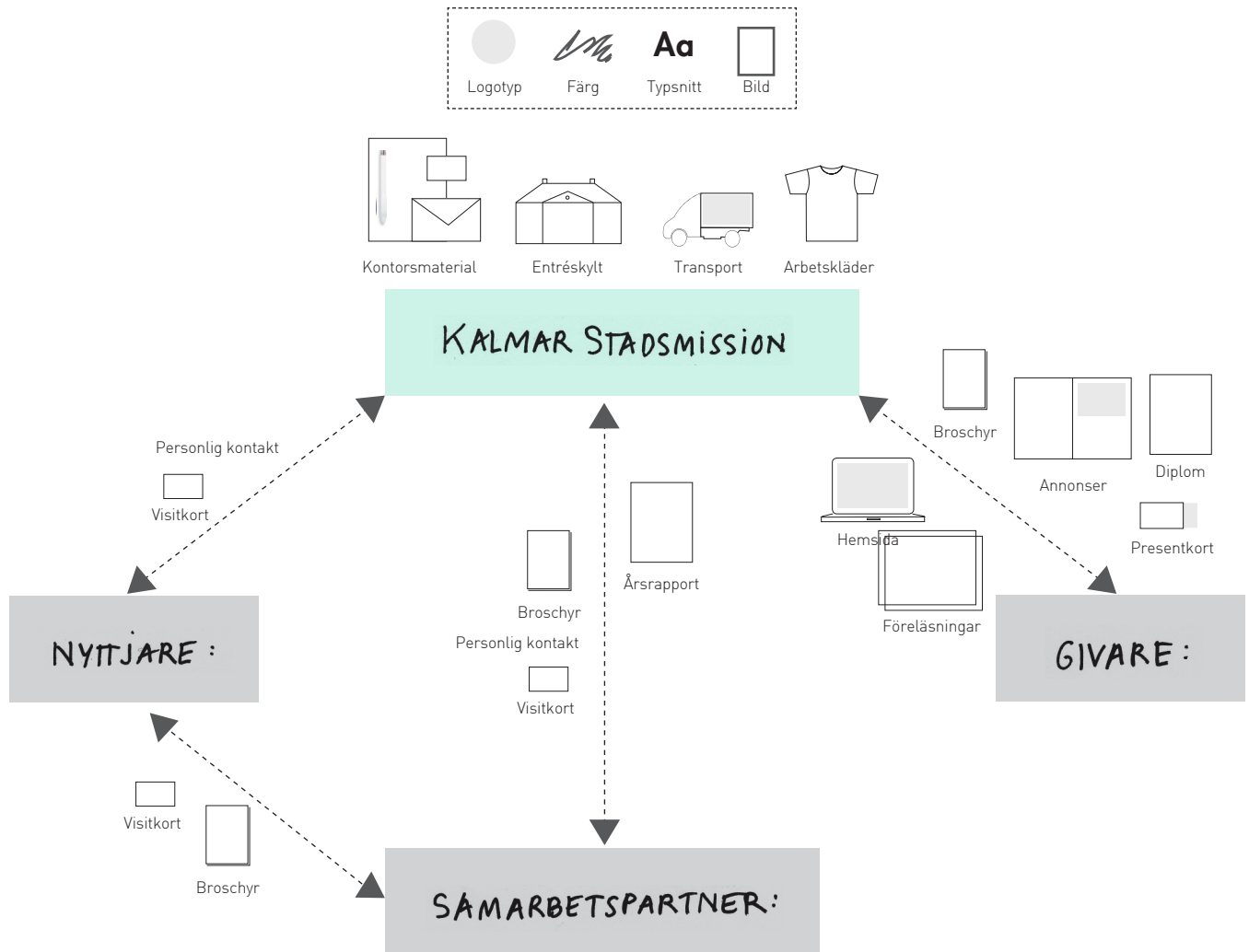
KONKLUSION AV FÖRSTUDIE

Kommunikation med målgruppen



KONKLUSION AV FÖRSTUDIE

Kommunikation med målgruppen



KONKLUSION AV FÖRSTUDIE

Basvärden:

KOMPETENS

ENGAGEMANG

GEMENSKAP

MEDMÄNSKLIGT

MÅNGFALD

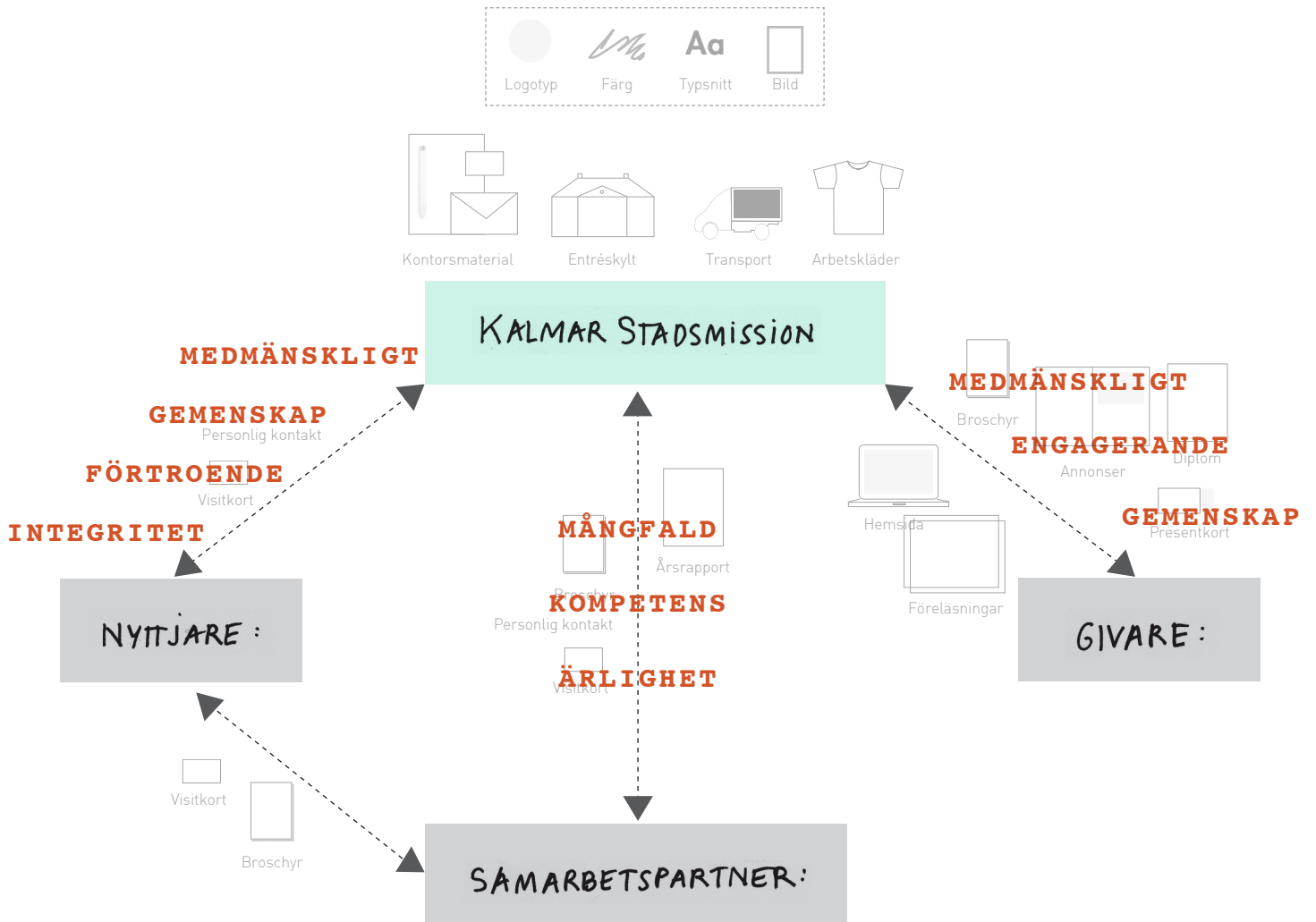
FÖRTROENDE

ÄRLIGHET

INTEGRITET

KONKLUSION AV FÖRSTUDIE

Basvärden i kontaktytor



MÅLGRUPPER

Prioritering av målgrupperna genom den visuella identiteten:

1. Givare

Viktigt att de känner sig synliggjorda och behövda för de bidrag de ger. Visa påtagligt vilken skillnad de gjort. Lyfta fram deras namn. Underlätta för att dem lätt ska kunna skänka pengar.

2. Samarbetspartner

Tydlig information om verksamheten.

3. Nyttjarna

De behöver personlig kontakt med stöd/behov.

MOODBOARD



INDIVIDEN/MEDMÄNSKLIGHET



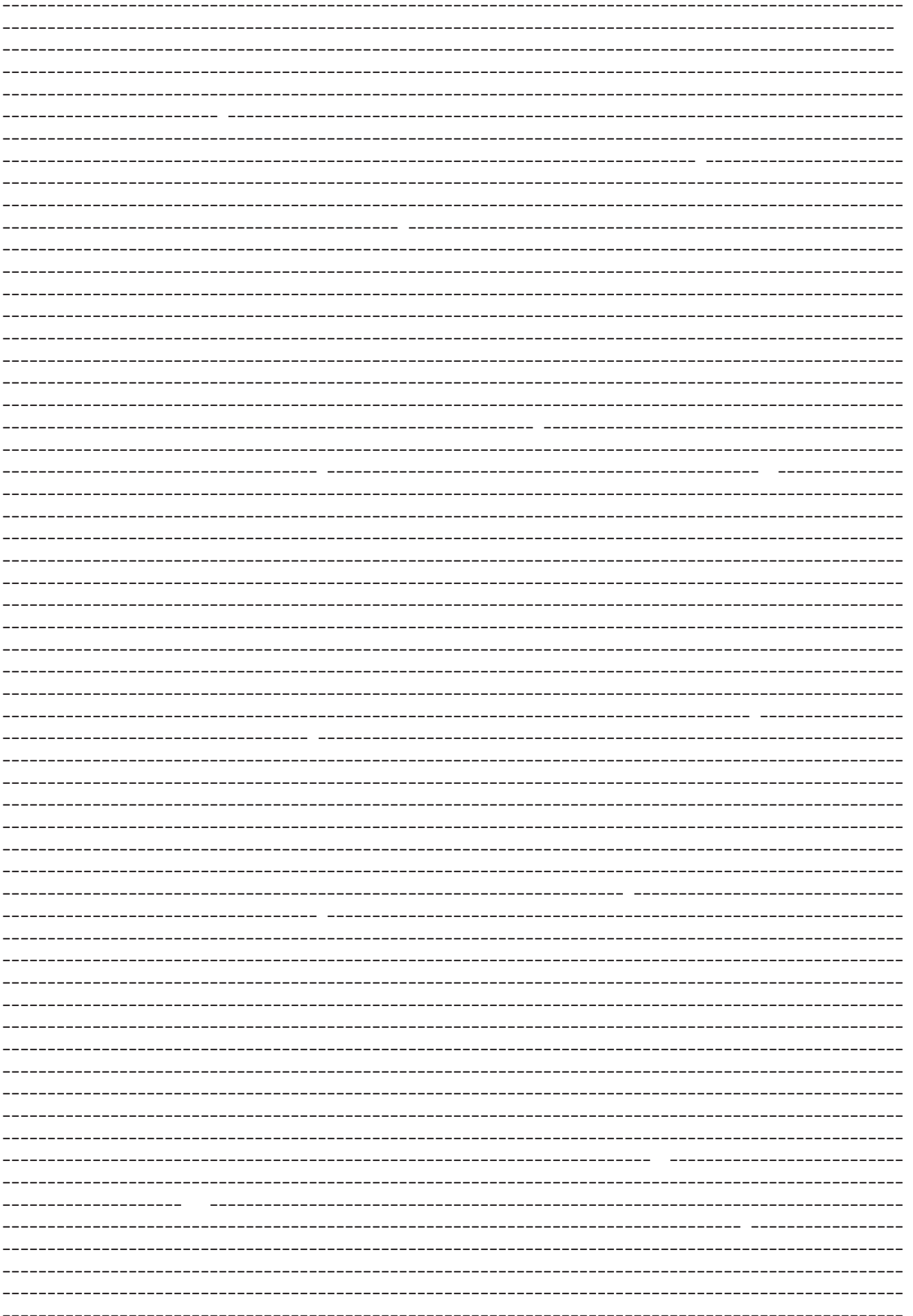
KOMPETENS



INTEGRITET/SAMARBETE/MÖTEN



ÄRLIGHET

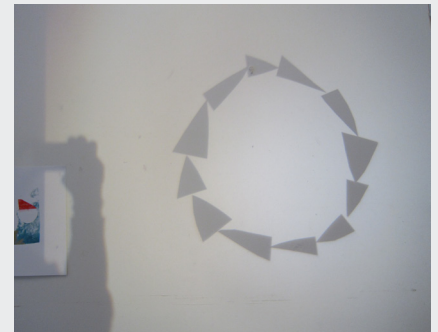
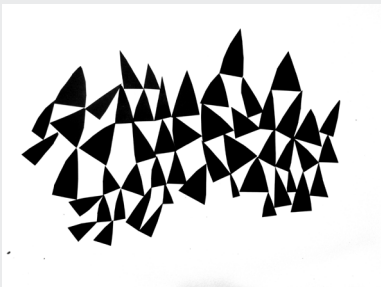
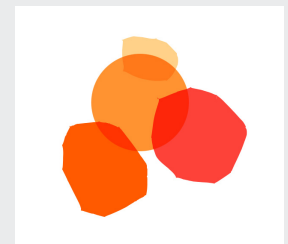
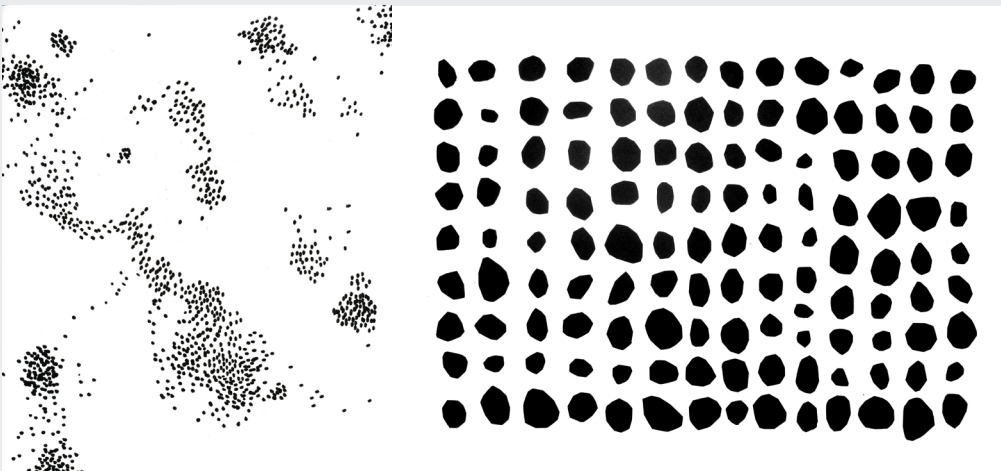


SKETCH PHASE

APPENDIX C.



Earlier project; Elin Vennerbring, "Self-formulated projekt within a shared framework" / Danmark Designskole, Visual Communication, 2013.



Early sketches on the "system" in which I used a method from the course "Self-formulated projekt within a shared framework" /Danmark Designskole, Visual Communication, 2013.01.24.

↓
Kreativbrief
Briefmallar

kontakt person = beslutare

A. Ringa in problemet.

B. Brief / en översynskommelse.
sliden tillbaka.

Vad lever dem i förväntning?
vad har den för förväntningar.

Vad ska hända?
vem ska hända?
problem som ska vingas in.

Vilka begränsningar?

Målgrupper - vilka är dem?
vad vet vi om dem
på ett personligt plan.

Finns något
i historien som
dem.

Tonalitet m. medboards.

Plöda m. medarbetarna
på taget.

BRANDIREKTION →

positiv & negativ
+ -

härda fakta +
citat

känslolnappen.

Vad är det som ska istadkommas
m. en grafisk identitet?
vad behövs göras.

- A. Kan verka som
- B. Ny gammal
- C. Kvinna / Man
- D. Kreativ..

kan mer som ska vara
med på resan.

Förstudien → dra slutsatser → kreativ brief
för K.S

• Vad ska vi uppmana
krav på ideellitet.

Vilken förflyttning

IDA6 → förflyttning

omvärldsanalys.

Det här är vi.
Vad som händer i
den här världen.
Skattefritt.

Uppdatera dem.

REFERENCES LIST

APPENDIX D

REFERENCES LIST

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