A theoretical exploration and practical application of the principles of branding design for a non-profit organisation in South Africa

by

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DECLARATION

I declare that this dissertation is my own original work. Where secondary material is used, this has been carefully acknowledged and referenced in accordance with university requirements.

I understand what plagiarism is and am aware of university policy and implications in this regard.

SIGNATURE

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SUMMARY

Title of dissertation: A theoretical exploration and practical application of the principles of branding design for a non-profit organisation in South Africa

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Abstract:

Being situated in the discourse of branding design theory, this study explores principles of branding design to aid the practical application of such principles in the redesign of an existing non-profit brand in South Africa. The value of this study lies in the amalgamation of existing theory on commercial and non-profit branding and its subsequent application as validation criteria (brand audit criteria), which is used to test both the initial and redesigned brand for the non-profit organisation in question, namely Irene Homes. The application of this theory to a practical, non-profit case study contributes to the discourse of branding in the non-profit sphere, as research in this field is limited and not focused on a single, comprehensive case study. Furthermore, the synthesis of theory relating to collaborative design research and iterative design processes, arriving at a model that has been tailored for the non-profit case study, allows the opportunity for this process to be used in future non-profit branding endeavours. Thus, the study makes a contribution to the field of practice-based research, by documenting and critiquing a design process specific to branding design in a non-profit context. By including reflective practices in the design process, the study enables a holistic view of practical branding design processes and the limitations and opportunities arising when this is applied to a non-profit organisation. By focusing on an existing, South African non-profit organisation as a case study, the study contributes to South African design research in the field of branding design for non-profit organisations.
Key terms:

Branding for non-profits; iterative design processes; brand audit; human-centred design; collaborative design research; reflective practices in design.
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CHAPTER ONE: INTRODUCTION

1.1 Background and aim of study

Being situated in the realm of branding design theory, this study aims to explore principles of branding design and, subsequently, to apply these principles practically to the redesign of a brand for an existing non-profit organisation in South Africa. Here, the term ‘branding design’ is used broadly, but can be described more specifically as the design of a “corporate brand” (Olins 2008:21). A “corporate brand” is what Wally Olins (2008:21) describes as the contemporary definition for what was once referred to as a ‘corporate identity.’ This change of label indicates a shift from branding design as a merely visual phenomenon to branding design as a means to shape perceptions. Simon Knox and David Bickerton (2003:999) comment on Olins’ (2008:21) notion of a “corporate brand” by stating that such an approach focuses more on the management of brand value as a whole, including the management of meaning-making among stakeholders. Furthermore, Olins (2003:265) notes that brands are vital “contributors to the asset value of companies.” Marty Neumeier (2006:13) reiterates this notion and explains that brands can be equated to constantly evolving, “living organisms.” As a result of the necessity of constant adaptation, brands need to be managed and evaluated carefully and on a regular basis, to preserve brand equity and ensure that the values of an organisation are reflected truthfully in its brand.

Olins (2003:148) comments on the all-pervasive influence of brands in culture and society and notes that branding has permeated all spheres of commerce and is “increasingly employed by not-for-profit organizations and charities who compete in the emotional territory of people’s hearts and minds with commercial brands for the money in consumer’s pockets.” Nathalie Kylander and Christopher Stone (2012:[sp]) expand on this notion by saying that, although non-profit organisations aspire to have successful and sustainable brands, branding frameworks are borrowed from the commercial sphere and, therefore, a need exists for branding approaches tailored to the needs of non-profit organisations. Supporting this, Sarah Durham (2009:191) explains that a need exists for specialist branding design in the non-profit environment. The reason for this is that such resources in this field are often limited, or of an ad-hoc nature, owing to time constraints or a lack of professional knowledge in the field of design (Durham 2009:249). Durham (2009:397) elaborates that, when designing a brand for a non-profit organisation, one needs “to do more with less.” This implies that branding principles for non-
profit organisations, although overlapping with branding principles for profit-driven organisations, need to be sensitive to the specific needs of such smaller organisations with limited resources (Durham 2009:399). On the subject of successful brand communication, Neumeier (2006:127) explains that, to be successful, a brand needs to be able to communicate with its audience at various levels. These levels (perception, sensation, emotion, intellect, identification, reverberation and spirituality) are discussed in more detail in the second chapter of this study. The last level, “spirituality” is described by Alex White (2007:2) as design that adheres to “a code of moral and artistic values.” This notion is thus particularly relevant to design for a non-profit organisation, as the nature of such an organisation demands design solutions that fall within the paradigm of human-centered design. Human-centered design is described by Jorge Frascara (1997:1) as a means by which visual communication design can make an important contribution to society, beyond its typical commercial applications. Frascara outlines how the practice of communication design can function within methodological, social and cultural paradigms. Furthermore, Frascara (1997:2) elaborates that human-centered design requires an inter-disciplinary approach to design, which is precisely what this study aims to adopt.

The selected non-profit organisation, Irene Homes, is a centre that offers care, love and a safe environment for the mentally disabled (Irene Homes 2013) and has agreed to participate in this branding design process1. Irene Homes has been in operation in the same community, in Irene, for over a century. This indicates that, especially for this organisation, as Grant McCracken suggests in a conversation with Debbie Milman (2011:8), it is vital that branding specialists take cultural underpinnings and context into consideration when entering into a rebranding endeavour. By placing emphasis on cultural and contextual aspects of the brand, the designer is able to counter generalisations and hasty decisions that are often made when “re-freshing” or “re-branding” projects are approached hurriedly (McCracken in Milman 2011:33). This lends credibility to the research-led approach of this design project as a means to conduct a thorough investigation and formulate a sound strategic framework for the redesign of the non-profit brand before design work commences.

1 Letters of informed consent are included in Appendix B.
Linking with Frascara’s (1997:2) statement that human-centered design calls for an interdisciplinary approach to grappling with design problems, Neumeier (2006:138) suggests that it is essential for brand cultivation to take place foremost from an internal platform within an organisation. Thus, an opportunity is provided for collaboration and mediation on the part of the designer, to benefit from the input of internal stakeholders at Irene Homes. Similarly, Durham (2009:1366) speaks about the importance of engaging key internal stakeholders in the non-profit branding design process. This is in aid of strengthening the brand by means of collaboration, as well as to encourage adoption and “institutionalisation” of the brand by internal stakeholders once the design process is completed. In light of this, this study focuses primarily on collaborating with internal stakeholders and, instead of also interviewing the brand target market, approaches the branding design process from a process-driven, collaborative and research-driven perspective. Olins (2003:2550) notes that research is an important tool when developing brands. According to Olins (2003:2550), the most appropriate kind of research should be selected for each branding design challenge, relevant to the context of the organisation and the nature of the design problem at hand. As such, this study adopts a collaborative, research-driven and iterative design approach in the redesign process of the non-profit brand. Neumeier (2006:127) argues that developing a corporate brand calls for a systematic process that ensures validation in the design process. To conduct this kind of validation, this study investigates branding theory from both commercial and non-profit perspectives to determine criteria necessary for effective branding design for a non-profit organisation. The purpose of investigating branding theory from both these perspectives is to arrive at a synthesis of ideas that facilitates a more streamlined analysis of the non-profit brand in question.

The notion of negotiating and creating brand meaning amongst both internal and external stakeholders is one that questions the role of the designer within the branding design process. It is thus necessary to position the designer within the context of both the research, which is of a collaborative, human-centred nature, as well as the practice of designing. Donald Schön, in his seminal book *The Reflective Practitioner: How Professionals Think in Action* (1983), considers the role of the professional practitioner when engaged in workplace or research activities, with particular focus on how these tasks can be carried out in a largely intuitive, yet simultaneously critical manner. As such, Schön (1983:50) speaks about the benefits of reflecting both in- and on-action to enable practitioners to frame problems in new ways. Furthermore, Schön
(1983:50) notes that, as the practitioner or researcher attempts to make sense of research phenomena, they are also able to reflect on understandings that are implicit in their actions. Thus, Schön (1983:50) elaborates that such understandings can be continually reflected on as they surface and, subsequently, understandings can be critiqued, restructured and revaluated. Schön’s (1983) insight that the researcher, or practitioner, relies largely on an informed intuition to approach problems is valuable to this study, particularly because it is of a collaborative nature. Such intuitive understanding also stems from the researcher’s position and, in this case, their relationship with the problem at hand. It is thus possible to say that reflection, both in- and on-action is, to an extent, an individualised process, which differs from one researcher to another and is influenced by the unique conditions of the research, as well as the personal history and experiences of the researcher. In this instance, the researcher (and designer) comes from a design education background with experience in commercial branding projects. Additionally, the researcher has been familiar with the non-profit organisation in question, Irene Homes, for a period of more than five years.

Schön’s (1983) theories on reflective praxis correlate with Elizabeth Sanders and Pieter Jan Stappers’ (2008:5) writings on user-centered design, participatory design research and co-design. Although these forms of collaboration differ, particularly with regards to the degree to which the user is involved in the design process, it is important to establish the collaborative stance taken by the researcher in this study. Collaboration is key component of this study, where the researcher is positioned as a specialist practitioner (Schön 1983:60), engaging with the branding design problem in collaboration with selected participants at Irene Homes. In this case, the research takes the form of “participatory action research,” which is outlined by Christopher Crouch and Jane Pearce (2012:754) as a form of teamwork, where the designer includes key participants in the design process. Essentially, the role of the designer shifts from merely initiating change to becoming a mediator of change throughout the collaborative design process (Crouch & Pearce 2012:772). Mediation of this nature requires an understanding of the respective communities of the designer and the client (which also takes the role of a collaborator to an extent), as these communities overlap whilst grappling with the design problem (Crouch & Pearce 2012:251). Thus, the designer acknowledges their position and

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2 A more detailed account of Sanders and Stappers’ (2008) paradigms of user-centered design, participatory design research and co-design is given in Chapter Four of this study as part of the reflection process.
context within the design process, yet takes the objective view of the specialist practitioner (Schön 1983:60) in order to mediate and lead the branding design process.

Thus, by determining principles of branding design, both according to key theorists in the broader branding discipline, as well as specialists in the field of non-profit branding, this study aims to apply these principles in a considered, practical manner by redesigning an appropriate brand for Irene Homes. In aid of this, an iterative design process is developed and followed for purposes of the study. At the onset of the project, insights from the selected organisation are gathered and framed in order to develop an informed intuition about the brand and its existing designed material. Subsequently, a brand audit is conducted, evaluating existing brand material and determining shortfalls and successes of the current brand identity. This audit informs rebranding decisions for the non-profit organisation. The design outcome of the study encompasses, foremost, a redesign, by means of an iterative design process of the Irene Homes logo. This iterative design process is visually documented by focusing specifically on the logo redesign. Following that, branded material is designed according to the approved logo and documented in a brand book, namely, *Irene Homes Brand Guidelines* (van der Merwe 2015) that accompanies this study. This makes up the second, practically executed, component of the study, which materialises in a physical design ‘product.’ Upon its completion, the design outcome is evaluated according to branding design principles (in the form of brand audit criteria) identified earlier in the study. Thereafter, the initial audit of the Irene Homes brand is compared to an audit of the renewed brand identity in its updated form to aid evaluation. This includes post-design evaluation according to stakeholders involved at Irene Homes.

The significance of this study is twofold. Firstly, it is significant because of its contribution to design research in South Africa. An application of international theory in the discipline of branding design, for both commercial and non-profit establishments, adds value as a South African case study that deals with practice-based research in the discourse of branding. Thomas Oosthuizen (2013), a leading South African branding and marketing theorist, outlines approaches to rebranding profit-driven enterprises that prove valuable as an application to this study. However, practice-based research for branding in a South African context is scarce.

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3 This iterative design process is shown in figure 10.
Although a limited amount of literature on this subject exists internationally, the research is not focused within the field of design research and not specific to a South African organisation. Furthermore, existing research in this field does not focus on the documentation of a collaborative and iterative design process for a non-profit organisation. Analysing the environment within which Irene Homes operates will be instrumental in determining which characteristics are specific to Irene Homes as a non-profit organisation in its own right, in aid of tailoring the branding solution to suit their needs as an organisation. It is imperative that the outcome of the study, both as a branding design ‘product’ and as an iterative design process, benefits Irene Homes as an organisation, being situated within the paradigm of human-centered design. The study provides the home with the opportunity to improve their communications, as well as their core branding philosophy, through interactive and iterative branding design processes. Thus, Crouch and Pearce’s (2012:x) comment that, for research to be productive for the designer, the practices of the designer and subsequent ways in which this design impacts the end user, needs to be constantly considered and reflected on. The positioning of Irene Homes as a specific kind of non-profit organisation, within a South African context, is therefore also considered in this regard. This is in aid of ensuring that both the designer or researcher, as well as the user or collaborator (the client), mutually benefits from the iterative design process.

1.2 Research methodology and theoretical framework

Research conducted for this study is of a qualitative nature and thus requires critical interpretative methods of exploration (Flick 2009:12). This section outlines the research methodology for the completion of the research aims.

First, a literature review is conducted to identify key theories on branding by seminal authors. The literature review focuses on key texts that fall within the research paradigm of theory on branding and visual identity. The work of Olins (2003), Neumeier (2006; 2007) and Oosthuizen (2010) is considered particularly valuable in this regard. A second aim of the literature review is to examine theory that relates specifically to branding design for non-profit organisations. Here, Durham (2009), Deborah Holland (2006) and Kylander and Stone (2012) provide valuable insights on the particulars of non-profit branding. This focused approach should lend clarity to the unique requirements of non-profit organisations when it comes to
branding and will highlight specific areas in which care should be taken with design. Subsequently, international case studies in which successful branding have aided non-profit organisations are considered.

Applying the theory noted above to the design of a brand for Irene Homes forms a key part of this research. As such, Irene Homes as an organisation, along with its existing brand and surrounding internal brand perceptions, is used as a case study to inform the brand redesign process. According to Robert Yin (2014:2), a case study methodology “investigates a contemporary phenomenon in its real-world context.” This is thus an appropriate methodology as a basis for this study, especially because Crouch and Pearce (2012:2680) mention that, in the case of design research, a case study can revolve around a specific workplace or design process. This section forms the practice-based component of the research and results in a physical design project. The design process is documented and presented as part of the study. The process of designing an appropriate brand requires field research, an initial brand audit, and collaboration with key stakeholders of the organisation. Such collaboration consisted of interviews, focusing on in-depth interviews with key internal stakeholders at Irene Homes, the application of an iterative design process, as well as an evaluation of the final redesigned branding outcome. Stakeholders at Irene Homes were selected for interviews based on their roles within the organisation. Six interviewees were selected from Irene Homes, involved in the following capacities respectively: marketing and events; human resources; fundraising; managing day workshops at the home; administrative and general managerial responsibilities; and managing the charity shop at Irene Homes. The selected interviewees are each responsible for managing different portfolios within Irene Homes and were thus able to provide unique perspectives to gain a more holistic view on Irene Homes’ brand, as well as the related marketing material that comes from the home. Interviews were conducted as semi-structured interviews, as Nigel Newton (2010:2) comments that this type of interview structure facilitates “ … conversation, discussion, as well questioning, to provide insight on the investigation themes … ”.

As mentioned previously, a strategic decision was taken to focus on interviewing key internal stakeholders at Irene Homes and not to include the target market of the brand in the research process. Owing to the scope and timeframe of the study, as well as its aim to develop a strong internal brand for Irene Homes, internal input was deemed most valuable.
Newton (2010:1) comments on the importance of context when conducting face-to-face interviews. For this reason, as well as ease of accessibility for the interviewees, all interviews took place at the Irene Homes premises. Interviews were recorded, transcribed\(^5\) and analysed to form part of the initial brand audit. Pre-design and post-design interviews were conducted to collect data from the same selection of interviewees in order to facilitate comparison and to form part of the validation process. Earl Babbie (2010:286) refers to this kind of collaborative field research as “qualitative field research.” Collaboration is necessary to gauge the current branding needs of the organisation, evaluate existing communication material, and gain buy-in from board members once the design had been developed. As part of field research, time was spent with the organisation to determine the best design solutions for their brand. The final product was analysed both by the author, according to evaluation methods consulted in branding literature, and by members involved at the organisation itself. Feedback from Irene Homes is necessary to ensure validation and that the client is satisfied with the brand outcome.

Reflection and documentation forms a crucial part of the field research, and takes place throughout the duration of the project. Once a reflection of the branding design outcome had been outlined, a validation process, as defined by Neumeier (2006:114) was undertaken to determine the success of the practical outcome in relation to the theory. This validation process ties in with Schön’s (1983) “reflection-on-action” theory, which outlines a method to reflect on a design project post project completion (Schön in Moon 1999:43). Crouch and Pearce (2012) provide valuable insights on design research and, in particular, on the notion of collaborative design research. The tools and methodologies discussed by Crouch and Pearce (2012) build on Schön’s theory of reflective praxis.

Elements designed for the case study, as documented, are analysed according to principles highlighted in the theory on branding design. Such evaluation requires reflection on the branding design produced for Irene Homes, to establish whether the outcome correlates with key themes identified in the branding literature. The outcome of the redesigned branding material for Irene Homes is also evaluated based on the post-design interviews with stakeholders at Irene Homes and compared to findings of the initial brand audit. This reflection

\(^5\) Interview transcriptions for pre- and post-design interviews are included in Appendix C and D.
forms the final stage of the research methodology, where the design outcome is evaluated according to the brand audit criteria arrived at in the literature review, to determine the successes of the brand as well as opportunities for improvement. Here, evaluations by Irene Homes are also taken into consideration post-project completion to facilitate the evaluation process.

1.3 Outline of chapters and specific objectives

The introductory chapter of this study serves to provide a background for the study and to outline the aim of the study, as well as to introduce the research methodology and theoretical framework that the study adopts. Furthermore, Chapter One unpacks the objectives of the study and highlights how these objectives will be approached by means of an outline of chapters.

A primary objective of the study is to consider key literature on broader branding theory, in aid of discovering relevant branding design principles that may be applied to a South African non-profit organisation. The second objective of the study is to consult key literature that focuses specifically on branding in the realm of non-profit organisations, in order to determine specific needs when designing brands for non-profit organisations. Upon considering branding theories from both commercial and non-profit perspectives, the objective is to arrive at a synthesis of branding theory that could be applied critically to the non-profit case study in question.

Chapter Two thus outlines key academic texts relevant to the broader disciple of branding theory to form a theoretical framework within which the research aims can be completed. Seminal authors Neumeier (2006, 2007) and Oosthuizen (2013) provide valuable theories on the principles of branding, particularly from a commercial, practice-based approach. Furthermore, Oosthuizen’s work provides a South African take on commercial branding theory. Olins’ (2003) theory on branding, both within its commercial bounds and its broader application, is discussed to provide a holistic overview of the discipline. Olins is a respected leader and writer in the field of branding discourse. Next, Chapter Two reviews branding in the context of non-profit organisations, by discussing Durham (2009) and Holland’s (2013) practical and industry-specific approach to designing brands for non-profit organisations. Kylander and Stone’s (2012) guidelines to approach branding for non-profit organisations prove useful as a critique of previous approaches that followed a commercially slanted branding model. Practical, international case studies are considered where branding design has
been undertaken for non-profit organisations, to determine whether such principles could be relevant to a South African case study. Chapter Two is thus completed by arriving at a synthesis of branding literature that can be used as criteria for brand evaluation, particularly for non-profit organisations.

Chapter Three forms the practical component of the study and is divided into two sections. First, this chapter explores existing theory on iterative design processes, serving to arrive at a process tailored for a non-profit organisation. Subsequently, the design process that is followed during the practice-led research in the case study is illustrated and visually documented, both as a design process and as the final ‘product’. The chapter follows the stages in the iterative design process to frame and evaluate the existing Irene Homes brand, whereupon the ideation and design development process is based. Evaluation, by means of a brand audit, is essential at the onset of the redesign process, as it will be used as a means of validation by comparison once the brand redesign has taken place. The audit examines existing branding material at Irene Homes, and includes interviews with selected members of staff regarding their perceptions of the brand, to establish where the current successes and shortfalls of the brand identity lie. The audit process includes visual documentation of Irene Homes’ branded material as well as other aspects of field research. The second section of Chapter Three details the remainder of the branding design process and documents each phase in the practical redesign process.

Chapter Four considers the role of reflective praxis in an iterative design process and focuses on Schön’s (1983) theory in this regard. Additionally, Crouch and Pearce’s (2012) methods for design research informs the section on reflective praxis, which enables a critical discussion of the iterative design process completed for the study. Following this, Chapter Four includes a post-design evaluation, which incorporates feedback from post-design interviews with stakeholders involved at Irene Homes. Incorporating internal feedback by stakeholders at Irene Homes is in aid of ensuring that the redesigned brand is in-keeping with the organisation’s mission and values. Thereafter, the post-design evaluation continues by conducting a post-design brand audit, to facilitate comparison between the initial Irene Homes brand and the outcome of the redesign process.

The concluding chapter provides a summary of key points in the study, as well as a summary of the post-design evaluation in order to identify successes and shortfalls throughout the design
process and of the final brand redesign. Additionally, this chapter reflects back to the aims and objectives of the study and discusses whether they have been met throughout the design process. The contributions of the study are also considered in light of completing the iterative design process. In closing, limitations of the study, as well as suggestions for future research are discussed.
CHAPTER TWO: BRANDING THEORIES AND STRATEGIES IN COMMERCIAL AND NON-PROFIT ENVIRONMENTS

This chapter constitutes the literature review of the study and is divided into two sections. The first section outlines key academic texts relevant to the broader commercial disciple of branding, both internationally and in South Africa, to form an academic framework within which the research aims can be completed. The second part of this chapter investigates branding theory related to a non-profit environment to determine specific needs when designing a brand for a non-profit organisation in South Africa. As a chapter that outlines key branding literature, this chapter serves to provide a platform from which criteria for the brand audit are identified and outlined. Criteria for such a brand audit are constructed from commercial and broader branding literature, as well as branding literature that deals specifically with branding in the context of non-profit organisations. This audit is essential at the onset of the redesign process, as it will be used as a means of validation once the brand redesign has taken place. Criteria for such a brand audit are consolidated and identified at the end of this chapter.

2.1 Commercial branding theories and strategies

To gain an understanding of commercial branding theory, seminal authors Wally Olins and Marty Neumeier’s work is valuable to this study. Thomas Oosthuizen, as a leading South African theorist on branding strategy, proves a valuable source from a South African perspective. Olins is a respected authority on Corporate Identity and Branding, and has acted as a branding advisor to many leading organisations worldwide (Olins [sa]). Olins’ approach is described as being sociological, anthropological, as well as commercial (Olins [sa]). His latest book, *The Brand Handbook* (2008), provides valuable insights regarding the value of brands, branding and reputation, including their various applications, particularly regarding their role in the 21st Century (Olins in Channer 2011). Marty Neumeier is a designer, writer and strategic business advisor. Neumeier’s approach to branding and innovation in business make use of creative and design-based principles in order to resolve the disconnect that often exists between creativity and strategy in brands and businesses (Marty Neumeier Biography 2007).

Debbie Milman has been active in the design industry for over 25 years (Debbie Milman 2014). She is currently president at the design division of Sterling Brands, where she has been
involved in the redesign of global brands such as Pepsi, Colgate and Nestle (Debbie Milman 2014). Milman is also president of the American Institute of Graphic Arts (AIGA), a professional international association for design with the chief aim of advancing design as a professional craft, strategic advantage and vital cultural force (AIGA 2014). In her book, Brand Thinking and other Noble Persuits, Milman (2011) collates a series of dialogues on the subject of branding with a set of leaders in the design field. Milman’s (2011) twenty-two interviewees include influential design thinkers, such as Malcolm Gladwell, Tom Peters, Seth Godin and Wally Olins. Milman (2011:14) describes branding as “history in flux” and attempts to frame the concept of branding from the opinions of leading brand thinkers and industry experts. Thus, these dialogues prove useful to the study, by framing the discourse of branding as one that is rapidly and constantly evolving. Some seminal authors’ viewpoints on branding are cited from Milman’s Brand Thinking and other Noble Persuits (2011) in this Chapter, with particular focus on their definitions of branding, to gain an understanding of its scope, foremost from a commercial perspective, but also taking into account its effects on society as an ever-broadening discipline.

Before considering branding, whether commercial or non-profit, in its current application, a brief historical overview of branding is necessary. The term ‘brand’ originates from the Old Norse word, Brandr, meaning “to burn” (Kurtuldu 2012). This refers to the practice of denoting ownership of property, by branding cattle with hot irons (Landa 2006:xx). During the thirteenth century, after the decline of Feudalism and an increase in trade between the East and West, a revival of the production of craft goods gave rise to the application of early branding principles to advertise merchant goods (Landa 2006:xx). An example of this is the use of signs to identify product types and usages, such as boot-shaped signs to label the trade of a shoemaker (Landa 2006:xxi). In the fifteenth century, the invention of the Gutenberg Press in 1448 resulted in a proliferation of information distribution to the public, which could be exploited for advertising purposes, primarily to convey information about available merchandise and product benefits (Landa 2006:xxi). According to Landa (2006:xxi), product communication became increasingly amplified by the 1700s, with the use of trademarks and stamps (or brands) becoming a common practice, “…crucial to governments, producers and consumers.” During the Industrial Revolution, early forms of advertising served as a means to inform consumers about manufactured goods, promote quality and stimulate demand (Landa 2006:xxii). Subsequently, a Civil War (1861-1865) economy in the United States provided an
opportune climate for the manufacture of attractively packaged goods, such as canned goods and uniforms used by soldiers (Landa 2006:xxii). Sales of such packaged goods relied on advertising a particular brand name or identity that acted as a product differentiator and as an indicator of quality – thus; the brands became linked to notions of trust and reputation (Landa 2006:xxii). The “consumer economy” that boomed during the twentieth century in the United States was fuelled by graphic design, advertising and marketing industries (Landa 2006:xxii). Notably, brands moved beyond the application of a mere symbol, or logo, towards the development of corporate identity systems to create a holistic brand image with a “consistent, professional visual communication program” and unique personalities (Landa 2006:xxii).

It is evident that the steady growth and proliferation of branding has a major impact on its evolution as both a cultural and social force. This sentiment is echoed by Wally Olins, who is regarded as a pioneer in the field of branding strategy and corporate identity design (Saffron 2013)⁶. In On Brand (2003), Olins (2003:126) discusses the increasing and unstoppable power of brands in society. Furthermore, Olins (2003:126) notes that brands “… have become a social and cultural phenomenon with the most extraordinary strength and power …” and discusses the historical reasons for the rapid growth of branding, its subsequent impact on society, and the role of the consumer in shaping and determining brands and the future of branding. Olins (2003:148) makes the following statement about branding and how brands have spread throughout both commercial and non-commercial industries:

Branding has moved so far beyond its commercial origins that its impact is virtually immeasurable in social and cultural terms. It has spread into education, sport, fashion, travel, art, theatre, literature, the region, the nation and virtually anywhere else you can think of. Branding is increasingly employed by not-for-profit organizations and charities who compete in the emotional territory of people’s hearts and minds with commercial brands for the money in consumer’s pockets. Brands and the idea of branding are the most significant gifts that commerce has ever made to popular culture.

⁶ Previously co-founder of the acclaimed international design firm Wolff-Olins, and former chair of Saffron brand consultants (Saffron 2013), Olins has been responsible for advising large international clients like Volkswagen, Tata, Orange, as well as the countries of Portugal and Poland, on their branding (Saffron 2013). Olins is the author of many books on branding, as well as the seminal work Corporate Identity (1989) (Saffron 2013). His recent publications include On Brand (2003) and The Brand Handbook (2008).
Olins’ statement (2003:148) above highlights the importance of thorough and thoughtful branding in the non-profit sector and suggests that branding for non-profit organisations should be given equal attention to that of large commercial organisations, as these two organisations compete with each other for the attention of consumers.

In *On B®and* (2003), Olins unpacks how brands can be understood, managed and controlled. Subsequently, Olins (2003:127) critically discusses how brands work, are created and sustained, and why certain brands succeed while others fail. Olins (2003:135) describes that brands have evolved from their initial roots of promoting household goods, such as detergents, tea and other consumables. Echoing Landa’s statement (2006:xxii), Olins (2003:135) comments that the initial purpose of branding was to signify consistency and quality associated with a certain name, or more specifically, brand, particularly of packaged goods. Olins (2003:135) argues that variables of quality and consistency in brands have become taken for granted and, subsequently, brands strive to create favourable public impressions of their own image, as well as to boost the image of consumers who choose to associate with the brand in question. Therefore, according to Olins (2003:135) branding becomes more about “… involvement and association; the outward and visible demonstration of private and personal affiliation.” Elaborating on this notion, Olins (2003:170) notes that affiliation with particular brands engenders an emotional connection with consumers that make them “… feel that it adds something to our idea of ourselves.” According to Olins (2003:259), it is this emotional connection between brands and their consumers that allows charities or non-profit organisations to be “ideal subjects for branding.” This notion reiterates the importance of communicating aspects such as community, identification and belonging in the branding of non-profit organisations. Some notable charities that have managed to foster successful and well-known brands over time, according to Olins (2003:265) are Greenpeace, The Red Cross and Amnesty International⁷. Olins (2003:265) continues to state the following regarding the role of branding for charities and non-profit organisations:

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⁷ In the following section of this chapter, the American Red Cross and the World Wildlife Fund are discussed in more detail as leading international non-profit organisations, with emphasis of their values and how these influence branding outcomes. Visual branding examples are also shown at a glance.
As brands permeate the worlds around them, like charities, they also begin to dominate the companies that originally spawned them. Brands are often very much the most significant contributor to the asset value of companies.

Olins (2013:322) makes a statement that branding is a “clear and unique manifestation of our time.” The reasoning behind this is that brands allow consumers to find clarity in choice amongst an array of consumerist clutter by representing “…clarity, reassurance, consistency, status, membership …” (Olins 2013:322). Thus, Olins (2013:322) maintains that brands become representative of both identity and reputation. This aligns with Neumeier’s (2007:19) notion of branding, as he notes that people associate themselves with certain brands to navigate an exceedingly cluttered marketplace. For brands to engender strong connections with their consumers, Olins (2003:2323) comments that brands must possess coherence, consistency and a “powerful emotional idea”, or “big idea.” These principles, according to Olins (2003:2323) can be captured for individual brands in a “brand book”, or book of guidelines, that, when highly individualised for a particular brand, can capture the personality of the brand, as well as its aims and values, in an “engaging fashion.”

From a more practical perspective, Olins (2003:2323) discusses a set of eleven guidelines to be kept in mind when designing a successful and sustainable brand over time. These guidelines are premised by a valuable comment, however; Olins (2003:2297) notes that no branding guidelines can be universally applicable. As such, each brand needs to be considered critically and approached as a unique case study with its own set of branding problems to be solved. In order to gain a broader understanding of Olins’ (2003:2323) branding guidelines, these principles are elaborated on below, in order to discern which would prove most valuable in relation to a non-profit organisation within a particular context.

The first of these branding guidelines mentions four vectors, namely “products, environment, communication and behaviour" as the pivotal points around which any brand is based (Olins 2003:2326). Essentially, “product” refers to what the organisation presents as its key offering, “environment” refers to the context within which it operates, “communication” is how it promotes or communicates its key offering, and “behaviour” refers to how it acts as an organisation (Olins 2003:2333). Olins (2003:2333) continues to note that the significance of these vectors vary, depending on the nature of the business. As such, businesses that focus
mainly on “behaviour” as a vector would fall within the service industry, such as airlines and even public services, like a police station. On the other hand, companies that produce items as their main offering, such as car manufacturers, would rely more heavily on the “product” vector (Olins 2003:2336-2403). Although businesses may have different focuses and offerings, Olins (2003:2410) maintains that, especially in an increasingly demanding consumer landscape, brands need to pay attention to all vectors to ensure that they engender an emotional connection with their consumers.

Olins’ (2003:2420) second guideline describes the brand architecture, where each brand either consists of a mixture of certain architectures, or is primarily made up of one kind. These architectures are: “monolithic”, where the entire organisation is represented as a single branded entity; “endorsed”, where an organisation manages a series of brands independently, yet all sub-brands are affiliated with its original brand name, and, lastly; “branded”, where individual branded products within a company are seen to be completely independent by consumers.

Olins’ (2003:2463) third guideline considers whether a brand is “invented” or “reinvented.” Essentially, existing brands that undergo branding changes are “reinvented” and brands that never existed in the past are considered “invented brands” (Olins 2003:2463). “Product quality” is the fourth criteria outlined by Olins (2003:2499) and refers to the quality of product or service offered by the brand in relation to competitors. In correlation with this notion, Olins’ (2003:2501) fifth guideline speaks about the importance of brand values being upheld both externally from a marketing perspective, as well as internally, with staff taking responsibility for brand values. It is thus evident that a link exists between the manifestation and communication of values within an organisation, or brand, and the effect that these values have on the perception of product quality. Differentiation is named as Olins’ (2003:2521) sixth guideline, where the importance of highlighting factors that make a brand unique should be considered and brought to its audience’s attention. Furthermore, Olins (2003:2543) notes the importance of innovation within a brand, which he refers to as “breaking the mold,” as a seventh guideline. Here, a connection can be made between the notion of communication and innovation, to communicate unique brand attributes effectively in ways that will be engaging to the consumers of that brand, as well as unique to the brand in question.
Olins (2003:2550) also discusses “research” as a tool for developing brand strategy and notes that a kind of appropriate research should be selected that would be best suited to the brand in question – each branding scenario should be evaluated as a unique case. Olins (2003:2573) discusses “promotion” as his ninth guideline and stresses the importance of communicating the value of a brand to its audience. According to Olins (2003:2573), effective promotion requires skilful organisation, sufficient funds and collaboration. Olins (2003:2588) lists “distribution” as a tenth guideline. Here, “distribution” refers to the ability of a brand to permeate as many appropriate channels as possible to gain equity amongst its audience (Olins 2003:2588). Lastly, Olins (2003:2595) discusses “coherence, clarity and congruence” as the eleventh guideline, which he deems most important in creating and sustaining a successful brand. Olins (2003:2602) notes that consistency is vital in successful brand creation: “… there must be consistency of attitude, style and culture … nothing must be out of place; nothing must jar.” Olins (2003:2610) concludes by saying that truly successful brands manage to succeed at all guidelines listed, although this is something that can only be achieved over time and can by no means be considered a simple task. A discussion of these branding guidelines set out by Olins (2003) lends theoretical substance to the practical design of a brand, whether invented or re-invented, and is thus a valuable tool to assess, plan, execute and evaluate branding design decisions.

Olins’ definition of branding in Milman’s Brand Thinking and other Noble Persuits (2011:18) reiterates the notion that branding has moved from its original, commercial origins to a notion that permeates vast aspects of society. In his interview with Milman (2011:18), Olin’s notes that branding is a “profound manifestation of the human condition” and, furthermore, that brands are demonstrative of a sense of belonging. Affiliations with brands, both for those who choose certain brands and those who choose to exclude them, become identifiers of much more than merely commercial interest. This questions the traditional notion that branding is concerned largely with selling branded merchandise, which, in turn, means that the function of a brand becomes more about a sense of place and identity, both for the consumer of the brand, as well as for a larger community of brand-driven consumers. This suggests that the notion of branding is laden with a greater responsibility to act and communicate ethically with consumers and portray honest brand messages. This sense of responsibility relates back to Frascara’s (1997:1) notion of human-centered design, where design has the potential to make
contributions to society. These contributions therefore need not necessarily be only commercially slanted.

Continuing the sentiment that brands have a responsibility towards the communities in which they function, Joe Duffy, chairman of international design firm Duffy & Partners (Milman 2011:116) is quizzed by Milman on the nature of branding and its capacity to relay transparent messages to consumers. Duffy replies (in Milman 2011:118) that brands are capable of transparency, especially in a society where consumer cynicism is increasing and, subsequently, brands need to work harder to gain advocacy from consumers. Duffy (in Milman 2011:118) further notes that the brands consumers surround themselves with make statements about who they are as people – they become identifiers, essentially, and a means by which a sense of individuality can be defined. Taking Olins’ sentiment, that brands lend a sense of identity to both individuals, as well as communities, into account, Duffy’s (in Milman 2011:1180) comment that brands have a responsibility towards their audience can be taken as a cue that brands not only need to be held accountable for the values they communicate, but that the context and culture within which they function needs to be treated respectfully in their brand communication.

Milman’s (2011:28) conversation with Grant McCracken, anthropologist, cultural commentator and affiliate of the Berkman Center for Internet and Society at Harvard (CultureBy) is interesting in that it illuminates certain misconceptions about the notion of “re-freshing” or “re-branding” commercial enterprises. Although he does not disregard the value of revitalising brands to keep them current, McCracken (in Milman 2011:33) notes that branding specialists are often too quick to generalise when important decisions are to be made. Rather than arriving at conclusions hastily, McCracken (in Milman 2011:33) suggests that branding specialists bear cultural underpinnings and context in mind when making particular decisions about rebranding endeavours.

The insights on branding mentioned above highlights a certain duality in the notion of brands and how they interact with consumers. On the one hand, brands are seen as a means by which consumers can curate and choose amongst a variety of brands to construct a sense of identity; and on the other hand brands create a sense of belonging where certain groups can form as a result of particular brand associations. Neumeier (2007:20) shares Olins’ (in Milman 2011:18)
view that branding is linked to belonging. This is evident in his concept of “Unique Buying Tribes”, which is discussed in more detail below. Seemingly, in contrast, Oosthuizen (2013:9) describes branding as a “…concept that is largely a construct of individual insights, perceptions and experiences. Therefore, no two people will believe exactly the same thing about a given brand.” This provides an interesting perspective that, within the notion of branding being a group identifier and means of belonging, brands are also constructed by individual perspectives and partially shaped by their audience and their specific context.

Neumeier’s book, *The Brand Gap* outlines solid principles for branding design that can be applied to building brands for non-profit organisations, as well as corporate organisations. Neumeier’s book, *ZAG: The number-one strategy of high-performance brands* (2007) has gained accolades for its insights into creating brand differentiation (Marty Neumeier Biography 2007). Neumeier’s approach to branding builds on Olins’ holistic approach to branding theory, but leans more towards the practical and process-oriented implementation of design research and branding strategy. Oosthuizen’s (2013) approach to branding theory aligns principally to that of Neumeier’s, as theory on branding strategy is also presented in a practical manner that facilitates industry implementation. The value of both Neumeier and Oosthuizen’s approaches to branding lies understanding the practical implications of branding processes and criteria discussed, serving as a useful platform from which a critical approach to branding for non-profit organisations can be explored.

In his book, *The Brand Gap: How to bridge the distance between business strategy and design* (2006), Neumeier outlines disciplines necessary to design and maintain successful brands. Termed by Neumeier (2006:31) as “disciplines”, these refer to various stages of brand management or cultivation that need to be planned and worked through successfully, in order for brands to perform and communicate optimally. Briefly, these disciplines are: differentiation, collaboration, innovation, validation and cultivation. Differentiation deals with the notion of unique brand identification amongst competitors and questions how brands define themselves, what they stand for, as well as why their core values and unique attributes would matter to potential consumers (Neumeier 2006:43). Collaboration speaks to the idea that brands develop within a vast framework of various role-players (Neumeier 2006:52). Neumeier explains that the development of new brands, or the management and/or renewal of existing brands, can either be: outsourced entirely to a single external company that would handle
communications across multiple platforms and media; outsourced to a specialist brand agency that connects with other specialists in order to meet the branding design needs at hand; or stewarded by an internal, integrated marketing team, where field specialists are recruited to collaborate with the internal marketing team (Neumeier 2006:56). Neumeier (2006:74) explains his concept of innovation in branding as enabling the brand “to produce uncommon, yet practical responses to real problems.” Innovation, Neumeier (2006:72) notes, requires thinking creatively and a certain amount of willingness to take risks. On the notion of validation, Neumeier (2006:100) is adamant that it is important to consider branding communication as a dialogue, where feedback from multiple stakeholders is processed in order to produce a more streamlined brand. This kind of circular feedback, where messages are sent from the brand to the consumer, and from the consumer back to the brand to be processed, creates a powerful feedback loop that enables brands to better serve their consumers (Neumeier 2006:102).

Validation is thus the process of soliciting feedback from consumers and brand stakeholders to continually validate branding decisions, ensure that brands communicate effectively and thus become sustainable. Neumeier (2006:107-120) outlines several methods of testing that can be used to validate brands and their offerings, briefly delving into the concepts of focus groups, quantitative versus qualitative data collection, swap tests, concept tests, and field tests. Lastly, and most significant to this study, Neumeier (2006:124) discusses a set of validation criteria for all branding communications, to ensure successful and coherent communication across all brand platforms. The validation model (Figure 1) is described by Neumeier (2006:125) as being “... a process of measuring brands against a list of criteria.”

Neumeier’s (2006) validation model (Figure 1) consists of the following criteria. “Distinctiveness”, refers to the ability of a brand to stand out from the clutter of competing messages (2006:125). Subsequently, “relevance” inquires about the appropriateness of the presented design solution; and asks whether goals have been reached in the designed communication (Neumeier 2006: 125). “Memorability” is the third criterion, referring to a quality that is developed best over time through consistent planned brand communication (Neumeier 2006:125). The fourth criterion, “extendibility”, refers to the potential of a brand and its communication to work across multiple media platforms, cultural barriers and messaging types (Neumeier 2006:125).
Neumeier’s (2006:125) last criterion, namely *depth*, is of particular significance to this study. When a brand possesses depth, it is able to communicate with audiences on a number of levels (Neumeier 2006:125). It is imperative that different levels of meaning are communicated successfully in the design of a brand, so that its message can reach a larger audience. This notion is explored in more detail by Hembree (2006:21) who breaks down Neumeier’s (2006:125) levels of depth into seven layers of meaning that need to be achieved in order to resonate with an audience. These levels are: perception, sensation, emotion, intellect, identification, reverberation and spirituality. A further distillation of Neumeier (2006:125) and Hembree’s (2006:21) thinking reasons that all layers of communication need to be present when designing a brand. Figure two illustrates Neumeier’s (2006:125) levels of depth in communication within his validation model, under the criteria of depth, as discussed above.

The final discipline discussed by Neumeier (2006:132) is that of brand cultivation. Neumeier (2006:132) states that brands are continually evolving and equates them to living “organisms” that constantly need to adapt to “changes in the marketplace, the industry, the economy and the culture.” Thus, it is imperative to ensure that brands are protected, championed and cultivated continually from within the organisation itself (Neumeier 2006:138). Neumeier (2006:147) concludes that brands must stand as a guarantee for “trustworthy behaviour”; therefore considered brand cultivation is imperative to creating and retaining brand integrity.
In the book, *ZAG: The number-one strategy of high-performance brands* (2007), Neumeier discusses the principles of brand differentiation in a succinct and practical manner. According to Neumeier (2007:19), people associate themselves with certain brands to navigate an exceedingly cluttered marketplace. By identifying with a specific brand, Neumeier (2007:20) notes that people become part of a “Unique Buying Tribe” (Neumeier 2007:20). As mentioned previously, this concept refers to a group of people that find shared loyalty or interest with a particular brand (Neumeier 2007:20). Essentially, this does not necessarily refer to a purchasable service or product, but could also mean that people buy into a certain mindset; or associate with an organisation because of the work that it does in the community. Therefore, the same principle of ‘buying in’ to a brand could apply to non-profit organisations, where loyalty needs to be gained in much the same manner as with commercial brands. Thus, Neumeier’s (2007:20) notion is applicable to the case study of a non-profit organisation, as the
organisation already exists within a certain ‘tribe,’ or framework, that needs to be considered when determining its branding design principles.

In ZAG (2007), Neumeier (2007:26) describes how to achieve radical brand differentiation. Neumeier’s principles regarding brand differentiation are written with pragmatic intent, and therefore provide a useful approach when outlining a branding design endeavour. Neumeier (2007:115) also discusses the notion of constantly renewing brand communication. This, according to Neumeier (2007:115) is crucial for organisations with established brands, which need to keep their communications fresh by constantly evaluating the way their brand is designed.

While Olins (2003) discusses branding from both a practice-based, social and theoretical perspective, Thomas Oosthuizen (2013) approaches the concept of branding more specifically from a marketing perspective in his book, *The Brand Book* (2013). Oosthuizen (2013) provides his definition of branding, which outlines a “changing brand universe” (Oosthuizen 2013:7) and discusses practical methods whereby brands can assess their positions from a marketing perspective and move towards creating and sustaining more successful brands. Oosthuizen draws from his vast experience working as a marketing, branding and communication strategist for both local and global brands, particularly in Africa and the Middle East, for more than thirty years (Oosthuizen 2013:125).

Oosthuizen (2013:7) discusses the fact that successful brand creation can be attributed to “… a good mix of creativity and analysis …” and subsequently frames his definition of branding by describing a brand as a set of benefits that become associated with a certain name (Oosthuizen 2013:9). Oosthuizen (2013:9) continues to explain that the intangible nature of brands become useful in their manifestation in the minds of users, as so many aspects of brands are not tangible, but emotional. Although this definition relates more to branding in a marketing context, Oosthuizen (2013) provides useful guidelines to the practical implementation of creating or sustaining brands. On effectively communicating a brand message, Oosthuizen (2013:71) is of the opinion that “most communication inefficiencies [in branding]” are as a result of either: too many disparate campaigns for the same brand; too many different brand messages; messages that are misunderstood as a result of poor communication; media usage that is not streamlined enough; no clarity about where sales for brands are generated; a lack of
communicating brand differentiation aspects; no connecting logic that exists between different campaigns; and/or a lack of understanding regarding the brand’s core positioning. Oosthuizen (2013:71) mentions the merits of creative expression in communicating brand messages effectively, by saying that he “… believe[s] in the ability of a great creative expression to add enormous value to a brand.” This kind of creative expression speaks about the development of a coherent visual brand identity that communicates brand values effectively, to ensure that the brand’s reputation is upheld.

Oosthuizen (2013:87) elaborates on the benefits of creating an integrated brand, which means that brand communication must be aligned with other kinds of marketing communications produced for the organisation, such as packaging, sponsorships or any other kinds of marketing used. Effective integration between these elements leads to a greater brand impact and a more streamlined collection of media and communication channels being implemented (Oosthuizen 2013:87). Regarding the notion of working with existing brands to improve brand communication, Oosthuizen (2013:117) makes valuable points about the merits and pitfalls of a rebranding endeavour. According to Oosthuizen (2013:117), a balance needs to be established when evolving a brand to retain its modernity, while making sure that current customers are not alienated in the process. Careful consideration needs to be taken when deciding which brand elements ought to be retained, to ensure that the brand remains recognisable to its audience (Oosthuizen 2013:117). Subsequently, Oosthuizen (2013:118) provides some clarity in this regard by explaining that brands operate primarily at three core levels, all of which need to be kept in mind when conducting a rebranding process. The first of these “core levels”, according to Oosthuizen (2013:118), includes aspects of a brand that set it apart from other competing brands. These aspects refer to deeper human connections with brands, such as emotion, aspirations or desires (Oosthuizen 2013:118). Subsequently, the brand “category” refers to the functionality of a brand (Oosthuizen 2013:118). Essentially, this functionality explains to the audience in which category the brand positions itself, to provide clarity and understanding (Oosthuizen 2013:118). Lastly, Oosthuizen (2013:118) discusses the “peripheral” level of brands, which refers essentially to “… aspects of the brand that keep it current.” These aspects include colour, fashions and other elements that may change occasionally and thus provide the opportunity to modernise a brand without too great an element of risk (Oosthuizen 2013:118). Oosthuizen (2013:122) concludes by reiterating the importance of integrated brand management to achieve cohesion. The notion of collaboration is
echoed by Neumeier (2006:52) and the importance of integration across various platforms in brand management, to strive for cohesion and consistency, is stressed by Olins (2003:2588). It is thus clear that collaboration is necessary to arrive at an integrated branding strategy and, subsequently, that branding endeavours must collectively strive towards cohesion and consistency in order to communicate effectively and build the brand’s reputation.

2.2 Branding in the context of non-profit organisations

Literature regarding branding design specifically for non-profit organisations is sparse in comparison to literature on branding in the corporate industry. Sarah Durham (2009) and Deborah Holland (2006), however, provide valuable insights regarding branding in the non-profit environment. Holland is currently the editor of Design Issues at Communication Arts magazine, as well as a practicing designer, advisor and educator at the School of Visual Arts in New York, focusing on Design and Social Innovation courses (DK Holland 2013). Holland’s book Branding for Nonprofits (2006) addresses branding and rebranding in the non-profit environment. Holland’s (2007) case studies illustrate the practical benefits of branding for non-profit organisations and thus provide a departure point when designing a brand for a non-profit organisation in South Africa. Kylander and Stone (2012) contribute valuable research detailing the role of branding in non-profit environments and also suggest a new framework within which non-profit organisations can design and manage their unique brands. Kylander and Stone (2012) discuss their research project, completed collaboratively at Harvard University’s Hauser Center for Nonprofit Organizations and the Rockefeller Foundation, which provides valuable insights into the role and perceptions of branding in the non-profit sector. These sources provide a springboard for the discussion of branding for non-profit organisations from an international perspective, but literature that addresses non-profit branding from a South African vantage point is scarce.

Kylander and Stone (2012) make valuable comments about the nature of non-profit organisations and how this can affect the way in which the concept of “branding” is viewed in

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8 Kylander (a lecturer in public policy at Harvard University’s John F. Kennedy School of Government, as well as an assistant professor of international business at the Fletcher School at Tufts University) has been researching non-profit brands for over a decade (Kanani 2012). Stone is a director at Harvard University’s Hauser Centre for Nonprofit Organizations (Kanani 2012).
On the expansion of branding in the non-profit environment, Kylander and Stone (2012: [sp]) remark:

Although the ambitions of nonprofit brand managers are growing, the strategic frameworks and management tools available to them have not kept up. The models and terminology used in the nonprofit sector to understand brand remain those imported from the for-profit sector to boost name recognition and raise revenue. Nonprofit leaders need new models that allow their brands to contribute to sustaining their social impact, serving their mission, and staying true to their organization’s values and culture.

According to Kylander and Stone (2012: [sp]) it is the notion of values and culture, particularly significant in the context of non-profit organisations, that makes branding needs differ slightly from those of commercially driven enterprises. Thus, Kylander and Stone (2012) outline a framework, termed the “Nonprofit Brand IDEA; “IDEA” stands for brand integrity, brand democracy, brand ethics and brand affinity.” “IDEA” is meant to aid non-profit organisations to manage brands that remain true to their values and culture. The fact that Kylander and Stone (2012: [sp]) bring certain scepticisms to light that exists in the non-profit environment with regards to branding, is valuable. This suggests that not all principles applicable to commercial branding endeavours can be applied thoughtlessly in a non-profit context. The relevance of Olins’ (2003:2297) comment that all branding endeavours cannot be carried out using a standardised formula is again evident here.

As an international trend, the role of branding in non-profit environments has shifted from being driven purely by external communications (such as managing brand perceptions, fundraising and general marketing needs) to taking on a “broader and more strategic role in an organisation’s core performance, as well as having an internal role in expressing an organisation’s purposes, methods and values (Kylander and Stone 2012: [sp]).” Here, a chief aim is to “maintain focus on the social mission” of the organisation (Kylander and Stone 2012: [sp]). Thus, branding becomes an important tool in advancing the mission and values of the organisation with a definitive social underpinning.

Kylander and Stone (2012) call attention to the fact that, largely, the leaders of non-profit organisations take great pride in their organisations and strive to preserve and continually strengthen reputation. Oddly, this pride can result in a definite scepticism about the jargon and implementation of some traditional, commercially slanted, branding strategies. Through their
interviews with non-profit leaders, Kylander and Stone (2012:sp) highlight four strands of scepticism and suggest how these can be used to tweak branding strategies to better suit the non-profit environment. As a primary concern, many non-profit leaders still draw parallels between the notion of branding and that of monetary gain (Kylander and Stone 2012:sp). Here, concerns exist that too large an emphasis on branding would result in an “elevation of brand over substance”, which would devalue the work of the non-profit in question (Kylander and Stone 2012:sp). Secondly, scepticism exists around the phenomenon that branding is sometimes used by management as a “top-down shortcut to avoid a participatory planning process (Kylander and Stone 2012:sp).” This approach could leave some employees feeling alienated. Thirdly, concerns exist that branding strategies may be used solely to benefit an organisation’s leadership, rather than to address the needs of the organisation (Kylander and Stone 2012:sp). Lastly, some non-profit organisations, particularly those that rely on collaboration with similar organisations, worry that an inflation of their own brand image may be detrimental to that of their collaborators (Kylander and Stone 2012:sp).

Kylander and Stone (2012:sp) relate these four strands of scepticism to areas of pride common in non-profit organisations: pride in the mission of the organisation; participatory planning or collaboration; pride in their values and culture; and, lastly, pride in supportive partnerships. These concepts form the basis of their “Nonprofit Brand IDEA”, which consists of four principles, namely: integrity; democracy; ethics and affinity (Kylander and Stone 2012:sp). These concepts are outlined in brief below. “Integrity” refers to order and structural integrity; and calls for the alignment of the brand’s internal identity, external image and its mission. “Democracy” is largely linked to the notion of trust, where the leaders of an organisation allow structured brand freedom to allow stakeholders within the organisation to relate to the brand and make it their own. “Ethics” speaks about the manner in which the brand conducts itself and questions whether this is in alignment with its values, as well as the internal and external messages it portrays. Lastly, brand “affinity” examines whether the brand collaborates well with others and champions collective victories over individual ones (Kylander and Stone 2012:sp). The principles outlined by Kylander and Stone (2012) prove valuable in examining the brands of existing non-profit organisations. Branding scepticisms that exist, as well as their proposed resolutions, although written from an international vantage point, provides valuable insight for a South African case study.
Non-profit brands exist that have greater prominence than many large commercial brands; and, according to Kylander and Stone (2012:sp), earn a lot more trust from the public than the most well-known commercial brands. On the importance of establishing trust in non-profit brands, Holland (2006:2) describes the value of appropriate branding in non-profit organisations as a means where the organisation can communicate clearly with its audience to establish a sense of trust and credibility for the brand and, in turn, for the organisation. Holland (2006:5) reiterates this sentiment by describing that a successful brand, at an organizational level, “... promotes the identity and underlying values of a unique culture by communicating the messages, products, and services created by that culture.” Here, it is apt to provide visual examples of such prominent international non-profit brands. The American Red Cross, commonly known simply as the Red Cross, is mentioned by Kylander and Stone (2012:sp), as well as Olins (2003:265) and looked to as an example of a successful and trustworthy non-profit brand. Their logo is shown in figure 3. The Red Cross has been in operation since 1881, functioning as an aid and humanitarian organisation in the United States initially, and currently worldwide (American Red Cross 2014). Main areas of focus for the Red Cross are disaster relief, supporting military families in the United States, coordinating blood donation services, health and safety services and training, and sustaining a worldwide humanitarian network addressing a wide spectrum of international crises (American Red Cross 2014). The Red Cross provides detailed branding guidelines on their website, where all high quality versions of their logos are available to download, with clear instructions detailing how each version should be applied. This guideline demonstrates the importance of protecting the logo of a brand, with regards to maintaining quality and consistency in design and reproduction, as a logo forms the cornerstone of a brand and heavily influences other branded material. A visual example of this guideline is shown in figure 4. By democratising their logo in this manner, the Red Cross provides an easily accessible brand platform that facilitates collaboration and, at the same time, protects their brand image by educating their collaborators about the Red Cross brand and its workings.

Figure 3: American Red Cross logo, 2013. (American Red Cross 2014).
Figure 4: American Red Cross: Brand identity at a glance, 2013. (American Red Cross 2014).
Similar to the Red Cross, the World Wildlife Fund (known as the WWF) is a widely trusted and highly recognisable non-profit brand (Kylander and Stone 2012: [sp]). The chief mission of the WWF is to combat the degradation of natural environments and to institute a lifestyle where humans can live harmoniously with nature (World Wildlife Fund 2014). The timeline below (Figure 5) indicates the evolution of the iconic panda symbol in the WWF logo, from its inception in 1961 to its latest revision completed in 2000 (Logo Design Love 2011). The decision to use a panda as the symbol for the WWF was made based on the fact that the animal was a universal symbol, as a beautiful, endangered animal, and simple in its black and white symmetry (Logo Design Love 2011). The panda icon used by the WWF has become synonymous not only with the organisation, but with the concept of conservation (Kuyper 2011: [sp]). This illustrates the power of iconic and recognisable symbols and imagery that become linked to the mission and values of non-profit brands.

![Figure 5: Evolution of the WWF panda logo. (Logo Design Love 2011).]

This kind of branding, that stretches beyond simply the creation of a logo, can be viewed more as a holistic “brand strategy” (Holland 2007:5) and should encompass a set of design tools

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*According to Jerry Kuyper (2011), the design director involved in the evolution process of the WWF panda in 1986, the design brief was to evolve from the 1978 version to a panda that was “not too cuddly, not too ferocious, and most certainly, not about to go extinct.” The solid black and white shapes were identified as the most communicative aspect of the mark and thus championed as the focus (Kuyper 2011).*
appropriate to the non-profit organisation in question. These tools, according to Holland (2007:5) range from the creation, or revision of, of a suitable logo, colour palette, various appropriate typefaces, an image or photographic library, or any other visual material that will serve to build a unique and consistent brand for the organisation. The example shown above (Figure 4) for the Red Cross is but one element of such a toolkit, detailing the visual rules and usage of the Red Cross’ logo and colour palette.

Touching on the general reluctance of non-profit brands to implement branding strategies, Holland (2006:2) discusses the value of branding for non-profit organisations and stresses that, “… branding can’t be avoided, and, in fact, it should be embraced – by all non-profits.” Sarah Durham’s10 book, Brandraising: How non-profits raise visibility and money through smart communications (2009), provides valuable insights on branding design focused particularly on the needs of non-profit organisations. These insights can steer the design of a distinct brand for a non-profit organisation in South Africa, to ensure that the design outcome is not only visually appropriate, but also addresses relevant needs unique to the non-profit sector. Similarly, Durham (2009:114) notes that although non-profit organisations have often neglected branding design as a core component of their organisation, owing to limited budgets, resources or a lack of knowledge in the field, a favourable shift is taking place in the realm of branding design for non-profit organisations. Neglecting branding considerations in favour of more pressing financial and operational concerns would be especially true for smaller non-profit organisation with lesser (or no) international recognition. However, the notion that branding and communication design must be managed actively within a non-profit organisation, according to Durham (2009:114), is gaining more support as organisations become aware of the power of branding to build relationships with stakeholders. Durham (2009:149) labels this idea of active brand management as brandraising: “…the process of developing a clear, cohesive organisational identity and communications system that… makes it easier to express the organisation’s mission effectively and consistently.” Durham (2009:193) elaborates that building and managing a brand for a non-profit organisation serves three fundamental

10 Sarah Durham specialises in marketing and branding design for non-profit organisations. Durham’s company, Big Duck, works exclusively with non-profit organisations to help them better their communications and raise their visibility (Sarah C. Durham Biography 2013). Durham speaks regularly on the subject of improving the brands of non-profit organisations, has received multiple accolades for her work in this field, and is considered an industry expert (Sarah C Durham Biography 2013).
purposes: to raise money; to communicate outreach programs and opportunities; and to gain advocacy from stakeholders or within a community.

Durham’s insights prove particularly useful in addressing specific concerns that non-profit organisations have when requiring brand design, as well as certain benefits that could be had from successfully designed brands. Holland (2006:8) mentions merits of appropriate branding for a non-profit organisation that are similar to Durham’s (2009:114) sentiments. According to Holland (2006:8), creating an effective brand strategy is valuable because of its potential to: communicate the value proposition of the non-profit; grow visibility of the brand and thus increase its audience; motivate audience members to promote the non-profit by word of mouth marketing; and to establish a brand that can continue growth once the initial strategy has been put in place.

Holland’s (2006:20) practical approach to designing a brand for non-profit organisations is useful to this study, particularly in terms of outlining a brand audit (Holland 2006:46) and outlining the initial design brief. According to Holland (2006:22), important considerations when outlining the branding design brief are: to profile and highlight the mission and values of the organisation; to consider the context within which the organisation operates, as well as its intended audience; to view the positioning of the organisation against its competitors; to consider the audience of the organisation and how they can be optimally communicated to; to bear in mind the existing personality of the non-profit and how its internal members perceive it; to determine factors in the organisation’s current situation that warrant a rebranding exercise; to consider budget options, as well as scheduling and deadlines; to take into account current design and media; and, lastly, any practical requirements unique to the organisation that will have an effect on a branding endeavour. These steps serve as a valuable point of departure when conducting a practical brand audit, for which Holland (2006:46) outlines some practical points. Firstly, Holland (2006:46) suggests collecting as many examples as possible of existing branding and marketing material. These include items such as letterheads, brochures, annual reports, websites or any other material that is used as a communication tool (Holland 2006:46). Subsequently, Holland (2006:46) suggests that these items are evaluated according to their success in promoting the brand, as well as their weighting as a communication element. In this light, an annual report may be weighted more than a promotional pamphlet that is only used on a once-off basis. Holland (2006:46) notes that the purpose of the audit is to highlight any
redundancies or inconsistencies that may exist within the branding and communication material. Holland (2006:46) suggests that a collaborative approach in the brand audit is ideal, as this creates a platform for internal auditing and allows the organisation to gain a better understanding of their brand’s personality and the way in which it is currently communicated. After the internal audit has taken place, Holland (2006:46) proposes an external market audit, where the same visual material from one or more competitors is audited to determine their successes and failures. Holland (2006:46) notes that the value of competitor audit lies in establishing a means of differentiation. This kind of comparison raises questions about the nature of non-profit organisations and what they compete for. In contrast to commercial brands, perhaps funding, sponsorships and community support could be gained from better brand management and improved visibility, rather than merely commercial success.

Durham (2009:40) echoes these principles when describing the notion of “brandraising” to raise the equity of a brand in the context of non-profit organisations. Complementing Holland’s (2006:22) considerations, Durham (2009:40) states that it is important to consider a brand in a holistic organisational context. Essentially, Durham (2009:30) outlines a structure for her concept of “brandraising”, in which three different platforms need to be considered to create a successful brand (illustrated in figure 6 below). These platforms, or levels, are named the “organisational level”, the “identity level” and the “experiential level.” The “organisational level” refers core strategic aspects of the organisation (Durham 2006:30); for instance, the vision, mission, objectives, potential audiences, positioning and personality of the organisation (Durham 2006:30). Subsequently, the “identity level” refers to tangible, visible brand elements most typically associated with specific brands, such as visual and verbal messaging (Durham 2009:32). Lastly, the “experiential level” outlines the channels through which an audience can interact with the brand (Durham 2009:33). These channels encompass online, print, face-to-face, broadcast and mobile mediums (Durham 2009:32). Durham (2009:31) describes that the benefit of focusing on brandraising at various levels within the organisation is to arrive at a holistic brand strategy that allows cohesion between various organisational and branding aspects. Durham (2009:39) elaborates that this view of branding an organisation is a “… long-view strategy that pays off over time by ensuring that the … organisational communications are consistent and driven by the organisation’s vision and mission.” Finally, Durham (2009:39) stresses the importance of collaboration when undertaking such a “brandraising” endeavour, to
ensure that key stakeholders at the organisation believe in and fully understand the branding process.

Figure 6: Brandraising model, 2009. (Durham 2009:30).

2.3 Consolidating criteria for a brand audit applicable to the non-profit case study

To study branding literature both from commercial and non-profit perspectives, as has been done, allows the opportunity to collate key considerations when conducting a brand audit, in order to endeavour a successful brand redesign of Irene Homes. This section consolidates branding guidelines dealt with in the branding literature and arrives at more streamlined criteria for a brand audit that is both applicable in the broader commercial realm and appropriate to a small non-profit organisation such as Irene Homes. The purpose of this is not to disregard any considerations mentioned in the previous sections, but to arrive at a framework that groups various terms with similar intentions in the branding process, thereby facilitating the analysis of a specific existing non-profit brand. Olins’ (2003:2297) statement that no branding guidelines can be universally applicable, lend credibility to the notion of establishing an integrated set of branding criteria for the case study in question. This amalgamation of
branding theory serves to summarise this chapter, provide a tool that can be used to conduct an audit of Irene Homes’ existing brand, as well as to conduct a post-design audit.

Guidelines for creating a successful brand, as outlined in the sections above, have been grouped for the purpose of this paper into six main categories, namely: community, values, responsibility, uniqueness, communication and consistency. When conducting an audit of an existing non-profit brand such as Irene Homes, the inward and outward manifestations of the brand are evaluated according to these categories, which are discussed in brief below and shown in figure 7.

![Diagram of criteria for brand audit for Irene Homes](image)

**Figure 7:** Criteria to conduct a brand audit for Irene Homes.

(Diagram by the author).

Foremost, the idea of brand context is something that recurs both in commercial and non-profit branding literature. However, in the case of non-profit brands, it can be argued that context can be attributed to the community in which the brand exists and operates. Olins (2003:259) speaks about the emotional connection consumers establish with brands and stresses the importance, particularly in a non-profit environment, of communicating concepts such as community, identification and belonging. Similarly, Neumeier’s (2006:125) notion that brands must possess “relevance” suggests that brand solutions need to be appropriate to the context in which brands operate, as well as appropriate to the brand audience. Neumeier’s (2007:20) theory that brands exist within “tribes” also speaks to the idea of community, again linking to the concept of belonging and identification within a group. One might suggest that the community in which a brand functions extends to the stakeholders involved at the organisation itself. In this sense,
Kylander and Stone’s (2012:sp), theory of including “democracy” as a criterion for brand building becomes relevant here. According to Kylander and Stone (2012:sp), making a brand accessible and democratic allows stakeholders at the organisation to share ownership of the brand and thus establishes a greater sense of trust and community. The sentiment that context, as well as individual circumstances or communities, should be considered as a key part of the design process is echoed by Brown (2009:48) in his book, Change by Design (2009), although Brown (2009:48) labels this notion as “empathy”, which forms part of the design process.11 “Empathy” in this sense also becomes critical in the context of design for a non-profit organisation. Developing an understanding and a sense of empathy in this context also refers back to the notion of human-centered design, described by Frascara (1997:1) as a means by which visual communication design can make contributions to society, beyond its typical commercial applications, by engaging with and understanding an audience and approaching problems to be solved from an inter-disciplinary perspective.

Brand values form an integral part of brand equity. Olins (2003:2501) speaks about the importance of manifesting strong brand values internally and, subsequently, communicating those values externally. Durham (2006:30) mentions that the values of an organisation need to inform the brand’s vision and mission. This is something that Durham (2006:30) describes as a core strategic aspect of an organisation; therefore an important aspect for brand building. Similarly, Holland (2006:22) notes that a clear profile should be established regarding the vision and mission of a brand before a brand audit can be conducted. This suggests that a fuller understanding of the core principles, or brand values as such, allows a clearer and more accurate comparison between what the brand aspires to and what its current communication achieves. This becomes relevant particularly in the case of non-profit brands, which are by nature value driven. As Kylander and Stone (2012:sp) argue, non-profit brands should strive for integrity in brand building, labelling this “structural integrity” that calls for the alignment of a brand’s internal and external identities with its mission and values.

11 Tim Brown’s book, Change by Design (2009) outlines the concept of design thinking as an approach to design that moves from a tactical, technically-based approach to one that is more strategic and considered a thinking pattern or process used to explore innovative solutions to problems (Brown 2009:266).
The notion that brands must possess a sense of responsibility is something that links with Brown’s (2009:48) definition of “empathy” in design, although this quality is explained by Kylander and Stone (2012:[sp]) as “ethics” in brand building. Here, brands are tasked with the responsibility of acting ethically, again making sure that their behaviour and messaging is in line with their values; ensuring that brand communication is clear and truthful. From a pragmatic perspective, Olins (2003:2499) labels a similar idea as “product quality”, where brands can evaluate the calibre of their offering in relation to competitors. From a service perspective, in the case of non-profit brands, an ethical consideration might be to ensure that communications are transparent and serve to uphold the values that the organisation strives for. Duffy (in Milman 2011:118) echoes this sentiment when he comments that brand transparency is possible (and one could argue necessary) in an increasingly cynical consumer society. McCracken (2011:118) provides a different perspective on the notion of responsibility in branding, commenting on the responsibility of the designer involved in a rebranding process. Here, McCracken notes that it is important to keep brands grounded in culture and context when making branding decisions, in order to uphold the integrity of the brand. Another aspect of brand responsibility is to ensure that brands can collaborate successfully with other stakeholders. This to Kylander and Stone’s (2012:[sp) concept of “affinity”, which examines whether a brand collaborates effectively with other organisations and champions collective victories over individual ones.

The fact that brands must possess uniqueness is something that is reiterated, using varying terminology, particularly in commercial, but also non-profit branding theory. Olins (2003:2521) refers to this brand attribute as “differentiation”, where unique brand qualities should be communicated to audiences effectively. Olins’s (2003:2543) comment that brands should strive to be innovative and, in turn, communicate these innovations to their audience, also links to the concept of uniqueness. Likewise, Neumeier (2006:43) classifies this notion as “distinctiveness”, or a means of unique brand identification amongst competitors; this questions how brands define themselves and what makes them noteworthy. Oosthuizen (2013:118) echoes this notion by stating that aspects of a brand that set it apart from others enable deeper human connections with brands. According to Durham (2006:30), brand “personality” forms part of the “organisational level” of a brand, thus making it fundamental to the brand. Here, “personality” can also be viewed as uniqueness in the sense that a brand’s unique attributes make up its personality.
Communicating unique attributes of brands, as well as their ethics, values and how they uphold their responsibilities, is paramount. This notion of brand communication is also described using various terminology, but essentially speaks to the notion of information dissemination. Here, quality of the communication is key to capturing the attention of brand audiences. Neumeier’s (2006:127) “depth” validation theory becomes particularly useful here. By evaluating brand communication and testing whether or not Neumeier’s (2007:127) levels of depth in communication are accounted for, one can comment on the success of brand communication.

Olins (2003:2573-2588) mentions both “promotion” and “distribution” as brand guidelines. Both these concepts can be grouped as methods of communication, as promotion is focused on communicating brand value to audiences; and distribution is concerned with the manner (and through which channels) the information is communicated. Similarly, Holland (2006:22) and Durham (2009:33) mention the benefit of brand communication; the former stating that brand communication should be considered when outlining a design brief; and the latter categorising brand communication as part of the “experiential” brand level, allowing audiences to engage with the brand via various communication channels.

Olins (2003:2595) describes “coherence, clarity and congruence” as one of the most important brand building guidelines. This means that consistency is essential when building brands, as Olins’s (2003:2602) calls for “consistency of attitude, style and culture.” Consistency as a key brand attribute is mentioned Oosthuizen (2013:122) as well, who stresses the importance of integrated brand management to achieve such cohesion. Holland (2007:5) states that design tools, such as logos, colour palettes, photographic libraries, typefaces and other visual material needs to be considered to ensure the creation and maintenance of a consistent brand. These kinds of design tools are what Oosthuizen (2013:118) refers to as the “peripheral” level of branding and are categorised by Durham under the “identity” level of a non-profit brand. This is not to say that consistency is only achieved by means of outwardly visible design applications, however, as Olins (2003:2601) stresses that consistency must be present in every aspect of a brand as this “reinforce[s] and underline[s] trust.” Thus, it makes sense that each aspect of the brand needs to be consistent with the core values and mission of the brand, in order to facilitate consistent communication and nurture a trusting relationship with its audience.
The criteria outlined above serves as a framework by which a brand audit of a non-profit organisation can be conducted. The subsequent practical audit, applied in Chapter Three, examines existing branding material at Irene Homes, to see where the current successes and shortfalls of the brand identity lie. Regarding measurement, it is not to say that, should a brand be found lacking in some aspect of the criteria outlined, that it wholly unsuccessful in its communication. Certainly, this is not a definitive or universal solution to brand evaluation, but merely a means to consolidate branding theory, in order to draw from valuable insights in the commercial realm as well as theories presented specifically from a non-profit branding perspective. Such insights serve to evaluate and critique the brand of the non-profit case study in question – both the existing brand and the redesigned brand upon its completion.
CHAPTER THREE: BRAND REDESIGN FOR A NON-PROFIT ORGANISATION IN SOUTH AFRICA – AN ITERATIVE DESIGN PROCESS

The previous chapter investigated branding theory from both commercial and non-profit perspectives. As a synthesis of the theories and guidelines discussed in both these sections, Chapter Two concluded by determining a set of criteria for brand evaluation that remains applicable to theories in the commercial branding sphere, whilst incorporating key ideas from non-profit branding theory, in order to make this more accessible and appropriate to the non-profit case study in question.

Following from the above, Chapter Three outlines the practical principles used in the redesign of Irene Homes’ brand. Firstly, Chapter Three investigates the notion of collaborative design research and iterative design processes, with relevance to the redesign process in question. Next, a brand audit of the existing Irene Homes brand is conducted in relation to the criteria outlined in Chapter Two, feeding into the practical component of the study. Groundwork before conducting the brand audit includes a visual analysis of existing branded material, as well as fieldwork (in the form of semi-structured interviews) with selected members of staff at Irene Homes. Chapter Three also includes visual documentation of the design process, as well as all aspects of field research leading to the design outcome.

3.1 Collaborative design research and an iterative design process

Chapter Two mentioned the importance of understanding the community within which a brand functions. In the same way that a brand is informed largely by its community, the designer is also positioned within a certain community. Understanding the position and community of the designer becomes increasingly important when conducting research of a collaborative nature. This notion is explained by Crouch and Pearce (2012:251), who state that designers function both within a certain “society” and “culture.” The difference between these two is elucidated in that a “culture” refers to “the network of objects and ideas that communicate meanings to … a particular group of people”; “society” refers to “a group of people who live together within a particular physical territory … [and] share a sense of identity” (Crouch & Pearce 2012:251). Although the designer has their own subjective understanding of the word, Crouch and Pearce (2012:317) elaborate that designers interact and work in an “institutional” environment that
exists objectively, because it is based on professional practices bound by sets of ideas, or ideologies. It can also be argued that the design process mediates two different sets of ideologies – between that of the client or brand community (made up of various parties that also have unique ideologies) and the designer. It is thus important to take the community in which the designer functions into account when engaging with the design process to determine how it corresponds with the pre-existing brand community. This also implies that the designer has a responsibility to understand the cultural and visual literacy of the client, as well as their worldview, in order to propose solutions that are both effective and communicated in such a way that the audience (in this case the client) can identify with the design solutions. Crouch and Pearce (2012:248) also suggest that design is not a “fixed and unchanging set of practices,” rather that it is flexible and can respond to varying conditions and circumstances. This indicates that the design process also needs to remain flexible and retain the ability to be customised for differing design briefs and applications.

The concept of design thinking, according to Brown (2009:3), is reliant on the designer’s “ability to be intuitive, to recognise patterns, to construct ideas that have emotional meaning as well as functionality, to express ourselves in a media other than words or symbols.” Brown (2009:4) also states that design thinking uses the designer’s sensibility and methods “…to match human needs with available technical resources within the practical constraints of business.” This means that design thinking utilises an abductive mode of thinking to solve problems in innovative, yet feasible ways. Kumar12 (2013:437), a specialist in the field of design innovation, discusses the design innovation process, which aligns with Brown’s notion of design thinking, in that it seeks a “…full understanding of the real world by creating abstractions and conceptual models [that] reframe problem[s] in new ways.” Here Kumar (2013:437) explains that, only once the designer has learnt to frame a problem from tangible factors within the “real”, can new concepts be explored in abstract terms. These “abstractions”, according to Kumar (2013:437), need to be framed and evaluated before being implemented, which is a process that requires “fluidity in [the designer’s] thinking between real and

12 Kumar is a professor at the IIT Institute of Design, leading the Strategic Design Planning and Design Methods programs. Kumar was employed as chief methodologist at global design innovation firm, Doblin Incorporated, and has lead his design consulting practice in India for over seven years (Vijay Kumar:sa). Kumar specialises in the field of design innovation, conceptualising methods, tools and various frameworks for creating human-centered innovations that can be harnessed as strategic plans for organisations (Vijay Kumar:sa).
Thus, Kumar (2013:437) describes the design innovation process as one that is fluid and moves between various modes of thinking: “…oscillating between poles of Real versus Abstract and Understanding versus Making.” Brown (2009:15) echoes the idea that the design process is fluid, operates in an iterative manner and moves organically from one process to the next, when he states that design thinking is, by nature, a “fundamentally exploratory process.”

IDEO – a global design firm that champions a human-centered and design-based approach to growth and innovation in organisations – of which Brown is the CEO, implements design thinking as a core strategy to solve problems. To gain an understanding of the design thinking process and its application to a practical case study, key ideas on the design thinking process by Brown (2009:15) and Kumar (2013:453) are briefly outlined below.

Although Brown (2009:15) stresses that design thinking cannot be approached as a generic formula for problem solving, he provides a starting point, described as an “innovation continuum … best thought of as a system of overlapping spaces”, that consists of three broad phases in the design thinking process (Figure 8). These phases are: “inspiration”, which concerns the problem or opportunity that warrants solving; “ideation”, referring to the process of conceptualising, developing and testing ideas; and lastly “implementation”, where the solution is applied in a real world context (Brown 2009:15). Brown (2009:88) continues that these phases, or “spaces”, in the design thinking process delineate different kinds of related activities that, when combined, create the continuum of innovation. Design projects thus loop backwards and forwards through these phases in the design thinking process and, according to Brown (1999:16), tend to move more through the first “inspiration” and second “ideation” phase more often, as problems are framed more accurately and ideas are refined.
Similarly, Kumar (2013:436-453) describes his process for design innovation as one that is non-linear and iterative. In Kumar’s (2013:453) model (Figure 9), the design innovation process is shown in four quadrants, describing the main phases through which the design process travels. These are: “research”, where the focus is on knowing the reality in which the problem exists; “analysis”, where information about that reality is processed; “synthesis”, where abstract concepts models generated during the “analysis” phase are used as a basis to
generate new concepts; and, lastly, “realisation”, where concepts are translated into practical solutions. Integrated within these quadrants, Kumar explains seven “modes of activity” for design innovation, each located at a relevant point in the larger model. These activities are outlined briefly here to elucidate the workings of Kumar’s (2013:436-453) process. First, the notion of “sensing intent” is explained as framing the problem at hand, by: reviewing trends in the field; gathering initial data; reframing problems to identity possible opportunities; and crafting a hypothesis of how the project at hand could benefit from innovation (Kumar 2013:472). Next, “knowing context” refers to becoming familiar with the context within which the design problem exists; this involves planning for research within contextual constraints, communicating with experts in the field about the problem at hand, as well as gaining an understanding of the organisation in relation to competitors in their environment (Kumar 2013:488). “Knowing people,” warrants a greater understanding of people involved at the organisation, both internally (stakeholders) and externally (audience) (Kumar 2013:503). “Framing insights,” aims to bring structure to the research gathered thus far in the process in order to find patterns that may emerge (Kumar 2013:519). A synthesis of ideas put together during this phase leads up to the following activity, namely “explore concepts”, where structured brainstorming is conducted, based on earlier research, to generate fresh ideas (Kumar 2013:551). Once a range of concepts has been explored, these are distilled in an activity termed “framing solutions”, where only the most valuable solutions are chosen to be refined further. Finally, “realising offerings” takes place once the most effective solutions have been evaluated, settling on one that contributes meaningfully to the organisation – this process involves putting together plans for practical implementation of the chosen solution (Kumar 2013:566).
Considering both Brown’s (2009:15) design thinking process, as well as Kumar’s (2013:436-453) process for design innovation, it becomes apparent that these two processes can feed into one another. Where design thinking and its process, outlined by Brown (2009:15), provide a flexible and, aptly, human-centered, approach, Kumar’s (2013:346-453) design innovation process pinpoints more specific activities that take place within the larger design process. Thus, these two models are combined to arrive at a design process to be followed for the case study (Figure 10). Various aspects of the design process, specific to this case study, are plotted on this model (Figure 10), which forms a roadmap to guide the brand design process for Irene Homes.

Brown’s (2009:15) three main phases of the design thinking process are represented here, with the addition of an evaluation phase, in order to accommodate design revisions that would be
necessary when engaging in a practical design process. There is also the addition of a post-design evaluation phase, which takes the form of reflection on the design process and the final design outcome as implemented by the client. Kumar’s (2013:346-453) modes of activity are slotted in underneath relevant phases, in order to be more specific about the activities that take place within each phase of the design process. Kumar’s (2013:346-453) “know people” and “know context” modes of activity are grouped together in this model as understanding the community in which the brand functions. Each phase shown in the model below begins by outlining a larger research question, which is then distilled before moving on to the next phase. The corresponding activities, relating to the brand design process at Irene Homes, are indicated in the column on the left of the diagram (Figure 10). Thus, Kumar’s (2013: 346-453) “frame insights” and “frame solutions” activities represent a synthesis of the “inspiration” and “ideation” phases respectively. This is an iterative design process, as movement can take place between each phase, but particularly between the ideation and evaluation phases, where design solutions are refined, presented for feedback and then edited again, to arrive at a branding solution that can be feasibly implemented for Irene Homes. The following sections of this chapter are structured according to the inspiration and framing insights phase, the ideation and frame solutions phase, as well as, subsequently, the evaluation phase as shown in figure 10. This is to facilitate documentation of the design research process during these phases, with emphasis only on the redesign of the current Irene Homes logo. Although the study covers a holistic redesign endeavour, the logo redesign serves as the foundation for the subsequent branded material and is thus used to illustrate the iterative design process in this section. The holistic branding outcome is outlined in the brand book, *Irene Homes Brand Guidelines* (van der Merwe 2015), which accompanies this study. Furthermore, the holistic branding design outcome is discussed from a reflective perspective in Chapter Four. Lastly, a post-design evaluation phase is discussed in Chapter Four, which also includes a reflection of the design process and its implementation.
Figure 10: Design process employed for the case study.
Diagram by the author.
3.2 Inspiration: framing the brand design problem at Irene Homes

Building on the idea of collaboration, explored earlier, Crouch and Pearce (2012:754) discuss “co-design” as a form of team work, where the designer engages in activities that include other participants in the process of designing a solution to a given problem. This kind of research, where the designer makes use of “interrelated [collaborative] activities that complement design creativity rather than limit it” is also know as “participatory action research” (Crouch & Pearce 2012:756). Crouch and Pearce (2012:772) elaborate that co-design encourages a closer relationship between designs and the individual user – something that is impeded by mass-produced design solutions. Thus, the co-designer is both “…an initiator of change in a man-made world…” but at the same time a “…mediator of change” (Crouch & Pearce 2012:772). It is this act of mediation that requires an understanding, both of respective communities of designer and client (Crouch & Pearce 2012:251), as well as an understanding of systems involved in the design problem and how these connect (Crouch & Pearce 2012:772). To gain this understanding, research becomes paramount (Crouch & Pearce 2012:772). Therefore, this section endeavours to frame the design problem, which is to evaluate and redesign the current brand of Irene Homes. This is done by means of conducting: semi-structured interviews, a visual analysis, a brief competitor analysis, an aspirational non-profit brand review, as well as a final synthesis in the form of a brand audit. Each research component feeds into the brand audit at the end of the section, which serves as a point of departure for the following stages of the design process.

3.2.1 Contextualising the Irene Homes brand: semi-structured interviews

To gain a broad understanding of Irene Homes, its history and its goals as an organisation, a brief overview of the home and its various facilities is provided here. Irene Homes provides life-long residential care to mentally disabled ladies, and has been in operation since 1902 (Irene Homes 2011:[sp]). The Anglican Bishop of Pretoria tasked Sisters from the Community of St. Mary the Virgin of England to open a home for destitute women in 1902; the home was relocated to its premises in Irene in 1909 (Irene Homes 2011:[sp]). Irene Homes cares for approximately 88 women in eight different houses, each with a dedicated house mother (Irene Homes 2011:[sp]). Although many of the residents are visited often by friends and family, a large portion of residents are orphaned, which means that Irene Homes is left in charge of their care and financial support (Irene Homes 2011:[sp]). Apart from the residences, Irene Homes
offers Therapy Work Centers on their grounds that provide a safe working environment for both residents and day visitors from the Pretoria area (Irene Homes 2011). Additionally, the Irene Homes Contracts Protective Work Centre is recognised as a protective workplace by the Department of Health and Social Development; this facility offers sub-contracting services, such as light assembly work and bulk packaging to businesses in the surrounding community (Irene Homes 2011). This provides an opportunity for workers to function and grow in a non-threatening environment and also provides revenue for Irene Homes (Irene Homes 2011). A Knitting and Weaving Centre, designed to encourage creativity and personal development for residents, is also operated by Irene Homes, producing hand and machine made garments that are sold through a variety of channels (Irene Homes 2011). A Charity Shop is also managed by Irene Homes, which sells products made by residents, as well as second hand goods donated by the public (including books, clothes and furniture) to generate additional revenue for the home (Irene Homes 2011). Irene Homes faces many financial challenges and attempts to maintain income generating projects that stimulate long-term sustainability for the home (Irene Homes 2011).

Discussing methods of research for qualitative research, Crouch and Pearce (2012:1602) name two major types of data collection that are typically employed by researchers, namely interview data and field notes or observations. Qualitative research, according to Crouch and Pearce (2012:1586), usually involves small numbers of participants and uses considered sampling to enable an in-depth focus. As such, participants are chosen to best suit the research intent (Crouch & Pearce 2012:1586). Semi-structured interviews were selected as a mode of primary qualitative research for this study, as this type of interview structure facilitates conversation, discussion and questioning in order to gain greater insights into the research question (Newton 2010:2). Newton (2010:1) notes that context is crucial when conducting face-to-face interviews. Because of this, as well as practical considerations for the interviewees, almost all interviews were conducted at Irene Homes. One interview was conducted at a more convenient location for the interviewee (the fundraiser at Irene Homes). The six stakeholders chosen for interviews at Irene Homes were selected based on their chief involvement at the home. Selected interviewees are involved at Irene Homes in the following capacities, respectively: marketing and events; human resources; fundraising; managing day workshops; administrative and general managerial responsibilities; and managing the charity shop. Interviewing
stakeholders from various disciplines allows a more holistic view of the Irene Homes brand, as well as how the brand is perceived internally. Insights from the interviews are outlined below.\textsuperscript{13}

A major goal with conducting interviews is to gain an understanding of what the stakeholders of Irene Homes believe about their brand; pertaining to its strengths and weaknesses, as well as its history, context and values. In doing so, it becomes easier to distinguish which aspect of the brand should ideally be highlighted in its redesign. Regarding the strengths of the Irene Homes brand, a couple of common themes emerge from the interviews. First, the dedication of the staff is something that is held in high esteem by more than one interviewee. The administrator (2014) is of the opinion that the staff at Irene Homes “… does more than is expected of them…” and the human resources manager (2014) states that “… [they] have staff that is really compassionate about what they do…”. The shop manager (2014) mentions how it is an honour to be a part of an institution that has been running for such a long time. Furthermore, the history of Irene Homes, as well as its strong ties to the Anglican Church and its community, are considered strengthening brand aspects. The fundraiser (2014) at Irene Homes believes that its ties to the Anglican Church makes Irene Homes appear more stable in the eyes of investors and the public. The administrator of Irene Homes (2014) expresses a concern that the history, linked to the Sisters that opened the home initially, is something that should be carried forward and communicated to future stakeholders. Thus, it becomes evident that, particularly for an organisation with such a strong sense of history and tradition, a rebranding endeavour needs to honour this history in the design approach. Another notable idea that emerges from the interviews, linked to the concept of community and context, is the fact that Irene Homes maintains strong ties with the community of Irene, who gets involved with many of the events held by the non-profit organisation.

Because of its long history, many of the interviewees, including the fundraiser (2014) and the administrator (2014), believe that the Irene Homes brand is well established and, as a result, well known. However, the marketing and events manager (2014) believes that Irene Homes is known in its area and by the community of Irene, but not by people outside the borders of the Centurion area. In addition to this, the marketing manager (2014) states the community

\textsuperscript{13} Pre- and post-design interview transcriptions are included in Appendix C and D.
supporting Irene Homes is comprised mostly of older people – a need therefore exists to target younger audiences, particularly to attend fundraising events. Most interviewees (2014) mention the annual fête held at Irene Homes as its most notable marketing related event. This indicates an opportunity to build brand awareness, particularly because, according to the marketing manager (2014), the fête is supported by a wider network of older and younger people, drawn in by the associated parishes of the Anglican Church that run the food stalls at the fête. The need for the Irene Homes brand to appeal to younger audiences is also highlighted by the fundraiser (2014) who mentions the concern that “…[Irene Homes] is an old brand – that it’s an institution in Irene, known by generations and generations of people. But I’m not sure that somebody in their late thirties, or mid-forties, who has a child of eighteen, is familiar with our homes. So I would like us to perhaps start targeting another age group in our marketing.” This highlights two contrasting requirements in the approach to the rebranding endeavour – on the one hand, a rebrand cannot alienate the existing community in support of Irene Homes, but must be tweaked in a way that makes it more accessible to audiences of various age groups, that may be unfamiliar with the brand.

On the topic of marketing and communication, many interviewees mentioned that there is a lack of marketing of Irene Homes and that the general communication can be improved. The marketing manager (2014) is of the opinion that their brand needs to be promoted and have more presence, but the staff at Irene Homes lacks the expertise and time to pay more attention to the brand: “…I personally don’t have that background, so I don’t know. You advertise in your local newspapers, you’ve got your website, but we don’t really go out of those boundaries.” Another barrier to increase brand presence is a lack of funding to consult with an expert. According to the human resources manager (2014), the major reasons that Irene Homes has never undergone a rebranding exercise is related to a lack of funds and a lack of interested parties that would be willing to spend time on a holistic branding exercise.

It is apparent that Irene Homes places a lot of emphasis of their values as an organisation; accordingly, this is something that must be clearly reflected in their brand image. The administrator’s (2014) explanation of the key character traits of Irene Homes bears testament to this:
Our many, many years of service is … very important … As far as the beneficiaries go – they are looked after. We look after them, we protect them, and we love them to the very best of our ability. To make sure that this is not just an institution or a house they live in, or a workshop they go to – that they feel part of a family that they belong to; and that this is their home.

Interviewees were asked to list the first words that came to mind when describing the benefits of Irene Homes; the results correspond with the sentiments outlined above by the administrator. The following words were mentioned more than once in the responses from the interviewees: well-being, family, love, home, general good feeling, warmth, safety, challenges and care. The words home and care are featured most prominently. This indicates that there is a consensus amongst the staff of Irene Homes about the values and ethos of the home, which should facilitate the process of streamlining the brand redesign to ensure that its communication remains consistent. This kind of consistency is also made feasible by the long-standing history of the home and the fact that it is grounded in a specific set of values, which have remained largely unchanged for over a century.

It becomes evident from the interviews that Irene Homes is in need of additional channels for brand communication. According to multiple interviewees, a local newspaper, the Irene Town Crier, is used to advertise small events and the shop; and some event-specific advertisements are also placed sporadically in the Pretoria News (Irene Homes fundraiser, administrator, human resources manager 2014). Largely, people find out about Irene Homes by word of mouth, as there are no regular advertisements for the home (Irene Homes fundraiser 2014). The administrator (2014) also expresses frustration at maintaining the website, which she notes, “…has been a disaster – we get it set up and then it all falls down and it doesn’t get updated – that’s something that we should really work on.” A Facebook page also exists for Irene Homes, but it does not provide much information about the history of the home or its values and is not updated regularly. Moreover, the Facebook page does not feature the logo of Irene Homes, or any branded material, which means that no direct visual link can be made between the Irene Homes brand and its Facebook communications. In addition to the need for broadened communication channels, the administrator (2014) also expresses the need to use the Irene Homes brand to educate people about mental disability in general. This provides an opportunity to build an educational component into the redesign for the Irene Homes brand, which can be included in appropriate branded communications.
Overall, the interviews shed light on the fact that stakeholders at Irene Homes are in favour of a rebranding endeavour, permitting that such a change sits within the existing values and well-established ethos of Irene Homes, as these are held in high esteem. Notably, the concern to keep the ethos and values of Irene Homes intact is something that links closely with what Kylander and Stone (2012:[sp]) have to say about the immense sense of pride that is often held by non-profit organisations. As such, there is a very real concern that any rebranding endeavour must be respectful to and “…maintain focus on the social underpinning of the organisation (Kylander & Stone 2012:[sp]).” The need for the Irene Homes brand and its communications to attract a wider audience, without alienating supporters that already exist within the circle of Irene Homes and its current community, highlights a dichotomy that needs to be balanced in a rebranding endeavour. Foremost, it is crucial that the brand values, as emphasised by the interviewees, are apparent in the rebrand of Irene Homes and all corresponding communications to ensure consistency. Olins (2003:2602) stresses the importance of consistency in all aspects that encompass a brand, including consistency in “…style, attitude and culture.” The interviews at Irene Homes reveal that the core of the brand, meaning the mission and values, as well as how these are perceived internally, are already consistent. Thus, it is the responsibility of the designer to extend this kind of consistency to all of the redesigned branded material.

### 3.2.2 Visual analysis of the existing Irene Homes brand

The aim of completing a visual analysis is to gain an understanding of existing visual branded material at Irene Homes, which informs the brand audit later in this chapter. As suggested by Holland (2006:46), as many examples as possible of existing visual branding and marketing materials have been collected and are shown here. It is pertinent to note that this is likely not a full representation of branded material, particularly given the long history of Irene Homes, but all that was made available by Irene Homes (no other record is kept specifically of designed materials). Holland (2006:46) notes that communication material should be viewed in light of their weighting as a communication elements; and elaborates that pieces such as annual reports should carry more weight than, for instance, a promotional pamphlet. In the case of Irene Homes, however, this can be somewhat contested based on the amount of people exposed to certain communication elements and the purpose of their communication. For instance, it can
be argued that an advertisement for the annual fête is very important, as it draws visitors to the home and raises funds and awareness.

Foremost, it is valuable to discuss the Irene Homes logo and its various stacking applications (Figure 11). Stacking refers to the arrangement of the typography in relation to the logo symbol and any additions of elements to the entire logo set as it appears. Graphic elements that comprise the logo include the use of colour, typography and symbols. In a topology of logo marks, Alina Wheeler (2013:49) discusses various approaches to logos, including wordmarks, letterforms, emblems, pictorial marks and abstract or symbolic marks. The mark used by Irene Homes is a symbolic mark - it symbolises the Holy Trinity by means of three interlinking crosses. According to Wheeler (2013:58) a symbolic mark “…often embodies strategic ambiguity” and “…[is] especially effective for service based … companies.”

Although the three cross symbol is in line with the values of Irene Homes, when coupled with the typography in Latin, the meaning becomes less lucid to the layman. This is particularly evident as many of the interviewees involved, during discussions and design presentations (2014), noted that they are unsure of what the symbol stood for or what the slogan meant, other than that it was the emblem for the Anglican Church. The Latin slogan, In Cruci Salus, means “Salvation by the Cross.” The typography in which the tagline is set has a calligraphic quality, which makes it difficult to read, particularly at small sizes, owing in most part to the use of ornate flourishes and varying line widths in the typeface. The typeface used to set “Irene Homes” is classical and has a formal quality. Times New Roman, the typeface used, was designed in 1929 by Stanley Morison, of the British font foundry, Monotype, for the Times of London newspaper (Butterick 2011:[sp]). Morison was assisted by Victor Lardent who drew the letterforms of the typeface (Butterick 2011:[sp]). Being one of the most traditional and classical typeface choices, it can be argued, as designer, typographer and lawyer Matthew Butterick (2011:[sp]) does, that Times New Roman is “…the font of least resistance.” As such, it is a safe choice of typeface that does not exhibit much brand personality. The first Irene Homes logo (Figure 11) shows the addition of a secondary typeface, which is used to set the

14 This particular symbol is in fact not representative of the Anglican Church as an entity, but has been used at Irene Homes for so many years that this association has been formed over time. Although it does have religious connotations aligned with the Anglican Church, it is interesting how the symbol has gained such a rigid meaning at Irene Homes over time.
words, “years of care” and the date. This formal script typeface, English Script, particularly when coupled with the all caps setting of Times New Roman, can make for an austere interpretation of the logo. A discrepancy is evident in the treatment of typography in the logos shown (Figure 11). The second logo (Figure 11) shows the tagline set in an italic version of Times New Roman, where both other examples show the tagline set in a regular all caps version of the typeface.

Figure 11 illustrates various ways that the Irene Homes logo is applied – the first featured on a letterhead (Figure 15), the second on a pamphlet (Figure 12) and the third on the annual report (2011-2012)(Figure 13). The degree of difference in these applications is enough to create inconsistency in the branded material. Although the symbol and its slogan remain constant, its placement and spacing with the other elements of the logo varies depending on its application. Wheeler (2013:150) states that colours in brands are used to evoke emotion and articulate a brand personality. Furthermore, Ambrose and Harris (2011:106) mention that colours have specific cultural associations, some of which have become generalised in Western terms. As such, the colour blue is associated with truth, serenity, harmony, fidelity, responsibility and tradition (Ambrose & Harris 2012:106). It can be argued that blue is a safe and sensible choice of colour for Irene Homes’ logo, as it reflects notions of stability, safety and tradition, which are all key aspects of the brand. However, blue is used as the primary colour for Irene Homes’ brand communication, without evidence of a secondary, or complimentary, colour palette to add variety and visual interest. Wheeler (2013:150-153) mentions that an effective colour palette should include primary and secondary colours, as well as a range of supporting shades. Although consistency is key when managing brand colours (Wheeler 2013:153), the Irene Homes logos shown below (Figure 11) show colour differences in the primary blue hue between the three applications. This is most likely due to production discrepancies and also as a result of a lack of design expertise at Irene Homes, which means that it is difficult to regulate the quality and consistency of designed material from a technical vantage point.
An example of a pamphlet advertising the annual Irene Homes fête, their most notable marketing event, is shown in figure 12. Here, the marketing manager’s (2014) comment that there is a lack of design expertise at Irene Homes is evident; as such communication materials often need to be designed quickly and without much strategic intent. Again, visual inconsistencies are evident in the use of unfamiliar typefaces, which are never seen on other branded materials, such as the inclusion of an informal script typeface and an art deco inspired sans-serif typeface visible in the green holding shape at the bottom of the pamphlet. The colour green has been introduced, presumably to add visual interest to the pamphlet, but this also does not appear on any other branded materials. The use of clip-art pictures also points to a lack of resources, as no kind of image library has ever existed for the brand to be used in this kind of application. It is understandable that marketing communication such as this may need to be recreated or updated yearly by someone internal at Irene Homes; and this calls for a design approach that allows more design flexibility than would typically be included in a commercial branding project. In other words, providing templates of some kind, by keeping in mind which
marketing elements would need to be used often, empowers Irene Homes to take a shared responsibility in managing their brand’s reputation.

![Image](image.png)

Figure 12: Irene Homes’ fête pamphlet, 2012. (Irene Homes, 2012).

The Irene Homes annual report (2011-2012) is one of the only pieces of designed material that was handled by an outside party. The cover of the report (2011-2012) shows the introduction of a pattern in the brand visual language, which was also included on the Irene Homes website when it was operational (the website has been out of working order since the end of 2014). The report also includes some photographs taken at the Home, which is something that does not feature on other visual elements. The treatment of typography on the inside of the report is rather standard, making use of flush left alignment for text and a grid consisting of one column.
with relatively narrow margins (Lupton 2004:152). Heading hierarchies are present, although not visually interesting. The use of an overly formal script typeface coupled with long lines of text and a lack of variation in the grid makes the report tiresome to read. It is notable that, as an organisation that supports the mentally disabled, this lack of design expertise actually renders the annual report ‘disabling’ in that it makes it difficult to read and navigate for the user.
The advertisement shown below (Figure 15) is placed at the end of the Irene Homes annual report (2011-2012) and encourages people to support Irene Homes’ charity shop. Many of the same typeface selections are in place here as seen in the rest of the annual report and the border remains as a constant throughout. Here, a different logo stacking configuration is shown again, with an additional tagline in Afrikaans. The sans-serif typeface used here is different to that used on the fête pamphlet (Figure 12). Throughout the annual report, Century Gothic\textsuperscript{15}, most practical for headings and small amounts of body copy (Century Gothic 2012), is used as the sans-serif typeface. Although Century Gothic is a legible typeface, it is likely that is was for the design largely due to its notoriety.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{charity-shop-advertisement.jpg}
\caption{Charity shop advertisement in the Irene Homes Annual Report, 2011-2012. (Irene Homes 2012).}
\end{figure}

\textsuperscript{15} Based on the typeface 20th Century, drawn by Sol Hess between 1936 and 1947, Century Gothic has been modified to facilitate its use on digital platforms (Century Gothic 2012). Its design is influenced by the geometric sans-serif typefaces that were popular during the 1920s and 1930s (Century Gothic 2012).
The Irene Homes letterhead (Figure 16) is included in the visual analysis because it forms part of the foundational branding elements. A simple layout shows the logo arrangement at the top left with contact information on the top right and additional information featured at the bottom. Small inconsistencies, such as the fact that there is a mixture of alignments in the text – centered alignment with the logo and information at the bottom of the page and flush right alignment with the contact details – detract from the professional appearance of the letterhead.

![Irene Homes Letterhead](image)

**Figure 16:** Letterhead used by Irene Homes, 2014. (Irene Homes 2014).

### 3.2.3 Competitor analysis

Holland (2006:46) speaks about the benefits of conducting a competitor analysis in order to establish a means of differentiation for a brand. Brands that provide similar services to Irene Homes may not compete with the brand in the typical commercial sense, but a knowledge of which competitors exist and what their brand communication looks like ensures that the brand...
remains unique in its category. Non-profit organisations that provide services similar to Irene Homes include: Connie Mulder Centre for Multi-handicapped Adults; Kungwini Welfare Organisation; Novalis House; Cluny Farm and Cresset House. The logos of these non-profit organisations are shown on page 63 (Figure 17). A glance at these competitor logos is shown in this chapter, but more branding material (in particular website screen shots) is included in the process documentation accompanying this study (Appendix A). Durham’s (2009:114) statement that non-profit organisations often neglect branding as a result of limited budgets, or a lack of knowledge in the field of design, becomes evident when taking a look at the competitor logos (Figure 17). According to Wheeler (2013:155), typeface selections for brands need to be carefully considered, keeping the following, amongst other considerations, in mind: typefaces must convey feeling and positioning of the brand; be suitable to a wide range of applications; work in a range of sizes; be legible; and be sustainable. Furthermore, Wheeler’s (2013:148) explanation of a cohesive brand appearance, or the “visual language” which refers to a “… support system of colour, imagery, typography and composition…” aids a summative analysis of the logos below. The logo for the Connie Mulder Centre (Figure 17) on page 63 makes use of a serif typeface, bold and italic, for the name of the organisation. This, coupled with the drop shadow effect applied to the typeface, detracts from its legibility. The fact that the logotype is surrounded with superfluous decorative elements (superfluous because they do not add strategic or communicative value to the design) also draws attention away from the crest and the name of the organisation. Kungwini Welfare Organisation’s (Figure 17) logo makes use of a typeface that is very closely tracked (which means that the letter spacing is very tight) and therefore almost unreadable. The script typeface below the name is also too small to read at the size that the logo is used. Novalis House (Figure 17) makes use of a butterfly motif in their logo, but this element takes up two thirds of the logo, which leaves little space for the typography to be easily recognised. The typeface used for Novalis House’s (Figure 17) logo also has a lot of contrast between thick and thin lines, which makes it illegible at smaller sizes. Cluny Farm (Figure 17) employs the most legible typeface of all the competitors in its logo, although the kerning (referring to the spaces between individual letters in the logo) is off balance. Lastly, Cresset House’s (Figure 17) logo shows a picture of house with figures divided between different colour planes. The typeface is legible, but it is unclear what the imagery is meant to convey; in fact it may be interpreted that some figures are isolated from the others – potentially a more negative message than it intendeds to convey. In terms of colour, it becomes evident that it will not be difficult to position Irene Homes amongst the competitors shown
(Figure 17). Even if the Irene Homes logo falls within the same colour spectrum as one of the competitors, selecting a sophisticated colour palette that includes appropriate secondary colours can still ensure brand differentiation (Wheeler 2013:150-153). Differentiation is also possible regarding imagery, as none of the logos shown below (Figure 17) make use of imagery that is specific to non-profit organisations for people with intellectual disabilities.

![Logos of South African non-profit brands similar to Irene Homes, 2015. (Connie Mulder Centre 2015; Kungwini Welfare Organisation 2015; Novalis House 2015; Cluny Farm 2015; Cresset House 2015).](image)

3.2.4 *Aspirational non-profit brands: a brief overview*

In his book, *Logo Design Love* (2015), David Airey elaborates on elements shared by iconic logo designs. According to Airey (2015:544-560), logos tend to be more successful when the solution: is kept simple to aid versatility in its application; is kept relevant to the brand in question; incorporates traditions true to the brand, thus avoiding design trends; is distinctive; is memorable; can be used at small sizes; and incorporates only one key feature to make the design memorable. In other words, too many design features in a logo could make it appear gimmicky and detract from its main message. In Chapter Two, the logos of the World Wildlife Fund (WWF)(Figure 5) and the American Red Cross (Figure 3) are discussed as examples of well-established non-profit organisations. Examples of non-profit logos that follow the abovementioned principles outlined by Airey (2015:544-560) are shown below (Figure 18).
The logos shown below are a compilation by the author, gathered from the website *Top Nonprofits* by Craig Van Korlaar (2012), which aims to showcase and learn from the best non-profit brands.

![Logos of aspirational non-profit brands, 2015.](Van Korlaar 2012).

The logos shown communicate clearly and create a professional impression for the non-profit organisations that they represent; the elements that Airey (2015:544-560) deems necessary are evident in the examples. From the top left to right (Figure 18), these logos represent the following non-profit organisations: Ambitious about Autism; the World Wildlife Fund; the Humane Society; Turnstone; Oxfam; the Mentoring Project; Oz Harvest and Ideas Tap. A notable similarity, visible especially in the logos for Ambitious about Autism and the Mentoring Project, is the use of visual metaphors to strengthen the brand message. The Mentoring Project’s logo makes use of negative space in the logo, which strengthens the visual metaphor and clearly communicates the idea of protection and guidance. It is also evident that the use of symbolic marks in logos, as discussed by Wheeler (2013:58), can be an appropriate solution for brands that deal with sensitive issues that may be difficult to communicate literally. The Ambitious about Autism logo makes use of an effective symbolic mark to communicate the essence of their organisation.
3.2.5 Framing insights: brand audit conducted according to audit criteria

A synthesis of the findings is arrived at by conducting a brand audit of the Irene Homes brand, based on the audit criteria outlined at the end of Chapter Two. To recap, the audit criteria outlined in Chapter Two are as follows: community; values; responsibility; uniqueness; communication and consistency. Each audit criterion is discussed below, with specific reference as to how that audit criterion is handled with the existing Irene Homes brand. The audit process not only facilitates framing an understanding of the Irene Homes brand to feed into the ideation and evaluation phases of the design process; but also creates an opportunity for later comparison with the post-design evaluation, which makes use of the same audit criteria once the brand redesign has been implemented for Irene Homes.

Foremost, as stated in Chapter Two, the context of a brand is attributed to the community in which the brand exists and operates, which draws on Olins’ (2003:259) notions of brand identification and belonging and is particularly relevant in the case of non-profit brands. Irene Homes has a solid foundation and the brand, at least purely from a strategic and operational perspective, has a definite sense of community. This is evident in the following ways. First, the Irene Homes staff takes great pride in the organisation: the administrator (2014) mentions that the staff is dedicated and the human resource manager (2014) describes the staff as “compassionate”; furthermore, the fundraiser (2014) mentions that the staff at Irene Homes is loyal, as there is a slow turnover of staff. The shop manager at Irene Homes (2014) expresses great pride in being a part of an organisation that has been in operation so long; it is clear that the history and tradition at the home is a strengthening brand aspect. From outside the home, much support is provided by the community of Irene, both regarding donations, according to the shop manager (2014) and in terms of support for events like the annual Irene Homes fête, according to multiple staff members interviewed (2014). The beneficial involvement of the parishes of the Anglican Church is something that is mentioned often (2014). This lends credibility to the home within the community and ensures support for important social events. These longstanding relationships are positive brand aspects that can be used as a means to promote the Irene Homes brand. Lastly, there is a general sense of positivity at the core of the Irene Homes brand, which becomes evident in the interviews held with the staff (2014). Words like “home”, “love”, “care”, “safety” and “general goodwill” serve to summarise the brand.
personality. It can be argued, however, that although the brand has a strong and positive foundation, known to those stakeholders that engage with it frequently, these positive brand aspects are not communicated widely. In a visual sense, these aspects are not communicated at all, with key communication channels, like the website, being offline. Therefore, people who are newly introduced to Irene Homes have no simple way to become acquainted with important brand aspects.

In the case of non-profit brands, which are by nature value-driven organisations, it is critical that values, informed by the vision and mission of the brand, are reflected accurately both in internal and external brand communications (Kylander and Stone 2012; Olins 2003:2501). Although it is clear that Irene Homes’ vision and mission is understood by its internal stakeholders (gathered from the interviews conducted), there is no concrete visual manifestation of the vision and mission that is easily accessible for outsiders interacting with the brand. Even communication that is designed to communicate the organisation’s vision and mission, like the Irene Homes annual report (2011-2012), shows no evidence of inspiring communication that educates an outsider about the core values of the brand. Thus, a gap exists in Irene Homes’ corporate communication: where the values of the organisation need to be communicated clearly and in an engaging manner, using a platform accessible to both internal and external stakeholders, as well as those becoming newly acquainted with the brand.

The notion of responsibility means that brands need to act ethically, by ensuring that their behaviour and messaging aligns with brand values; ensuring that brand communication is clear and truthful. In addition to this, responsibility also entails communicating what Olins (2003:4499) refers to as “product quality” in a transparent manner, so that the benefits and strengths of the brand are clear to the consumer. Responsibility also rests with the designer of the brand (McCracken 2011:118), who needs to ensure that a brand remains grounded in its culture and context to uphold its integrity. In the case of Irene Homes, the communication material examined, with the exception of the annual report (2011-2012) was created out of pragmatic necessity and does not specifically aim to communicate the values of the organisation. Pieces such as the annual report (2011-2012) communicate in a transparent manner, but an opportunity exists to broaden communications for Irene Homes. This is where the responsibility of the designer becomes increasingly important to ensure that the integrity of Irene Homes is upheld in the design of any new branded communications.
Olins (2003:2521) stresses the fact that unique brand qualities need to be communicated to its audience. This uniqueness is what Durham (2006:43) refers to as brand “personality”, encompassing the unique attributes that combine to make a brand distinctive from its competitors. It can be argued that noteworthy attributes of the Irene Homes brand reflect the values of the organisation, such as their focus on protective care and commitment to providing a loving, stimulating environment for their beneficiaries (Irene Homes administrator 2014). Therefore, the need for increased communication and operational communication channels that can help to disseminate important brand messages, including a functioning website, becomes evident again. Existing communication material at Irene Homes has not been designed to specifically market the values that make the organisation unique. Therefore, a position can be taken that communicating these values in a visually appropriate manner serves as a first step in differentiating the Irene Homes brand.

A lack of brand communication at Irene Homes has been identified at this point, which is something to be rectified in the brand redesign process. Brand communication has been described in Chapter Two as a means to disseminate information about the brand and its unique attributes. As such, necessary communication channels need to be established and, ideally, communications should appeal to audiences at different levels (Hembree 2006:21). These levels of communication, as outlined by Hembree (2006:21) and Neumeier (2006:127) and summarised by White (2007:2), are discussed here in relation to existing brand communication at Irene Homes. First, “perception” is concerned with the aesthetic qualities of a piece of communication (White 2007:2). This means that visual structure, composition, colour and dimensionality must be well considered and balanced to create an effective piece of communication (White 2007:2). Some current pieces of communication at Irene Homes, of which the annual fête leaflet is a good example (Figure 12), have a haphazard appearance to them, because there is a lack of balance to the visual elements and no structural hierarchy. Next, “sensation” refers to gut reactions an audience may experience when viewing a piece of communication (White 2007:2). Here, it is difficult to evaluate this level in the case of Irene Homes’ communication material, as not enough consideration has been put into the brand communication to elicit a sensory response in audiences.
Similarly, “emotion” speaks to the feelings, interests and desires of audiences (White 2007:2). With a non-profit organisation like Irene Homes, it is likely that their messaging can speak to audiences at an emotional level. It is debatable, however, considering the current lack of brand communication material, whether this is achieved. “Intellect” refers to design and copywriting subtleties that appeal to brand audiences (Hembree 2006:21). As such, because the communication material at Irene Homes has been produced somewhat *ad-hoc*, no opportunities have existed to update brand communications in this manner. “Identification” refers to an emotional or intellectual need for an audience to connect with an organisation, which can be encouraged by strategic brand communications (Hembree 2006:21). It can be argued that Irene Homes engenders a feeling of identification, because of their strong sense of community and brand values, but this is not strengthened by their visual brand communications. Rather, the notion of identification is promoted chiefly by word of mouth, as mentioned by the Irene Homes fundraiser, marketing manager and shop manager (2014). Next, “reverberation” refers to brand messages that elicit a feeling of comfort and reliability amongst brand audiences (Hembree 2006:21). This is arguably present at Irene Homes, as their logo, for example, has remained constant and their presence has been solid and unchanging in the community in which they operate. Lastly, “spirituality” speaks about a work’s code of moral and artistic values (White 2007:2). Here, integrity, intuition, beauty and morality communicate with audiences almost at a subconscious level (White 2007:2). To achieve this kind of communication, Irene Homes requires external design expertise and, again, because current communication materials have been produced for specific usages on a once-off basis, current brand material does not communicate on a spiritual level.

Consistency requires that brand attributes are aligned with the vision and mission of a brand and that these elements remain visually and strategically linked. As such, it can be noted that there is a level of consistency in the Irene Homes brand, specifically in relation to the logo symbol. However, the manner in which the logo is applied technically is inconsistent (as is evident in figure 11). Other brand elements also lack consistency: for instance, the annual report (2011-2012)(Figure 15) features a patterned border that does not appear on any other printed material. The annual *fête* pamphlet (Figure 12) makes use of clip art pictures, in contrast to the charity shop advertisement (Figure 15), which uses photography. The two supporting sans-serif typefaces for these pieces of communication (Figure 12 and 15) also differ. Thus, it is evident that there is a definite lack of consistency in the visual branding.
material at Irene Homes. Again, however, this can be attributed to a lack of internal design resources and a lack of funding to seek continuous outside expertise.

Because Irene Homes is an organisation with a limited budget, feasible communication channels must be put in place that can be maintained internally. Existing communication opportunities, such as the annual fête, the Irene Homes Facebook page, and the regular advertisement in the Irene Town Crier, can be improved on as a starting point to elevate brand communication. It is imperative that a new website is established and set up in such a way that it can be maintained internally. Providing Irene Homes with communication elements, such as templates, that can be implemented internally, will make for a more feasible, democratic brand that serves to uphold the visual integrity of the redesigned brand. The redesign of the Irene Homes brand aspires to address these needs and resolve the current brand shortfalls as far as possible.

### 3.3 Ideation and evaluation: design exploration, development and refinement

This section serves as a documentation and discussion of the ideation and evaluation phases of the design process. Additional planning and process material is included in the process documentation that accompanies this study (Appendix A): this section details only key elements necessary to illustrate the iterative nature of the design process. As such, although this study focuses on a holistic brand design endeavour, of which all elements are included in the *Irene Homes Brand Guidelines* that accompanies this study, this section details the iterative design process that focuses on the logo redesign. As a critical and central feature of brand identity, logos serve as the “face” of a brand, and are the first point of contact by which audiences can begin to establish a rapport with the brand (Airey 2010:1024). Because the current Irene Homes logo can currently be considered its chief identity, as no other supporting brand material has been conceptualised, it makes sense to use this as a point of departure for the brand redesign.

#### 3.3.1 Brainstorming: an outline of design routes explored

In the ideation process, information gathered in the inspiration phase is distilled in order to start generating ideas. First, initial thoughts are organised in the form of a mind map as, according
to Airey (2010:1027), mind mapping is a useful tool to: structure thoughts; generate fresh ideas; initiate the creative process; and to form associations between words and symbols. The mind map (Figure 19) shows initial thought associations with Irene Homes as the central focus. Interestingly, this exercise proves beneficial to highlight ideas that come up more than once on the mind map, which lends clarity to the initial thought process. Links are also made that may at first have seemed unexpected, which fuels idea generation. The mind map (Figure 19) has the words, love, home, care, and safety at its key starting concepts. These words are taken from the interview data collected (2014), as those words that recur most often in conversations had about the benefits Irene Homes offers. The mind map (Figure 19) also proves useful in identifying potential symbols to be used in the redesign of the Irene Homes logo. The mind map (Figure 19) shows three overarching ‘themes’ that emerge. The first theme that emerges is one of love and connectedness, which links to the notion of family and belonging to a home. The notion of trust, tradition and dependability, which links to concepts such as wisdom and time, is identified as a second theme. The third theme that emerges is one of care, warmth and a stimulating environment, subsequently linked to creative expression. It is important to note here that the design direction influenced by interpreted data such as this, mediated by the designer, is also influenced by the position of the designer.
Airey (2012:832) discusses the notion of logo “refinement” as opposed to redesign and states that, “…refinement is a good option when your client’s identity has become a little dated over the years but consumers’ familiarity is high.” This is important as, according to insights from the interviews (2014), Irene Homes has a high familiarity within the community of Irene, especially with older members of the community. As such, it is pertinent to approach the logo development process from both a refinement and a redesign perspective. Figure 20 shows a shortlisted selection of initial scamps in the logo design process. More scamps are included in the process documentation that accompanies this study. Drawing from the mind map (Figure 19), the logo exploration revolves around the three themes discussed.
Figure 20: Logo exploration: shortlisted scamp selection, 2014.
Generated by the author.
The theme of love and connectedness is explored from more than one perspective: by using imagery of people joining hands; showing blocks as the foundation for a family; and by reimagining the current Irene Homes symbol and using linking crosses or stars to show connectivity. Trust, tradition and dependability is explored chiefly using the metaphor of trees, as trees represent stature and grow over an extended period of time. The trees surrounding the grounds of Irene Homes and in the community of Irene have, in a sense, grown with the homes, as it has been at its location in Irene for over a century. Specifically, Oak trees surround Irene Homes and the specific shape of their leaves is also used as one logo exploration route. Crests and emblems can also be associated with tradition and dependability, thus this route is also explored.

![Irene Homes grounds, 2014. Photograph by the author.](image)

Lastly, the notion of care, warmth and creativity is explored in the ideation process. Here, the act of stitching and weaving is considered as an aesthetic approach to the brand design, using the motif of a heart to represents love. Additional logo explorations can be viewed in the process document accompanying this study (Appendix A).
3.3.2 Presentation and feedback

This section documents the translation of the three routes discussed above into more refined logo options that were presented to Irene Homes. The logo design options below were presented to Irene Homes on two occasions: in October 2014 and November 2014. The first group that was presented to consisted of the initial interviewees. The second group excluded the workshop manager and shop manager and included members of the internal board. Decision making, however, according to the administrator and marketing manager (2014), lies with the second group that was presented to. Interestingly, preferences of the logos presented differed vastly between the two groups. The feedback of these sessions is included with each logo option shown below.

The aim of the first logo presented to Irene Homes (Figure 21 and 22) was to reimagine the current Irene Homes symbol and represent love, faith and connectedness. The three points of the current logo symbol (Figure 11) are translated into three distinguishable crosses, representing the Holy Trinity. As is evident from the primary research conducted, the religious affiliations of Irene Homes are important to them as an organisation, therefore this route aims to honour those affiliations. Facets are introduced in the logo makeup, which serve to symbolise the fact that Irene Homes as an organisation is made up of various elements that lead to its success. This also aims to communicate the notion of collaboration. The central cross shows lines that open out towards the right: their purpose is to symbolise growth, progress and optimism. Colour usage is designed to communicate serenity and stability, with the introduction of lime green and yellow to add freshness and a sense of hope. This is in line with Ambrose and Harris’ (2005:12-13) explanation of colour codes. The second image (Figure 22) shows the same logo concept with a different stacking configuration. This logo route was received similarly well by both groups during the presentations: selected by the first group as one of two routes to be developed further and as the only route to be developed further by the second group. However, both groups felt that the logo was too far removed from the original blue colour associated with Irene Homes and requested to see it reworked using blue hues. Upon reflection, the use of an all-capital typeface and overtly sharp points on the crosses lends an appearance that is perhaps too austere.
The second route presented aims to capture the stature and history of Irene Homes, by making use of trees as a metaphor. Although the route is representative of tradition, the introduction of contemporary colours in the first option (Figure 23) serves to connote vitality and warmth through the use of the orange colour (Ambrose & Harris 2005:12-13) and confidence through the use of the teal colour (Ambrose & Harris 2005:12-13). An illustrated Oak tree is used to symbolise growth, wisdom and stability. This option was not received as positively as the first route presented, by either group, as some people felt that the image of the tree would make Irene Homes look like a nursery or forest. The colour orange was also not favoured amongst the majority of both groups.
A second option for this route (Figure 23) makes use of Oak tree leaves to visualise the tree metaphor. These leaves are inverted (so that the leaves also look like trees) and overlap to communicate the notion of community and connectedness. Here, teal, aqua and dark green are used as the primary logo colours. Respectively, these colours connote: confidence; refreshment and energy; and lastly, references to nature (Ambrose & Harris 2005:12-13). This option was well received by the first and second groups of interviewees, although the first group selected it as an option to be developed further, where the second group did not. Initially, there was consensus amongst the second group to develop this option further, but this later changed to move forward with just the first route. Again, there was a concern that the use of tree imagery would cause people to associate Irene Homes with a forest or a tree plantation.
The third theme explored is that of care, warmth and creativity, making use of the craft activities completed by the residents at Irene Homes as a metaphor. To communicate the idea of handcrafts, which are also symbolic of home, a cross-stitch motif is used to represent the chosen heart symbol as a logo solution. Red is used to lend a warm and dynamic mood to the brand. Had this approach been selected by Irene Homes, cross-stitch illustrations could be used to create a visual language for the brand (shown in figure 25). Interestingly, the first, smaller group that was presented to favoured this route heavily. The response from the second group was that, although the logo is aesthetically appealing and representative of one aspect Irene Homes, they did not feel that it communicated about the brand in a holistic enough manner.

![Irene Homes Logo](image)

Figure 24: Logo exploration: route three, 2014. Generated by the author.

![Illustration Style Exploration](image)

Figure 25: Illustration style exploration: route three, 2014. Generated by the author.
The typographic route shown (Figure 26) is designed as a more whimsical approach to the brand redesign. This is in response to the need to appeal to younger audiences and is perhaps the most daring of the logo options, as it is quite removed from the current Irene Homes identity. The logo shows the “e” of Irene Homes being lifted up by balloons. This aims to engender a feeling of hope in the audience to demonstrate values of upliftment and positivity. Both groups felt, as expected, that the logo, although fun and perhaps suited to the Irene Homes fête, is too far removed from the current identity to represent the brand holistically.

![Irene Homes logo](image)

**Figure 26: Logo exploration: route four, 2014.**
Generated by the author.

### 3.3.3 Refinement of chosen design route

Having received feedback on the routes presented to Irene Homes (2014), the selected logo route (Figure 21) was refined further; and the refinement process is documented in this section, detailing design options on shape, colour, typefaces and stacking configurations. Figure 27 illustrates the evolution of the logo symbol: first, it shows how the symbol is transformed to appear softer, by rounding the points of the crosses and shortening their points slightly. Next, the main symbol is expanded to show three different configurations of the crosses. The two groups at Irene Homes (2014) requested to see more than one option of the selected logo route and also wanted to see all options in shades of blue. As such, each of the three options shows slightly different colour configurations. Comparing these at a distance facilitates a clearer impression of the effectiveness of the logos, regarding visual impact, contrast and scalability. Shades of blue are used in the logo options (Figure 27), with the addition of light yellow to compliment the blue. Yellow connotes hope and positivity (Ambrose & Harris 2005:12-13).
Some logo options (Figure 27) show only one facet highlighted in yellow; this is to symbolise the fact that Irene Homes takes care of their beneficiaries on an individualised basis, making sure that each person’s needs are attended to. From the comparison of logo options (Figure 27), a shortlist of logos was identified to develop further, including typography and the rest of the necessary logo information. From option one and two, colour option B was selected; from option three, colour options B and C were both selected to be developed further.

Figure 27: Logo refinement (a), 2015. Generated by the author.
Typography can be considered a core element of an effective identity program (Wheeler 2009:154). As such, distinctive and consistent use of typography in brands facilitates recognition and serves to build the equity of a brand (Wheeler 2009:154). Wheeler (2009:154) further states that typography selected for a brand must possess a “…unique personality and an inherent legibility.” It makes sense, therefore, that the chosen typography must represent the existing brand personality, especially in the case of an existing non-profit brand such as Irene Homes. The logo options that were developed further are shown here (Figure 28); these show a selection of two typefaces as considerations for the new Irene Homes logo: Baskerville and Chronicle. Baskerville was designed by John Baskerville in 1754 and is characterised by “…crisp edges, high contrast and generous proportions (Yau 2010).” Baskerville is classified as a transitional typeface, as it falls between more classical typefaces and modern typefaces, which are characteristically very high contrast (Yau 2010). Being a traditional typeface, foundational to the printing industry, Baskerville is appreciated for its calligraphic influences, elegance and legibility (Yau 2010). This suggests that Baskerville is an appropriate typeface selection for Irene Homes, as both share a long history and a sense of tradition. Chronicle is a type family designed by Hoefler & Frere Jones in 2002, inspired by the Scotch style of transitional typefaces of the end of the eighteenth century, attributed to Scottish typefounders Alexander Wilson and William Miller (Chronicle Display [sa]). Chronicle consists of two main type families, including Chronicle Display, a display face that includes 46 different weights, and Chronicle Text, a face designed for smaller text-based applications (Chronicle Display [sa]). Being inspired by transitional typography, Chronicle shares many of the benefits of Baskerville, with the addition of a contemporary and pragmatic approach to digital applications. As a result, the many weights and range of typefaces in the Chronicle family enables its use for both print and digital applications, perhaps more so than Baskerville.

The logo refinement (Figure 27) shows each option explored in three different ways: including variations of the two typeface selections and different stacking configurations. Again, such a comparison facilitates identifying which logos are most legible and have the most visual impact, taking scalability into consideration. From this, a recommendation was made to Irene Homes as to which logo communicates the most clearly from a visual perspective. Logo option 2A (Figure 29) was highlighted by the designer as the most scalable and most visually uniform. This is because the three crosses sit on the same horizontal base line, which makes the logo appear more balanced and allows for a visually cohesive stacking order. The typeface selection
here is Chronicle, as this allows for many different weights to be used for the design of other brand collateral. The centered typography used in this stacking configuration makes the logo appear cohesive and allows for it to be used on various applications.

Figure 28: Logo refinement (b), 2015.
Generated by the author.
Upon presenting the logo options (Figure 28) to Irene Homes, as well as making a recommendation for the most successful logo (Figure 19), Irene Homes presented the logo to their larger board to reach a consensus. The feedback received after this meeting, from the administrator and the fundraiser, was that the design process was extremely well received by the board and that they appreciated seeing the research and process development. For this reason, they felt that the new logo had substance and stayed true to the brand ethos. The recommended logo (Figure 29) was approved by the board to be implemented along with the new branded material, which is documented in more detail in the *Irene Homes Brand Guidelines* (van der Merwe 2015).

Chapter Three served to outline the practical, iterative design process specific to the redesign of the Irene Homes brand. As such, it focused on the notion of collaborative design research, interpreting primary research and conducting a brand audit of existing Irene Homes branded material. The design process followed is illustrated by documenting the inspiration, ideation and evaluation phases. The implementation phase, which showcases the holistic brand redesign (including all visual collateral designed for Irene Homes using the renewed identity), takes the form of a brand book, namely the *Irene Homes Brand Guidelines* (van der Merwe 2015).
Chapter Four comprises the reflection process, including critical insights on the iterative design process, as well as a post-design evaluation. Here, a post-design brand audit is conducted of the new Irene Homes branded material, following the same criteria as the brand audit completed in Chapter Three. Evaluation of the new Irene Homes brand includes feedback by stakeholders at Irene Homes. Furthermore, reflection forms an important part of the post-design evaluation process. Here, theory by Schön (1983) regarding reflective praxis is outlined in order to reflect on the branding design process at Irene Homes. Sanders and Stappers’ (2008:15) insights regarding participatory design, user-centered design and co-design are also used to critique the design process and assess where it may be improved. The reflection process links back to Crouch and Pearce’s (2012) theories on design research, also discussed in Chapter Three.
CHAPTER FOUR: REFLECTION AND POST-DESIGN EVALUATION

The previous chapter dealt with the practical, iterative design process specific to the redesign of the Irene Homes brand. In aid of this, emphasis was placed on collaborative design research, which took the form of interpreting primary research and documenting the redesign process, including feedback received throughout the process from various stakeholders at Irene Homes. The design process, to complete the redesign for the Irene Homes logo and subsequent branded material, was developed by critically amalgamating relevant theory that deals with iterative design processes. Here, both Kumar’s (2013) and Brown’s (2009) theories provided key insights from which the iterative design process could be developed and applied to the case study. Subsequently, the logo redesign process was documented following the iterative design process outlined for the case study (Figure 10). A brand audit was also conducted of existing branded material at Irene Homes, in order to facilitate later comparison with the redesigned version.

Chapter Four begins by considering the value of reflection and reflecting in practice, by interpreting Schön’s (1983) theory on reflexive praxis. Crouch and Pearce’s (2012) theories on design research and collaborative design provide useful insights to be incorporated in the reflection process. This is used as a springboard to reflect on the iterative design process followed during the redesign process at Irene Homes, as outlined in the previous chapter. The iterative design process is also critiqued by considering different approaches to collaborative design research, according to Sanders and Stappers’ (2008:15) theory on participatory design, user-centered design and co-design. A post-design evaluation is also completed in this chapter, which includes feedback by available stakeholders at Irene Homes. This evaluation serves to gauge whether Irene Homes has gained anything from the collaborative design experience and, additionally, whether they feel comfortable with the new logo and branded material. Next, a post-design brand audit is conducted of the newly designed material, following the same criteria used to audit the original Irene Homes brand in Chapter Two. This audit is in aid of determining whether the redesigned branding material has succeeded in improving Irene Homes’ brand communication. Moreover, the audit serves to highlight possibilities for future improvements to the redesigned Irene Homes brand.
4.1 Reflective praxis: Insights from the iterative branding design process

Schön (1983:39) speaks of professional practice as a process of problem solving, which moves away from the limitations of “technical rationality,” that is, an empirical, structured and linear mode of thinking. Thus, professional practice moves towards thinking that allows informed intuition and leaves room for practical competence in “divergent situations” (Schön 1983:49). This kind of thinking links closely to Crouch and Pearce’s (2012:205) comment that various disciplines of design are unified by “the transformation of cultural and social life that happens as a result of designing.” Furthermore, Crouch and Pearce (2012:417) note that both researchers and designers need to approach complex problems objectively, with the aim of critically examining unique situations to arrive at feasible solutions. The benefits of Schön’s (1983:49) theory for this study lies in its focus on the work-day life of the professional and the knowledge that is gained from repeating learned actions (referred to as “knowing-in-action”). This means that past experiences of the designer, such as projects completed for clients or knowledge gained, also forms part of “knowing-in-action.” By reflecting on such learned behaviour, the designer can reflect on actions completed during the design process, by approaching the actions as forms of informed intuition, and thus recognise strengths and weaknesses in the design process.

Supporting this idea, Schön (1983:50) notes that, as the researcher attempts to make sense of research phenomena, he or she is also made aware of understandings, which have been implicit in the research (or design) action. Thus, such understandings can be continually reflected on as they surface and subsequently critiqued, restuctured and evaluated. According to Schön (1983), reflection in the design process takes two forms. The kind of reflection that is implicit in the action of the designer or researcher, as discussed above, is known as “reflection-in-action” Schön (1983:50). Here, reflection is continually practiced as actions are carried out in an intentional manner during the design process. Documentation of the iterative design process (as outlined in the previous chapter) is representative of “reflection-in-action”, as it details the actions and consequences of the design process as they occurred. Another kind of reflection, namely “reflection-on-action,” takes place in retrospect (Schön 1983:61). In this way, understandings that surfaced while in the midst of the project can be reevaluated and new insights may surface as the project is viewed holistically once the actions have been carried through.
This kind of reflection allows the researcher to assess the value of the design and collaboration process and determine where it may be improved.

In keeping with Schön’s (1983) theory on reflective praxis and, particularly, “knowing-in-action”, Crouch and Pearce (2012:972) unpack the notion of tacit knowledge, which “…consists of sets of information and practices that we call upon unconsciously but cannot fully articulate.” Seen in light of the Irene Homes design case study, it can be argued that tacit knowledge, or “knowing-in-action” exists for both parties involved in the design process – both for the researcher or designer, as well as for the participants involved at Irene Homes (the client). These sets of knowledge differ in focus. The designer draws from learned knowledge and similar design experience from past projects. Although knowledge about the client (Irene Homes) is constructed for the designer throughout the project, by secondary and primary research, a much deeper knowledge about the organisation and its habitual ethos, lies with those at the organisation. It is for this reason that collaboration between the designer and those involved at the organisation made for more meaningful design solutions, in which both sets of knowledge can overlap and be negotiated in aid of bettering the design solution. Thus, the first section of the reflection process for this study considers the collaborative design process followed in consultation with Irene Homes, focusing on its benefits and challenges.

Crouch and Pearce (2012:515) suggest that collaborative design approaches, “…where problems are addressed by designer and user together, are often the way forward when dealing with complex design problems.” As such, this study adopted a collaborative design approach in the rebrand of Irene Homes, involving stakeholders at the organisation and incorporating their input while developing the design solution. The extent to which Irene Homes was involved in the design process needs to be considered, however, to reflect on whether this collaboration could have been more intensive or, perhaps, whether the extent of their involvement suited the design project at hand. Sanders and Stappers (2008:6) explain the “current landscape of human-centered design research” by means of a diagram, shown in figure 30. This landscape is shown to have two main sections: user-centered design and participatory design research. Sanders and Stappers (2008:5) note that user-centered design has become “…well consolidated now in industrial practice and education.” This kind of collaboration places the designer or researcher in the position of ‘expert’ – users are thus relatively passive in the collaboration process: ideas are presented to them and they are interviewed to provide opinions on certain
posed solutions (Sanders & Stappers 2008:5). However, this user-centered approach can vary regarding the involvement of the user. Sanders and Stappers (2008:5) note that this model can be widened to allow room for participants to take greater initiative in the design process. Nevertheless, the user-centered approach does necessarily not include the user as a “co-creator” or “co-designer”, which constitutes a “…specific instance of co-creating (Sanders & Stappers 2008:6).” Sanders and Stappers (2008:6) explain that “co-designing,” which falls under the umbrella of “participatory design research,” refers to the combined creative efforts of trained designers and stakeholders not trained in the field of design, collaborating and developing design solutions together. This means that these stakeholders, led by the designer, become part of the ideation and creation process and are, essentially, co-creators in the final design solution (Sanders & Stappers 2008:6). Sanders and Stappers (2008:12) do mention, however, that the level of involvement in the creation process may differ in varying situations, depending largely on the “…level of expertise, passion and creativity of the “user”(Sanders & Stappers 2008:12).” As such, it may be argued that, although it may have been beneficial to explore the effects of co-design in a redesign situation such as the case study at Irene Homes, the participants involved may not have felt as comfortable with that approach due to time constraints or a lack of confidence in design expertise. As stated by the marketing manager and administrator, in both the initial interviews (2014) and in the post-design interviews (2015), they appreciated having input in the outcome of the design process, because they lack the expertise themselves to engage in a successful rebranding exercise. In addition to this, the scope of the study did not allow for such intensive engagement, which would have been necessary to facilitate a co-design approach. As such, for purposes of clarification, this study made use of a collaborative design approach by involving the users in the design decision-making process, but it did not place the users in the position of co-designer, giving them the ability to ideate or contribute creative outputs to the design process. Nevertheless, such a co-design approach to branding for non-profits is a valuable opportunity for future research.
The first challenge to be noted, reflecting on the design process, has to do with the interviews conducted as primary research at Irene Homes. The aim of these interviews was to frame the initial design problem and determine a way forward for the redesign of the Irene Homes brand. Insights gathered from these interviews, as discussed in Chapter Two, proved useful to guide both the “inspiration” and “ideation” phases in the iterative design process followed for the case study (Figure 10). However, a particular challenge that arose during the course of the iterative design process relates to the interview process and the availability of stakeholders for interview. Owing to the nature of a non-profit organisation being much smaller than many corporate organisations, fewer stakeholders were available for interviews and feedback on a regular basis. Of the board that was presented to, only about a third was made up of stakeholders that were part of the interview process (this is because these interviewees are permanent staff at Irene Homes and the other board members are involved in an extra-curricular capacity). On the one hand, this meant that feedback from board members who were not initially interviewed was less biased, as they had limited background knowledge of the

Figure 30: The current landscape of human-centered design research as practiced in the design and development of products and services, 2008. (Sanders & Stappers 2008:6).
design process. Conversely, it also had the implication that the design process was delayed slightly, in order to allow time for all stakeholders to consider the final design solution. Ultimately, the additional revisions and time that needed to be invested into the brand redesign meant that the new brand was accepted in a very positive light (feedback from Irene Homes on the brand redesign is elaborated on in the post-design evaluation interviews in the following section). To comment on the interview process from a reflective perspective, it is valuable to note that the initial input from Irene Homes relied on a sense of “reflection-in-action” (Schön 1983:50), where taught intuition played a role both in guiding the semi-structured interviews and in interpreting the data from these interviews. Another kind of “reflection-in-action” was necessary during the ideation and design process, where learned skills and field observations, both from Irene Homes and from past experiences, were drawn on to arrive at design concepts and, ultimately, better resolved design solutions.

The second observation, reflected on in retrospect, comments on the “inspiration” and “ideation” phases of the iterative design process (Figure 10) and has to do with the designer’s position in the research process. Being familiar with the community of Irene, within which Irene Homes operates, from a young age certainly influenced initial concepts and associations that would have surfaced during the “inspiration” phase. This history, as placed with the designer, can also be examined from both a positive and negative perspective. On the one hand, it may be said that learned associations (such as the fact that Irene is known for its old, stately trees) might cause the designer to have an increased bias when designing a new identity. Conversely, being aware of, and interacting with Irene Homes within the context of its history and community also allows a greater sense of understanding with regards to its brand personality. During the “ideation” phase of the iterative design process (Figure 10), the personal and professional history of the designer also influenced the outcome of design concepts and solutions – this links to Schon’s (1983:49) notion of “knowing-in-action” as mentioned above.

A key observation springing from the iterative design process (Figure 10) deals with the timeframe and execution of the process as a whole. Interestingly, drawing from the professional experience of the designer, the time frame of the brand redesign completed at Irene Homes was a lot longer, and, arguably, a lot more intensive, than most professional branding projects encountered in the past. The reason for this could be that the designer did not
have to function within a tight commercial deadline, owing to budget constraints. Interestingly, because the designer completed the project on a pro-bono basis, this meant that time constraints were relaxed and that budget constraints only applied to production costs (Irene Homes would have to cover the costs of printing new designed material). This means that, in a large sense, the pro-bono aspect of the project, combined with the fact that the designer took a personal, vested interest in the process for academic reasons, the time and budget constraints that Durham (2009:249) mentions as typical, significant obstacles for non-profit branding, could be overcome. Durham’s (2009:249) comment that non-profits lack professional design knowledge has also been addressed by this approach (with the designer providing a specialist service), as both the designer and the client found mutual benefit in the design collaboration process. As the client (Irene Homes) benefited from gaining design knowledge and services pro-bono, they were also more understanding and open to the longer time-span that the project called for. The next section discusses post-design feedback from Irene Homes, keeping a reflective focus, with the aim to gauge whether Irene Homes felt that they benefited from both the rebrand and the collaborative design process.

4.2 Post-design evaluation: Feedback from Irene Homes on the brand redesign

Building on Schön’s (1983) theory on reflecting-on practice, Crouch and Pearce (2012:1119) mention that this kind of reflection is useful when a practitioner has completed a task and, subsequently, “…is able to spend time considering why decisions were made…and people behaved in the way they did.” In light of this, the post-design interviews conducted at Irene Homes provide a useful platform on which to base such reflective observations of the design process. Crouch and Pearce (2012:1119) elaborate that this kind of reflection-on-action is useful to summarise events that are both familiar and unfamiliar, when assessed in relation to the unique design situation (in this instance the Irene Homes case study), in order to arrive at a fresh perspective and learn from the research process. Similar to the initial interviews, the post-design interviews were set up as semi-structured interviews, as this structure encourages discussion and questioning in order to develop and identify common themes in the investigation (Newton 2010:2). A particular challenge that arose during the post-design interview process, as mentioned above, is that three of the original interviewees had since left Irene Homes and were unavailable for a follow-up interview. The administrator at Irene Homes had also retired since the initial interviews, but the new administrator was available for an
interview and provided valuable, fresh insights on the redesign process (2015). Nevertheless, feedback gathered from the post-design interviews fuels reflection and allows valuable insights on the design process to surface.

A main aim of the post-design interviews was to gauge which part of the design process the interviewees found most valuable, if any. As such, all of the interviewees mention that they found being involved in the design process valuable. The marketing manager notes that it was valuable to hear people’s differing opinions of the initial logo options presented (presentations included in Appendix A), as it was “amazing how a group of people each had their own interpretation of a thing.” This is a valuable insight, as it is also linked to a major challenge presented during the iterative design process. As noted by Crouch & Pearce (2012:772), the designer must mediate change during the design process. This mediation requires a constant reconfiguration of solutions to accommodate different positions and opinions of those involved. Ultimately, this mediation does allow, at least in the case of the Irene Homes case study, for a branding design outcome that is accepted positively by the majority of stakeholders involved. All interviewees expressed positive feedback on the brand redesign outcome as a whole – the new administrator mentions that the new brand communicates well as a holistic unit and that she is very excited to start implementing the new branded material across all platforms at Irene Homes.

From the initial interviews, outlined in Chapter Three, it was evident that a somewhat paradoxical design brief had emerged for the rebrand of Irene Homes. First, the history and context (“community”) of the brand are of paramount importance and, secondly, many of the brand elements needed to be updated to appeal to younger audiences. Elements like these include marketing material for events, such as the annual fête, which would benefit from younger patronage. This kind of complexity within a design brief relates to Neumeier’s (2006:127) notion of depth in brand communication, which becomes necessary as a result of differing communication aims and targets within the same brand. Additionally, Neumeier (2006:127) mentions that, within the brand community, people react to messaging in different ways. The post-design interviews revealed that, without exception, the interviewees felt that the character and history of the brand had been maintained. One respondent notes that “there is a change but it is not too far from what we had,” while another mentions that “we’ve made the modern [version] of the icon [the previous logo].” This is indicative of a positive reception of
the new logo and, by using terms such as “we,” it may be assumed that this particular interviewee felt included in the design process and has subsequently taken ownership of the redesigned brand. In fact, all interviewees commented that they enjoyed being part of the design process and found this valuable.

A key goal of the redesign process was to design a sustainable brand for Irene Homes. This means ensuring that the brand is easy to implement and that there are not too many elements that have to be constantly updated by professional designers. In *Brand Thinking and other Noble Pursuits* (Milman 2011), Milton Glaser (2011:210) comments that brands must remain sustainable by steering clear of “trendy” appearances, which may go out of style and, ultimately, be detrimental to the brand image over time. This approach reinforces the evolutionary approach to the redesign (in which the brand stays closer to its roots than with a revolutionary approach) and led to the development of templates for marketing-related events, such as advertisements for the annual fête, carols by candlelight, and the Thanksgiving picnic held at Irene Homes. With these templates, shown in the *Irene Homes Brand Guidelines* (van der Merwe 2015:25), a range of illustrations are available for each event but particular information, such as the date time and details, remains editable. There is also a template set containing non-specific illustrations, which can be used for multiple applications. An icon-based illustrative approach allows greater versatility for brand and marketing materials. As Scott McCloud (1993:31) explains, simplified or stylised imagery communicates on a more universal level than realistic imagery. Furthermore, owing to the nature of the organisation being such that photographing the residents needs to be treated sensitively, a photographic approach to imagery would have been limiting and impractical for a branding approach. During the post-design interviews, interviewees were shown the *Irene Homes Brand Guidelines* (van der Merwe 2015) and, specifically, the new marketing templates (van der Merwe 2015:25). They had the opportunity to engage with the designed material, in order to determine whether they understand the purpose of the brand book and how to use the marketing templates. The feedback from the interviewees was hugely positive and the administrator mentioned that, for a layperson, it is highly beneficial to have guidelines (in the form of a brand book) and templates to work from, to preserve the integrity of the brand. The administrator also mentioned that her initial encounter with the Irene Homes brand showed a general lack of consistency across communication material, which reinforces the findings of the brand audit in Chapter Three. Since the post-design interviews, Irene Homes has been able to provide the brand guidelines to
the company outsourced to design the new website\textsuperscript{16}. The *Irene Homes Brand Guidelines* (2015) contains basic web guidelines as well as an example of a landing page, which can be used as a starting point for the new website (van der Merwe 2015:21).

During the post-design interviews, interviewees were asked whether they felt that any of the designed elements needed to be changed or improved. All but one respondent remarked that they wouldn’t want to change anything. The remaining respondent was pleased with the brand outcome but worried that the use of blue was too prominent and did not allow for enough colour variation to “catch the eye.” The benefit of a secondary colour palette, included specifically for festival communications, was subsequently explained and understood to be satisfactory in this regard.

4.3 Post-design evaluation: Audit of the redesigned Irene Homes brand

This section draws on the criteria outlined for a brand audit of a non-profit organisation, as outlined in Chapter Two and conducted in Chapter Three. To recap, the criteria for the brand audit consists of an amalgamation of relevant theory, both from the commercial and non-profit spheres, in order to arrive at a set of criteria that is consolidated and relevant to the case study. By grouping various terms from this literature, with similar intentions in the branding process, this set of criteria serves as a means of common measurement – the initial design audit and subsequent post-design audit is discussed following the same criteria. To reiterate, the brand audit criteria consists of the following six main categories: community, values, responsibility, uniqueness, communication and consistency. Thus, the post-design audit serves to examine both the inward and outward manifestations of the redesigned Irene Homes brand, to facilitate comparison between the initial brand and the redesigned version. It must be noted that the manifestation and development of the brand over a long period of time cannot be fairly compared with the initial brand at this stage, owing to the fact that the existing brand has existed for over a century. Thus, comparison springs mainly from the intent and visual

\textsuperscript{16} This service was outsourced because the people at Irene Homes wanted to buy a package that would include a website implementation as well as training to update the website. This is a logical decision, as managing a website in-house is a much less costly approach.
manifestation of the redesigned branding material, as well as the feedback gathered from stakeholders at Irene Homes.

In the case of Irene Homes, it became evident on numerous occasions (from the initial interviews (2014), as well as during the design process) that the “community” and history of the brand are of great importance and that this is something that must be retained in the rebrand. This reinforces Neumeier’s (2006:125) comment that brands must remain “relevant” to the context in which they operate, as well as their brand audience. In this instance, the internal stakeholders of Irene Homes forms an integral part of the “brand audience,” as they are ultimately the custodians of the brand and need to take ownership of it. Furthermore, Neumeier (2006:138) mentions the notion of a “living brand,” which is a brand that is championed in all aspects of the organisation, “…not just the marketing department.” This validates the decision to include stakeholders involved in various activities at Irene Homes in the rebranding process.

From the post-design interviews, it became evident that this involvement was highly valued and facilitated the positive reception and acceptance of the newly designed brand. A challenge that exists for the future of the Irene Homes brand is for these stakeholders to become custodians of the brand going forward. As Neumeier (2006:138) notes, “branding is a process, not an entity, it can be learned, taught, replicated and cultivated.” Thus, it would be valuable to revisit the rebranding endeavour in future to determine whether the responsibility of the designer, to “teach” and “cultivate” this process, has been successful. The fact that there is already an established sense of pride and positivity surrounding the Irene Homes brand and value structure (internally) – as established from the initial brand audit in Chapter Three – as well as a strong community to support the brand (externally), increases the likelihood that the redesigned brand will be accepted positively by the external community as well. According to the stakeholders interviewed post-design, the rebrand resonates with the rich history and context of Irene Homes. This is largely as a result of retaining the key visual characteristics of the brand, such as the use of the three cross symbol and the colour blue (van der Merwe 2015:2). These elements links to Oosthuizen’s (2013:117) comment that, during a rebrand process, brands need to find a balance when evolving, so that they can be modernised while, at the same time, retaining their essence. This is to prevent consumers (or audiences) from becoming alienated from the new brand (Oosthuizen 2013:117). By including key recognisable brand elements, like similar colours or symbols, such as in the Irene Homes case study,
Oosthuizen (2013:117) notes that a brand can be redesigned while still remaining recognisable to its audience.

The second brand audit criteria deals with brand “value.” As mentioned previously, non-profit brands are value-driven by nature and, therefore, it is essential that brand communications reflect these values internally and externally (Kylander & Stone 2012; Olins 2003:2501).

As established from the initial interviews (2014), Irene Homes has a strong internal value structure that has been cultivated over a long time. However, the key branding challenge was to ensure that these values are communicated to external audiences. Previously, a lack of funding and design expertise – which reflects Durhams (2009:249) statement about branding challenges faced by non-profits – prevented Irene Homes from communicating their values by means of a set of consolidated branding communication material. As shown in the Irene Homes Brand Guidelines (van der Merwe 2015), the rebranded material conveys the values of Irene Homes using a friendly, accessible tone and stylised imagery, to appeal to a more universal audience.

The image shown (Figure 32) is taken from the landing page of the new proposed Irene Homes website (the three images make up the sliding banner) and highlights key brand values of the organisation. These values are grouped according to design themes outlined by the AIGA (2013), as a means to guide design strategy from a holistic, but primarily human-centered approach. These themes are described as designing with your head (which refers to design thinking and strategy), designing with your heart (designing with social impact in mind) and designing with your hand (the craft and activity of designing)(AIGA 2013). These themes are selected to group and illustrate the values of Irene Homes, as their organisation reflects the same values in its operation. Additionally, summarising the values of Irene Homes in this manner makes the communication more accessible to outside audiences. The icon set for Irene Homes (van der Merwe 2015:12) follows the same themes, with the aim of building an image library based on the values of the organisation. These icons serve to provide consistency across various modes of communication and to emphasise the value-driven nature of Irene Homes as an organisation.
Next, brand “responsibility” needs to be considered, as outlined in the brand audit criteria in Chapter Two. Brands have a responsibility to communicate honestly and ethically with their audiences about the services they provide. As discussed in the previous chapter, the communication material at Irene Homes was always produced out of pragmatic necessity and therefore did not specifically aim to portray a given message to their audience. Elements such as the annual report (2011-2012) communicate in a transparent manner, but an opportunity was identified to broaden their communication material. Here, the responsibility of the designer becomes important – to ensure that new pieces of designed material upholds the integrity of the brand and respects the brand’s audience. Owing to the fact that post-design evaluations have only involved internal stakeholders at Irene Homes, although every effort was made to design material that communicates honestly to an outside audience, the success of this is difficult to
test at present. During the post-design interviews however, the administrator made valuable comments about the design process that touch on the responsibility of the designer in the design process. The administrator notes that, having worked with non-profit organisations for 43 years, she had never encountered a branding or design endeavour, coupled as a research project or with a student, which has sustained to see the project to completion. Furthermore, she notes that such projects usually start very enthusiastically, but momentum wanes as the project continues and thus these endeavours always ended up being disappointing for the organisation involved. It is for this reason that the administrator is so excited to move forward with a brand that the organisation had a hand in shaping during the design process.

“Uniqueness,” as a brand audit criterion, refers to communicating unique brand attributes and values to appropriate audiences (Olins 2003:2521). The “personality” of a brand – those unique characteristics that combine to distinguish brands from their competitors – need to be highlighted and shown to brand audiences (Durham 2006:43). As established in the initial brand audit, the characteristics that make Irene Homes unique relate to the values of the organisation – focusing on protective care, providing a loving, safe and stimulating environment for residents and being a stable presence within its community. As a result of a previous lack of communication materials at Irene Homes, a chief strategy to show unique brand attributes was to increase the amount of strategic and carefully considered communication material. The various kinds of communication material designed include: a new website guideline; a set of consolidated, template-based, advertisements for special events held at Irene Homes; new corporate stationery; a new outdoor sign at the entrance of the home; and an editorial guideline for future annual report designers (van der Merwe 2015). Furthermore, the Irene Homes Brand Guidelines (van der Merwe 2015) provides clear instructions on how the brand should be implemented across various platforms to ensure brand consistency and that the integrity of the brand is protected. Considerations included in the guidelines include specific guidelines on typography for print and digital mediums (van der Merwe 2015:6), colour use (van der Merwe 2015:10) and rules for logo applications (van der Merwe 2015:4). The icon library created for Irene Homes deals specifically with the values of the organisation to showcase these in the branded material (van der Merwe 2015:12). From the post-design interviews, it became clear that Irene Homes would find the brand book to be a valuable asset that could aid branding-related decisions and be used as a guide to explain the brand to external collaborators. The marketing templates (to be used for event advertising)
received particularly positive feedback from all interviewees, related to the fact they allow multiple uses and are more flexible than static designs. Although these new branded elements serve to promote the unique attributes of Irene Homes to outside audiences, they will need to be implemented for some time before their effects can be measured from the perspective of outside audiences.

As a brand audit criterion, “communication” is key to disseminate information about a brand and its unique attributes. As such, it is important to establish appropriate (and practical) communication mediums particular to a brand and its context. Taking the communication needs and budget of Irene Homes into account (regarding the cost of new printed material) as well as the time limitations of the study, new branded communication material was created strategically to gain maximum value for the brand. This links with Durham’s (2009:397) comment that, when branding for non-profits, one has to “do more with less.” As such, rebranded material was designed to communicate effectively with as large an audience as possible, by appealing to audiences at different communication “levels,” as discussed by Neumeier (2006:127) and Hembree (2006:21) and summarised by White (2007:2). The way that the new Irene Homes attempts to adhere to each of these “levels” is discussed below. The “perception” level, concerned with the aesthetics of a piece of design (similar to Oosthuizen’s (2013:118) description of a “peripheral” brand level) speaks to the use of visual structure, colour and dimensionality in a brand (White 2007:2). In the case of Irene Homes, these kinds of changes refer to: the updated shades of blue in the colour palette; the new strategic selection of print- and digital-based typefaces; the line quality of the illustrations; and the compositions of the designs (van der Merwe 2015:10). In all these instances, emphasis is placed on the values of Irene Homes as an organisation, in attempt to reflect these by making use of visual cues. The fact that interviewees, during the post-design interviews, found the new brand to be a “modernised” version of the original, keeping the same ethos, is indicative that the “perception” level has not alienated internal stakeholders from the brand. A new structure and visual coherence in the redesigned branded material serves to rectify the haphazard appearance of previous branded material, as established in Chapter Three.

The next communication level, “sensation” is again difficult to judge from the perspective of outside audiences in the case of Irene Homes, as the brand has not been launched for a long time. “Sensation” refers to an audiences’ gut sensation when looking at a brand (White
2007:2). The fact that the rebranded material garnered a positive response from board members who has not been involved in the interview process, however, is encouraging in this respect. Similar to “sensation”, “emotion” considers the feelings, interests and desires of the particular brand audience (White 2007:2). As noted previously, new branded material should appeal to the existing community audience, as well as to younger audiences (particularly to attract them to events held at the home). Thus, the branded material, shown in the Irene Homes Brand Guidelines (van der Merwe 2015) falls into two main categories – traditional, more formal, communication material (such as the website, annual report and corporate stationery) and more ‘festive’ communications (such as the advertisements for events). More formal communication makes use only of the major brand colour palette (shades of blue offset with white and light yellow), while the latter category includes a range of colours that aim to appeal to younger audiences. A set of “festival” icons is also included, as well as some event-specific illustrations to add variety to the brand. During the post-design interviews, the marketing material (in the “festive” range) was well received. However, there was some scepticism by the marketing manager about using too much blue on the website. This indicates that brand decisions constantly need to be validated and revaluated internally, to ensure that the entire brand process has a consolidated outcome.

“Intellect” refers to design and copywriting subtleties that would appeal to brand audiences (White 2007:2). This would differ based on the context of the organisation. As Irene Homes would not want to alienate their existing audience by making use of overtly ‘clever’ copywriting, a balance needed to be struck between remaining a professional, but approachable brand. Examples of this kind of copywriting can be found in the brand book (van der Merwe 2015:7), in the way that key brand concepts are explained. Figure 32 (showed above) also shows an example of the tone employed for the redesigned brand. This kind of communication serves to bolster the already established sense of “identification” present in the original Irene Homes brand. “Identification” speaks to an audiences’ connection with a brand (White 2007:2) – the existing community of Irene Homes is evidence of this sense of identification. Thus, rebranded material aims to strengthen this sense of identification while broadening the brand reach. Hembree (2006:21) suggests that “reverberation” occurs when brand messages appear reliable and trustworthy to brand audiences. In a sense, the fact that Irene Homes is already a trusted organisation within its community, eases the process of attaining “reverberation” for the redesigned brand. However, there is also a danger, if the rebrand is not true to the character of
the organisation, that existing audiences would become alienated and disassociate themselves from the brand. For this reason, it is helpful that the approach followed for the rebrand was evolutionary as opposed to revolutionary, as this likely had a major influence on its positive reception amongst the internal stakeholders. The last communication level, “spirituality,” draws on the moral and artistic values of a piece of visual communication (White 2007:2). Although previous communication material at Irene Homes did not meet this level of communication, the nature of the organisation (optimistic with a strong and consistent value system) facilitated the process of arriving at communication that speaks of the “integrity, intuition, beauty and morality” that is already present at the organisation (White 2007:2). “Spirituality” reflects Frascara’s (1997:1) notion of human-centered design; and in the instance of Irene Homes, the human-centered nature of the design project is reinforced. First, the redesigned material has been tailored to meet the needs of Irene Homes but, at the same time, Irene Homes is a human-centred organisation at its core and serves both its community and its residents.

Thus, it can be argued that the amount of consolidated communication material for Irene Homes has increased significantly since the initial brand audit. In addition to this, the inclusion of brand guidelines and templates serve to improve brand consistency and ensure that brand communications are upheld in future. Furthermore, ensuring that the rebrand is not too far removed from its origins has allowed for a positive reception of the brand by internal stakeholders. This positive reception, aided by the involvement of key internal stakeholders during the redesign process, is hopeful in that it may encourage those stakeholders to champion the new brand and protect its integrity moving forward. However, it must be noted that the rebrand would have to manifest itself for some time before measurement can take place regarding the reception of the brand amongst external audiences. This includes the community who already supports Irene Homes.

In conclusion, Chapter Four served to outline the value of reflection and reflecting in practice, with particular reflective observations related to the case study, following Schön’s (1983) theory on reflective praxis. Additionally, Crouch and Pearce’s (2012) theories on conducting design research aided the reflection process particular to the iterative design process followed for the case study. This iterative design process was also examined, by looking into various approaches to collaborative design research, as outlined by Sanders and Stappers (2008:15).
Next, a post-design evaluation, based on feedback from post-design interviews with stakeholders at Irene Homes, aimed to determine whether Irene Homes benefited from the rebrand and is satisfied with the outcome. Finally, a post-design brand audit was conducted, which served to compare the initial branded material at Irene Homes with the redesigned version of the brand. This comparison was in aid of gauging whether changes to the brand have been beneficial and to investigate possibilities for future improvements.

The following chapter serves to conclude the study, by providing a summary of the key themes and findings and looking back at the aims and objectives of the study, to determine to which extent they have been met. Furthermore, limitations of the study are considered and opportunities for future research are discussed.
CHAPTER FIVE: CONCLUSION

The conclusion of this study synthesises the theory and iterative design process that was used in order to arrive at its main aim: the exploration of the principles of branding design and their practical application to the redesign of an existing non-profit organisation in South Africa. As such, a summary of key themes and findings that arose during the study is provided, in order to consider how these have impacted the aims and objectives of the study. Furthermore, contributions of the study are discussed, as well as its limitations. Lastly, opportunities arising for future research are considered.

5.1 Summary

To begin an investigation of non-profit branding and enable a meaningful application, eventually in the form of a brand re-design for the selected non-profit organisation, namely Irene Homes, this study aimed to ensure that the redesign process could be validated. To this end, branding literature from both commercial and non-profit perspectives was investigated. This investigation served to arrive at a synthesis of key ideas, which influence the success of a branding design endeavour, from both commercial and non-profit perspectives, and ultimately facilitated a more streamlined analysis of the non-profit brand in question. Critical insights on the rapidly evolving role of brands in society, as well as the way in which brands are influenced by, and have a hand in shaping group identification and belonging, were provided by consulting Olins (2003). Supporting this, pragmatic, commercially slanted branding theory by Neumeier (2006; 2007), as well as Oosthuizen (2013) who also provides a South African perspective on the topic, contributed valuable methods, tools and criteria to be considered when designing a consolidated and successful brand.

In the realm of non-profit branding theory, Durham’s (2010) insights on the challenges faced when branding non-profit organisations, as well as her guidelines for creating successful non-profit brand communications, proved useful to the study. Similarly, Holland’s (2006) theories regarding non-profit brand audits and criteria for successful brands provided valuable perspective in this regard. Kylander and Stone’s (2012) perspectives on rethinking branding approaches for non-profit brands proved insightful to develop brand audit criteria particular to the case study. Ultimately, the amalgamation of key branding theory led to the development of
brand audit criteria. The criteria were determined by grouping key themes emerging from the literature) that could be applied specifically to the non-profit case study. The criteria arrived at for the brand audit were outlined as: “community,” “values,” “responsibility,” “uniqueness,” “communication” and “consistency” (Figure 10).

Owing to the fact that a chief aim of the study was to create a meaningful redesigned brand for Irene Homes, the collaborative nature of the project needs to be acknowledged. As such, the negotiation and mediation involved, when attempting to create brand meaning amongst both internal and external stakeholders, questions the role of the designer in the iterative design process. It was established that the designer in this instance is positioned as a specialist practitioner (Schön 1983:60), leading and mediating the design process, while collaborating with participants at Irene Homes. Again, with this kind of “participatory action research,” in which participants are included in key design decisions, the role of the designer shifts from merely initiating change to mediating change throughout the iterative design process (Crouch & Pearce 2012:772). As such, the respective communities of the client (Irene Homes) and the designer (the author) needed to be understood, as these communities influence decisions when grappling with the design problem (Crouch & Pearce 2012:251). Thus, having acknowledged and reflected on the position of the designer, specifically in chapter 4, and the potential influences that this may have had on the design outcomes, the designer could embody a more objective role as a specialist practitioner (Schön 1983:60) managing the design process, but also take on the role of a reflective practitioner.

Following the development of brand audit criteria, serving as a synthesis of commercial and non-profit branding literature, the practical principles applicable to the brand redesign for the case study were considered. Here, the notion of collaborative design research (as touched on above) was explored, as well as the concept of iterative design processes. In light of this, Crouch and Pearce (2012) discuss the role of the designer within the design process, as well as elucidating various methods of design research applicable to the case study. Brown’s (2009) model for design thinking, integrated with Kumar’s (2013) approach to a “design innovation process” informed the model created to be used as a guideline for the iterative design process followed in this study (Figure 10).
Once the iterative design process (Figure 10) had been established, Chapter Three continued to document the “inspiration,” “ideation” and “evaluation” phases, by focusing on the process of the logo redesign for Irene Homes. By focusing on the logo design and the iterations that occurred during this process, more emphasis could be placed on discussing the process and collaborative nuances arising throughout the iterative design process. In addition to this, once the logo had been approved by Irene Homes, subsequent elements that make up the holistic redesigned brand were accepted positively by the internal stakeholders involved in the logo redesign process. Thus, the “insight” phase in the iterative design process involved engaging with stakeholders at Irene Homes by means of conducting semi-structured interviews and completing a visual analysis of their existing brand, by analysing the branded material. The “insight” phase also included a competitor analysis as well as an overview of aspirational non-profit brands, to position Irene Homes optimally within its category. Lastly, a brand audit (following the audit criteria outlined above and shown in figure 7) was conducted of the existing Irene Homes brand, to serve as a synthesis of the findings and in order to facilitate comparison once the brand redesign had been completed. Upon completing the brand audit of Irene Homes’ existing brand, the “ideation” process documents the process of redesigning the Irene Homes logo, including “evaluation” that occurred throughout the redesign process. Here, various design routes were informed by insights gathered from the “inspiration” phase. As such, these insights were framed from various perspectives to arrive at a range of design solutions (from an evolutionary to revolutionary approach to the logo redesign) and thus provided Irene Homes with more choices in the development of a final redesigned logo. Once a logo route (Figure 22) had been selected by Irene Homes during 2015, refinements were necessary to arrive at the final logo solution (Figure 29), which was approved for implementation by the Governing Body.

The “implementation” phase of the iterative design process manifested itself in the creation of the Irene Homes Brand Guidelines (van der Merwe 2015), following the approval of the redesigned Irene Homes logo (Figure 29). Subsequently, the value of reflection and reflecting in practice, as outlined by Schön (1983) was considered with particular reference to the case study and the iterative design process followed. This iterative design process was also critiqued by considering various approaches to collaborative design research (including participatory design research and co-design), according to theory by Sanders and Stappers (2008). A post-design evaluation was also completed, by considering feedback from interviews with
participating stakeholders at Irene Homes, in response to the new logo and branded material. Thereafter, a post-design brand audit served to enable comparison between the redesigned brand and the initial Irene Homes brand, which had been assessed following the same audit criteria. This comparison aimed not only to determine successes of the redesigned brand, but also to highlight opportunities for future improvements and brand development.

5.2 Contributions of the study

Considering Olins’ (2003:148) statement that “branding has moved so far beyond its commercial origins that its impact is virtually immeasurable in social and cultural terms,” it becomes clear that, for both commercial and non-profit organisations, “brands are very much the most significant contributor to the asset value of companies (Olins 2003:265).” However, non-profit organisations often neglect their brands as a result of budget constraints or a lack of access to design and branding expertise (Durham 2009:249). Kylander and Stone (2012:2) note that, although many non-profit brands aspire to build successful brands, “the strategic frameworks and management tools available to them have not kept up.” As such, this study makes a contribution to the discourse of non-profit branding theory by considering both commercial and non-profit branding theory and arriving at a consolidated framework that can be used to guide and assess the value of brands for new and existing non-profit organisations.

Thus, the value of this study lies in the amalgamation of existing theory on commercial and non-profit branding and its subsequent application as validation criteria (brand audit criteria), which has been used to test both the initial and redesigned Irene Homes brand. The application of this theory to a practical, non-profit case study contributes to the discourse of branding in the non-profit sphere, as research in this field is limited and not focused on a single, comprehensive case study. Furthermore, the synthesis of theory relating to collaborative design research and iterative design processes, arriving at a model that has been tailored for the non-profit case study in question, allows the opportunity for this process to be used in future non-profit branding endeavours. In light of this, the study also makes a contribution to the field of practice-based research, by documenting and critiquing a design process specific to branding design in a non-profit context. Additionally, by including reflective practices in the design process, the study enables a holistic view of practical branding design processes and the limitations and opportunities arising when this is applied to a non-profit organisation. By
making use of an existing, South African non-profit organisation as a case study, the study also makes a contribution to South African design research in the field of branding design for non-profit organisations.

Considering the development of brand audit criteria (Figure 10) and its application to both the pre- and post-design audits of the Irene Homes brand, the following conclusions can be drawn. Olins’ (2003:2297) notes that no set of branding guidelines can be universally applicable and this lends credibility to the notion of establishing an integrated set of branding criteria for the non-profit case study in question. However, the set of brand audit criteria developed (Figure 10) provided a platform from which critical brand analyses could be conducted. Owing to the fact that each criteria encompasses a set of qualities, which act more as qualitative variables than a definitive checklist, the brand audit criteria is not limiting in its application. This reflects on Schön’s (1983:49) notion that professional practice and reflective praxis leaves room for “practical competence in divergent situations.” Furthermore, Schön (1983) elaborates that, during the design process, a learned intuition informs many of the actions taken by the designer, as well as conclusions drawn from emerging situations or case studies consulted. Therefore, it can be argued that the brand audit model created can be used to assess other non-profit brands as well. In this instance, emphasis would be placed differently between the sets of criteria – each organisation would have differing outcomes as a result of priorities, the nature and structure of the organisation, as well as its budget, capacity for internal brand management and the level of visual and communicative literacy and education. It could also be supposed that, in an instance where a commercial organisation aspires to human-centered values in their organisation, which they wish to assess and outwardly manifest, the same brand audit criteria could be applied.

In light of the development of an iterative design process applicable to the non-profit case study, as well as considering the collaborative aspect of the research, the following conclusions can be drawn. Crouch and Pearce’s (2012:972) notion of tacit knowledge, which “…consists of sets of information and practices that we call upon unconsciously but cannot fully articulate,” links with Schön’s (1983) theory on reflective praxis, particularly “knowing-in-action.” However, as has been established in the study, it can be argued that tacit knowledge, or “knowing-in-action” exists for both parties involved in the design process – both for the researcher or designer, as well as for the participants involved (the client). Naturally, these sets...
of knowledge will differ in focus, as the designer draws from learned knowledge and past experiences with similar projects, while the learned knowledge for those at the organisation will encompass a much deeper knowledge about the organisation and its habitual ethos. This has the implication that the combined learned knowledge of the designer and the collaborator in the research can lead to more appropriate, sustainable design solutions. This also draws on Frascara’s (1997:1) concept of human-centered design, where design can make wider contributions to society other than by focusing solely on commercial gain. Here, the contribution also rests with the responsibility of the designer – to respect the needs of collaborators (or clients) in aid of truly bettering their brand communications by moving past personal bias or agenda.

It is prudent to comment on the nature of non-profit organisations and the fact that there is a common lack of consolidated brand messages, as a result of budget constraints or access to design expertise (Durham 2009:249). Interestingly, owing to the fact that this brand redesign was completed pro bono, compounded by the fact that the designer benefited from the successful application of the rebrand for academic reasons, more time and thorough planning was invested into the branding process than may be the case with many similar commercial endeavours. From the designer’s experience, budget constraints play an influential role in commercial projects as well, which can limit the time allocated to research, fieldwork and thorough strategising before practical design work begins. Another similarity between commercial projects and the scenario encountered with the non-profit case study is that multiple internal stakeholders are involved in the branding decision-making process. However, in the case of Irene Homes, owing to the fact that the project was completed pro bono and in aid of bettering their brand, minimal conflict occurred during the iterative design process. However, it is in this instance that the designer’s role needs to be reflected on again – as negotiating change in the design process, rather than imposing change on the organisation.

A further contribution of the study refers to the identification of specific needs that exist when developing brands for non-profit organisations. As Durham (2009:397) explains, designing brands for non-profit organisations requires that one must “do more with less.” As such, the non-profit organisation in the case study, Irene Homes, reinforced this statement. From the collaboration, it became evident that branding decisions were made out of necessity and not with strategic intent. Suppliers used to produce designed material were not chosen as a result of
their expertise, per se, but based on convenience and availability. This has the implication that branding materials (for Irene Homes specifically but likely for other non-profit organisations as well) must, as far as possible, not be limiting in their future applications. Here, the opportunity arose to incorporate template-based designs, which enable Irene Homes to become internal custodians of their brand by making changes to templates themselves, instead of out-sourcing designed material on an ad-hoc basis. It became evident from the post-design evaluation, based on interview feedback, that the addition of these template-based designs, as well as consolidated brand guidelines, as seen in the Irene Homes Brand Guidelines (van der Merwe 2015) as a means to preserve the integrity of the Irene Homes brand, instilled a sense of pride in the stakeholders. This is hopeful in that the stakeholders may be more inclined to champion the redesigned brand moving forward.

5.3 Limitations of the study

The fact that the redesigned Irene Homes brand had only been implemented nearing the end of this study, meant that not enough time had passed in its application to enable measurement from external stakeholders and assess the reception of the new brand. Compounding this, the fact that the initial brand had been in operation for over a century would have made it difficult to conduct a fair comparison regarding the sustainability of the brands over time.

Owing to the nature of non-profit organisations having to manage with available resources (Durham 2009:397), as well as the fact that Irene Homes operates with a small team of management staff, the interview groups were quite small for the initial interviews (2014) (consisting of six interviewees). When the post-design interviews were conducted, the organisation was in the process of a significant staff turnover and only two of the original respondents were available for interview (the marketing manager and the charity shop manager). The new administrator replaced the administrator who had retired to complete the third post-design interview. Although the new administrator provided a fresh insight on the branding design project and became involved mid-way through the design process, it would have been valuable to gather feedback from the remaining initial participants as well.
5.3 Suggestions for future research

This study provides valuable insights regarding the particular needs and approaches to designing consolidated brands for non-profit organisations. As such, opportunities for future research relate to the development of these particular needs. One such an example is to further investigate the application of template-based design solutions for non-profit brands. Owing to time constraints of this study, a template-based approach was investigated only for those aspects that made most strategic sense in the context of the organisation. Opportunities exist, however, to extend this approach to include the creation of newsletter templates, user-friendly image libraries or even the development of applications that can be used to design branded material (by means of combining a given set of variables supplied by the designer).

Furthermore, opportunities for future research lie in the measurement of the redesigned brand for Irene Homes – it would be valuable to revisit the branding exercise once it has been implemented for some time, in order to determine whether the brand is sustainable. Additionally, such measurement could be extended to include the perceptions of external stakeholders and facilitate comparison, from their perspectives, between the initial Irene Homes brand and the redesigned version.

Lastly, it would be valuable to explore the possibility of applying the brand audit criteria arrived at for this study to other non-profit organisations in South Africa, that preferably function within different communities, to determine whether insightful comments can be made about other non-profit brands. In the same light, as mentioned previously, it would be interesting to test whether the same brand audit criteria could be applied to commercial organisations that strive to embody human-centered values at the core of their organisations.
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Process Documentation

Irene Homes brand redesign

Appendix A
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Inspiration

This phase is primarily concerned with sensing the project intention and understanding the community in which Irene Homes operates.

Documentation in this phase includes: visual research of both International and South African non-profit brands; visual research in the form of photographs taken at Irene Homes; and visual research documenting existing branding material at Irene Homes.

The inspiration phase is concluded by framing insights gathered in the form of a brand audit mind map.
Visual research

South African non-profit brands: logos

1. CHOC logo [sa].

2. Breadline Africa logo [sa].

3. Change SA logo [sa].

4. Reach for a dream logo [sa].


6. Epilepsy South Africa logo [sa].

7. Hope for hearing logo [sa].


Visual research

South African non-profit brands: logos

10  Smile Foundation logo [sa].

13  Starfish Greathearts Foundation logo [sa].

11  Door of Hope logo [sa].

14  Diabetes South Africa logo [sa].

12  Chrysalis Project logo [sa].

15  Aurora logo [sa].

16  Cotlands logo, 2013.
Visual research

Non-profit competitor brands: logos

17 Cresset House logo, 2009.

18 Cluny Farm logo [sa].

19 Novalis House logo [sa].

20 Connie Mulder Centre for Multi-handicapped Adults logo [sa].
Visual research

Non-profit competitor brands: website screen shots


Visual research

Non-profit competitor brands: website screen shots

23 Connie Mulder Centre website screen shot, 2014.

Visual research

International non-profit brands: logos


26  Humane Society logo [sa].

27  Ideas Tap logo [sa].

28  Ambitious about Autism logo [sa].

29  The Mentoring Project logo [sa].

30  Oxfam logo [sa].
Visual research

International non-profit brands: logos

31 WWF logo [sa].

32 Acorns logo [sa].

33 Oikos logo [sa].

34 Turnstone logo [sa].

35 American Red Cross logo [sa].

36 Seattle Children’s Hospital Research Foundation logo [sa].
Visual research

International non-profit brands: logos

37 Free the Slaves logo [sa].

38 Children’s Miracle Network logo [sa].

39 Water for People logo, 2013.

40 Feeding America logo [sa].

41 Boys & Girls Clubs logo [sa].

42 American Diabetes Association logo [sa].
Visual research

Photographs taken at Irene Homes

Photographs of grounds and gardens at Irene Homes, 2014. Photographs by the author.
Visual research

Photographs taken at Irene Homes

47-50  Photographs of grounds and gardens at Irene Homes, 2014. Photographs by the author.
Visual research
Photographs taken at Irene Homes

Photographs of Irene Homes shop, 2014. Photographs by the author.
Visual research

Photographs taken at Irene Homes

Photographs of Irene Homes shop, 2014. Photographs by the author.
Visual research

Audit of existing Irene Homes branded material

61 Irene Homes Fête leaflet - front, 2012.
Visual research

Audit of existing Irene Homes branded material

Irene Homes – Enabling the mentally disabled - provides a special protective environment to 82 residential Ladies as well as providing protective work centres offering life and job skills to mentally disabled men and women from the Greater Tshwane Community.

Mental disability has no aids, there are no white sticks, hearing aids, glasses or Braille that can help these people – their aid is specialized care within a protective environment. We offer protection, care and love against the harsh realities and threats of today’s world.

Irene Homes faces the same financial challenges as we do when balancing our own food and household budgets. The ever increasing cost of living presents us with constant financial challenges. There is a huge need for funds.

By supporting our fete you will assist us to provide the financial care so needed for ‘God’s Special People’.

Tel: (012) 667 1035

Visual research

Existing Irene Homes branded material

Visual research

Existing Irene Homes branded material
Visual research

Existing Irene Homes branded material

7. GENERAL

Upgrading:
• St Michael still remains a problem. Donors to fund the approximately $11.5 million to upgrade the unit still remain to be fixed.
• The St Mary side of the Senior House needs upgrading estimated at $300,000, floor one around while the plumbing needs urgent attention.
• Roof over St Francis and the staff rest rooms remains to be replaced.
• No movement on the extensions to the Knitting/Waiving workshops due to funding.

Security:
• The internal security policy was revised and became effective from 1 June 2012.

Occupational Health and Safety:
While all registers are in place the training of the representatives has not materialized and needs to be addressed as soon as possible, however at a cost of $3,700.00 per representative.

Judy Marais

Fundraising Report

This year has been an extremely challenging one in terms of fundraising and the sourcing of donors, whether for financial donations or gifts in kind.

As most people are aware, the National Lottery pays out for 2011 one outstanding for a great many charities, however, like us, have not even been notified whether or not our appeal was successful. This has a very profound effect on our financial situation.

Although many Corporates are bound by the CSJ policy to donate funds every six to eight years, the fast growing number of NPO’s trying to obtain a share of this pie, is something which competitive funding to the maximum. In addition many Corporates find themselves unable to grant the large donations that were given in the past. This is an economic fact. Many NPO’s have closed, or are seeing closure in the face if this funding crisis does not improve.

As the newly appointed Fundraiser in the period of this report, many challenges faced me, not only in becoming “known” in the industry, but also to learn how to approach, and most importantly, to look for donors outside the donor base we have established in the past 5 years.
Visual research

Existing Irene Homes branded material

Visual research
Existing Irene Homes branded material

Irene Homes offers full-time residential care to 88 mentally disabled ladies. The Homes cares for these ladies in eight houses which are located in tranquil surroundings. Each house has a live-in Housemother as well as a Domestic Assistant. The Homes provides Holistic care by catering for the physical, emotional, spiritual, social and cultural needs of those residing here. In addition the support of social services is available to mentally disabled persons and their care givers.

It is here that we strive to provide a safe haven with comfortable and secure facilities for our beneficiaries.

The new Pottery section created great excitement when a Top Hat kiln and Ten kiln were donated and some beautiful items have been created here. Residents and staff workers have the opportunity of working with the clay and models and this has brought an added dimension to the therapeutic skills which they develop.

The Contracts centre is a registered protective work centre, ensuring a safe environment for residents and staff workers (both male and female) who enjoy the social interaction and daily activities.

There is also a Sensory room where beneficiaries can relax and do a variety of creative programmes. These activities instil a sense of achievement in all who are involved and assist in the development of new skills.
Visual research

Existing Irene Homes branded material

Visual research

Existing Irene Homes branded material
Visual research

Existing Irene Homes branded material

70  Irene Homes Letterhead, 2012.
Framing insights

Brand audit brainstorm

Irene Homes brand audit brainstorm, 2014.
Ideation

This phase focuses on the exploration of various themes and design concepts related to the rebranding endeavour undertaken at Irene Homes. Concepts are explored and documented either in a brainstorm format, comprising a mind map, or in the form of scamps. The ideation phase is completed by means of documenting the initial design presentation, presented at Irene Homes in October 2014.
Logo development

Brainstorm

Initial brainstorm to spark logo development, 2014.
Logo scamps

Irene Homes logo scamps, generated by the author, 2014.
Logo scamps

Irene Homes logo scamps, generated by the author, 2014.
Logo scamps

Irene Homes logo scamps, generated by the author, 2014.
Current Irene Homes Branding Material:

**Strengths and Weaknesses**

**Strengths**
- Brand is steeped in history, particularly ties with the Anglican church
- Slogan works well to describe the nature of care at Irene Homes

**Weaknesses**
- Lack of uniformity in corporate visual language
- Too much information carried by the logo
- Logo is very formal and could communicate the personality of the home more effectively
What do other non-profit logos look like?

**Inspiration**

![Logo Examples](image1.png)

**Learning attributes**
- Simplicity
- Communicative imagery - use visual metaphors
- Be inspiring
- Iconic imagery, especially the use of symbols, encourages association

**Competitor Analysis**

![Logo Examples](image2.png)

**Things to avoid**
- Visual clutter
- Overt sentimentality
- Incongruent colour combinations
- Imagery that isolates the mentally disabled
The fun starts
BRANDING DESIGN DEVELOPMENT

How you feel about Irene Homes:
Interview Highlights
Presentation at Irene Homes

Current Irene Homes Branding Material:

**Strengths and Weaknesses**

**Strengths**
- The use of a symbol is recognisable and iconic
- Symbol speaks to ethos and history

**Weaknesses**
- Difficult to read the text in current typeface
- Symbol is abstract and difficult to understand immediately when viewed out of context
Presentation at Irene Homes

Initial logo presentation: 1 October 2014

Visual solution:

In Cruce Salus

IRENE HOMES
ENABLING THE MENTALLY DISABLED
SINCE 1909
IN CRUCE SALUS

STACKED LOGO OPTION

Visual solution:

In Cruce Salus

IRENE HOMES
ENABLING THE MENTALLY DISABLED
SINCE 1909
IN CRUCE SALUS

HORIZONTAL LOGO OPTION
Route attributes:

*In Cruce Salus*

**IRENE HOMES**

**ENABLING THE MENTALLY DISABLED**

**SINCE 1909**

**IN CRUCE SALUS**

**Route attributes**

- The use of a symbol is recognisable and iconic
- Symbol speaks to ethos and history
- Symbol is visually contemporary
- Facets in crosses represent multiple facets of Irene Homes as an organisation
- Colours vibrant, contemporary and professional
- Lines going outward in middle star indicate growth and progress
- Joined crosses represent community and working as a team

**Safety and history**

**ROUTE TWO - VERSION 1**
Symbolism of trees:

**History, care, shelter and good infrastructure**

---

**Visual solution (V1):**

**Safety and history**

---

**Irene Homes**

**ENABLING THE MENTALLY DISABLED**

**SINCE 1909**

**IN CRUCE SALUS**
Route attributes (V1):

**Safety and history**

- The use of a symbol is recognisable and iconic
- Symbol speaks to ethos and history
- Colours vibrant, contemporary and professional - blue retains some of Irene Homes’ current colour palette, but is modernised by the coral
- Tree symbolises safety, nurture, growth, history, good infrastructure and care
- Trees are also linked to the context of Irene Homes as Irene is renowned for its beautiful, stately trees
- The trees have grown up with Irene Homes
Initial logo presentation: 1 October 2014
Presentation at Irene Homes

Visual solution (V2):
**Safety and history**

Irene Homes
ENABLING THE MENTALLY DISABLED
SINCE 1909
IN CRUCE SALUS

Route attributes (V2):
**Safety and history**

Irene Homes
ENABLING THE MENTALLY DISABLED
SINCE 1909
IN CRUCE SALUS

**Route attributes**
- The use of a symbol is recognisable and iconic
- Symbol speaks to ethos and history
- Colours contemporary and professional - blue retains some of Irene Homes’ current colour palette, but accents of other cool colours create a more dynamic palette
- Tree symbolises safety, nurture, growth, history, good infrastructure and care
- Trees are also linked to the context of Irene Homes as Irene is renowned for its beautiful, stately trees
- The trees have grown up with Irene Homes
- Three trees are symbolic of the Holy Trinity and current Irene Homes cross symbol
- Three trees also symbolic of community and working as a team - collaboration
Initial logo presentation: 1 October 2014
Presentation at Irene Homes

Love, laugh and uplift
ROUTE THREE

Visual solution: Love, laugh and uplift

Irene Homes
ENABLING THE MENTALLY DISABLED
SINCE 1909
IN CRUCE SALUS
Route attributes:

**Love, laugh and uplift**

- The use of a symbol is recognisable and iconic
- Symbol speaks to the role of care at Irene Homes and the pleasurable environment created for residents - play and enthusiasm is part of daily life
- Colours contemporary and professional - blue retains some of Irene Homes’ current colour palette, but accents of other fun, vibrant colours create a more dynamic palette
- Balloons are symbolic fun and innocence
- The logotype explains exactly what the slogan communicates in a visual way
- Three balloons are symbolic of the Holy Trinity and reflect the use of three in the current cross symbol

---

**Care, create, collaborate**

**ROUTE FOUR**
Initial logo presentation: 1 October 2014

Presentation at Irene Homes

Visual solution:
**Care, create, collaborate**

Route attributes:
**Care, create, collaborate**

- The use of a symbol is recognisable and iconic
- Symbol speaks to the care provided at Irene Homes, as well as the emphasis on craft activities that makes the home so unique
- Links to artistry, handiwork and self-empowerment
- Hints at feminine influence without alienating men
- Resounding symbolism of love evident
- Possibility for unique visual language using cross-stitch motif as a method of illustration
- Warm colours reflect aspects of nurture, care and warmth at the homes
- Blue is also retained to link to current identity
- Three points of the heart also link to the Holy Trinity as well as current cross symbol
Thinking ahead:

**Care, create, collaborate**

---

Irene Homes

Enable the Mentally Disabled
SINCE 1909
IN CRUCE SALUS

---

**Visual Summary**

**ALL ROUTES**
Visual Summary:

**All routes** (Ranked by recommendation from A-E)

A  

Irene Homes  

ENABLING THE MENTALLY DISABLED  

SINCE 1909  

IN CRUCE SALUS

B  

Irene Homes  

ENABLING THE MENTALLY DISABLED  

SINCE 1909  

IN CRUCE SALUS

C  

Irene Homes  

ENABLING THE MENTALLY DISABLED  

SINCE 1909  

IN CRUCE SALUS

D  

IRENE HOMES  

ENABLING THE MENTALLY DISABLED  

SINCE 1909  

IN CRUCE SALUS

E  

Irene Homes  

ENABLING THE MENTALLY DISABLED  

SINCE 1909  

IN CRUCE SALUS

Thank you

TIME FOR QUESTIONS
3 Evaluation

This phase serves to document the second design presentation at Irene Homes (February 2014). After feedback had been given regarding the initial logo design solutions, a revised version of the selected logo route was produced and presented.
Current Irene Homes Branding Material:

**Strengths and Weaknesses**

**Strengths**
- Brand is steeped in history, particularly ties with the Anglican church
- Slogan works well to describe the nature of care at Irene Homes

**Weaknesses**
- Lack of uniformity in corporate visual language
- Too much information carried by the logo
- Logo is very formal and could communicate the personality of the home more effectively
What do other non-profit logos look like?

**Inspiration**

- Ambitious about Autism
- WWF
- The Humane Society of the United States
- Humane Society International
- Oxfam
- The Mentoring Project
- OzHarvest
- Ideas Tap

**Learning attributes**

- Simplicity
- Communicative imagery - use visual metaphors
- Be inspiring
- Iconic imagery, especially the use of symbols, encourages association

---

**Competitor Analysis**

- Connie Mulder Centre (CMC) for Multi-handicapped Adults
- Cluny Farm
- Kungwini Welfare Organisation
- Ravoli Home

**Things to avoid**

- Visual clutter
- Overt sentimentality
- Incongruent colour combinations
How you feel about Irene Homes:

**Interview Highlights**

- Home away from home
- Family
- Christian based
- Love
- Laughter
- Happy place
- Care
- Steeped in history
- Reputation
- Years of care
- Family
- Love
- Home
- Good feeling
- Well-being
- Home
- Warmth
- Safety
- Challenges
- Care
Research highlights:

**Brand audit criteria for a non-profit organisation**

VALUES  
COMMUNITY  
CONSISTENCY  
RESPONSIBILITY  
UNIQUENESS  
COMMUNICATION

**Design process:**

**An iterative design process**

**INSPIRATION**
- Sense intent
- Understand community
- Observe and communicate

**FRAME INSIGHTS**

**IDEATION**
- Explore concepts
- Brainstorming
- Scamps
- Distill inspiration

**FRAME SOLUTIONS**

**EVALUATION**
- Present solutions

**FEEDBACK + REFINEMENT**
- Apply feedback to refine designs
- Solution used by the client

**IMPLEMENTATION**
- Reflection on design process and final design outcomes

**PRESENTATION AT IRENE HOMES**

Post-feedback logo presentation: 2 February 2014

Interviews
Visual analysis
Competitor visual analysis
Aspirational non-profit brands

Synthetic brand audit

Interviews: key points
Brainstorming
Scamps
Identify strongest solutions

Develop chosen solutions

Present solutions to Irene Homes

Apply feedback to refine designs

Solution used by the client

Reflection on design process and final design outcomes
EVALUATION

Current Irene Homes Branding Material:
Strengths and Weaknesses

Strengths
- The use of a symbol is recognisable and iconic
- Symbol speaks to ethos and history

Weaknesses
- Difficult to read the text in current typeface
- Symbol is abstract and difficult to understand immediately when viewed out of context

Post-feedback logo presentation: 2 February 2014
Presentation at Irene Homes
Design development:

Logo exploration and refinement

OPTION 1

OPTION 2

OPTION 2

COLOUR A

COLOUR B

COLOUR C

Post-feedback logo presentation: 2 February 2014

Presentation at Irene Homes
Recommended logo:

**Visually striking with a good sense of balance**

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**Irene Homes**

**ENABLING THE MENTALLY DISABLED**

**SINCE 1909**

**IN CHRIST WE TRUST**

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**Recommended logo:**

**The rationale**

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**Route attributes**

- The use of a symbol is recognisable and iconic
- Symbol speaks to ethos and history
- Symbol is visually contemporary
- Facets in crosses represent multiple facets of Irene Homes as an organisation
- Colours are vibrant, contemporary and professional
- Lines going outward in middle cross symbolise growth and progress
- Joined crosses represent community and working as a team

- Blue is symbolic of peace, tradition, trust, wisdom and stability
- Retaining the blue, as well as a symbol that speaks to the current IH logo, makes the brand recognisable
- Yellow is symbolic of energy, hope and positivity
- Highlighting only one facet in a complimentary yellow makes reference to the idea of hope and caring for the individual at Irene Homes
- Typface selected is still traditional and legible, but has a modern slant and is sophisticated
Serving as an illustration of the iterative design process, this phase documents the second leg of design development. Upon the selection of a logo route by Irene Homes, this part of the ideation phase is concerned with developing supporting branded material and a visual language for the updated Irene Homes brand.

Process documentation takes the form of: strategic brainstorms regarding the development of a holistic brand personality; and planning and scamps for specific branded collateral.
Ideation: brand elements and icons

Brainstorming and scamps

Irene Homes rebrand - brainstorming and icon development, 2014.
Irene Homes design elements - summary of items to be designed, 2014.
Ideation: brand book

Planning

Irene Homes brand book planning, 2014.
Irene Homes marketing template planning, 2014.
Ideation: marketing templates

Planning

Irene Homes marketing template planning, 2014.
Ideation: marketing templates

Planning

81 Irene Homes advertising elements planning - picnic in the park 1, 2014.

82 Irene Homes advertising elements planning - picnic in the park 2, 2014.
Ideation: marketing templates

Planning

83  Irene Homes advertising elements planning - picnic in the park 3, 2014.

84  Irene Homes advertising elements planning - Fête 1, 2014.
Ideation: marketing templates

Planning

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85 Irene Homes advertising elements planning - Fête 2, 2014.

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86 Irene Homes advertising elements planning - Fête 1, 2014.
Ideation: marketing templates

Planning

Irene Homes advertising elements planning - Thanksgiving 1, 2014.

Irene Homes advertising elements planning - Thanksgiving 2, 2014.
Ideation: marketing templates

Planning

89 Irene Homes advertising elements planning - Thanksgiving 3, 2014.

90 Irene Homes advertising elements planning - Thanksgiving 4 (Extra), 2014.
Ideation: marketing templates

Planning

91 Irene Homes advertising elements planning - Carols by Candlelight 1, 2014.

92 Irene Homes advertising elements planning - Carols by Candlelight 2, 2014.
Irene Homes advertising elements planning - Carols by Candlelight 2, 2014.
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Accessed: 30 October 2014

Accessed: 30 October 2014
Appendix B: Letters of informed consent
Title of the study:

A theoretical and practical exploration of the principles of branding design for a non-profit organisation in South Africa

Background and purpose of the study:

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In this project, Irene Homes will undergo a brand re-design, based on the findings of the study, as well as the specific needs of the organisation. This case study serves as the practical component of the research and will be visually documented as a design process. Regular communication will be required with participating members of staff at Irene Homes to complete the research.

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Subjects involved in the study:
As mentioned, the subjects that will be consulted in this study are the members of staff involved at Irene Homes. This means that the inhabitants of the home will not be asked questions relating to the study and will therefore not be considered as participants.

Risks involved in the study:
There are no foreseeable risks or discomforts for participants in this study.

Benefits of the study:
This study aims to benefit Irene Homes, by providing a service for specialist communication design at no cost to the organisation, tailored in a way to best suit the needs of the organisation. This process, in turn, aims to contribute to research in the field of branding design for non-profit organisations.

Participants’s rights:
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Confidentiality:
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Signed at Irene Homes on this date: 24 March 2014

Signature of researcher: ______________________ Signature of participant: ______________________
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Signed at Confernum on this date: 27/3/14

Signature of researcher: [Signature]  Signature of participant: [Signature]
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Signed at ________ on this date: 27-3-2014

Signature of researcher: __________________ Signature of participant: __________________
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Signed at Irene on this date: 11/03/2014

Signature of researcher: JH Belgium Signature of participant: M. Mahony
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Signed at Irene Homes on this date: 20-03-14

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Signed at _______________ on this date: 20/03/2014

Signature of researcher: _______________ Signature of participant: _______________
Appendix C: Pre-design interview transcriptions – July 2014

Charity shop manager
31 July 2014

Marguerite B: In your opinion, what are the current strengths of the Irene Homes brand?
Shop manager: I think it’s been around for so long that everyone recognises it.

MB: So the history is important?
SM: Yes, the history is important.

MB: In your opinion, what are the current weaknesses of the Irene Homes brand?
SM: Maybe not visible enough. Visible – is it the right word? It doesn’t really stand out.

MB: How do you feel these brand aspects, whether positive or negative, affect Irene Homes as an organisation?
SM: It could be better known. Yes, it needs a bit of “vooma”. Laughs.

MB: Laughs. “Vooma” -That’s great!

MB: Is there a reason why Irene Homes has not undergone a brand refreshment exercise in the past?
SM: I think it’s all just been stuck on the old one [brand] and just thinking that that has come since forever so it stayed.

MB: Okay, so there hasn’t really been an initiative to change?
SM: No I don’t think so.

MB: Do you think Irene Homes can benefit from rebranding? Please give a reason for your answer.
SM: I think they could, providing that everything is then [included]. You must not have one little logo for the shop and one for the admin. Everything must then be the same.

MB: Yes, that makes sense.
SM: Like with KFC if you see [the colonel], he’s on everything. He’s on the spices, on the burgers – everything. That is important.

MB: That makes sense. So that everything is consolidated?
SM: Yes.

MB: Which target markets are important to include in the branding of Irene Homes?
SM: How do you mean?

MB: For example, who would you target with the branding of the shop? In other words: to come and buy from the shop? So target market in terms of the public – whom do you want to target most with the rebranding?

SM: The general public because I have a very, very mixed clientele. I have a lot of black people and a lot of richer ladies.

MB: Okay, that is good to know. So it’s very all-inclusive?

SM: Absolutely.

MB: What are the marketing goals for Irene Homes – in your opinion?

SM: To reach as many people as possible; to attract as many customers as possible; to get people to know about the shop.

MB: Great – thanks. What demographic of people would you like to target with the branding of Irene Homes? I think that’s a similar question.

SM: Yes. Again, everybody. I really need everybody. Because we have a lot of hawkers who come every day and buy their products and go and sell them and come back again the next day.

MB: That’s interesting. Do you get a lot of people both donating [to the shop] and buying?

SM: Yes.

MB: From all kinds of sectors?

SM: Yes. It’s funny that you should ask – I just had a lady now and she walked in with a paper carrier, “I’m just coming to recycle! Bring my old stuff – buy new.” Laughs.

MB: Great!

SM: Yes, so that what happens.

MB: What are your most notable marketing related events? So events where you can market the home – where there are lots of people.

SM: [Taking] pamphlets wherever you go. And then of course our fete, and I wear my badge permanently. I don’t sleep with it, though. Laughs.

MB: Laughs. Okay, thanks that’s good. Which channels are currently used to market Irene Homes? For instance: word of mouth, radio, advertisements, the web, etc.

SM: The web not so much – we have out website, but – then they do a lot of newspaper [ads]. They do one radio advert.

MB: Okay good. And things like the Internet – don’t you use that as much?
SM: Not really. Our website for [is used] more for advertising.

MB: Okay – and for instance, have you considered using Facebook, for example, to market the shop?

SM: I have yes, but I haven’t got round to it. Laughs.

MB: Thanks – that is good to know.

MB: This is a little more of a lateral thinking question. Please list the first five words that come to mind when describing the benefit of Irene Homes to the public.

SM: Family, love, home, general good feeling.

MB: What does the history and context of Irene Homes mean to you?

SM: It’s just wonderful, wonderful – it’s just amazing that something could be going for so long and I’m just absolutely honoured to be part of it.

MB: Which aspect of Irene Homes does the public engage with the most?

SM: [Answer unclear].

MB: Describe briefly which elements or ‘character traits’ of Irene Homes you would like to be highlighted in the rebrand.

SM: How do you mean?

MB: Which sort of benefits of Irene Homes would you like to be emphasised the most, in other words?

SM: I think the care [aspect].

MB: Do you think a rebrand would improve fundraising opportunities for the home?

SM: If it was prominent enough. To me, it is just terribly important that whatever you see about Irene Homes, if that’s going to be our brand, then that has to be on everything. You know what I’m saying – it must not have stationery with one thing and have a shop with another thing.

MB: So that people recognise it [the branding] as part of one thing?

SM: Yes, so that when you see it, you immediately think of [Irene Homes].

MB: And it must also be something that’s recognisable to the home, so that people associate it only with that?

SM: Absolutely, yes.

MB: Great – I agree. Thank you very much!
Administrator at Irene Homes
31 July 2014

Marguerite B:  In your opinion, what are the current strengths of the Irene Homes brand?

Administrator:  Our knowledge of years of history. [The staff do more] than is expected of them. They get their salary for their job, but they go that extra mile.

MB:  Okay, that’s great. And the history is important?

AD:  The history is very important. We had a very good grounding with a real base to work on and they [the Sisters] were here a long time. So the lay staff has continued with that.

MB:  In your opinion, what are the current weaknesses of the Irene Homes brand?

AD:  Financial is a big problem and it’s becoming more and more of an issue because the pie has just gotten bigger and bigger. That’s a serious concern for running costs, as well as for projects. Because we’re old and established, we need a lot of maintenance – a lot of upgrading to the grounds. So finances are a huge problem. The other problem, which is not directly related to Irene Homes, is the need for places like ours. We’re restricted that we can only cope with people with a mental disability in a certain category, but there are people with other disabilities, there are people with a mental [disability] on a lower category, or a more psychiatric category that we can’t accommodate. To me that is not just Irene Homes, that is a challenge for the country – for all people with disabilities.

MB:  How do you feel these brand aspects, whether positive or negative, affect Irene Homes as an organisation – particularly from a branding perspective?

AD:  I don’t know how to answer that – how do you mean?

MB:  In other words, the history and all those things that you mentioned – do you think that that affects the Irene Homes brand?

AD:  Yes, it definitely does.

MB:  From a visual point of view, would you like to have that evident in the branding of Irene Homes?

AD:  Very much so because the ethos – it may change in the next twenty years, where nobody knew the sisters [because] it wasn’t an important aspect with new people coming in, but it is a very important aspect now and the majority of our residents come here because of that. Because it’s a residential home for women only – and that has carried through. That’s a positive brand that has carried through.

Negative [aspect] is that we get criticised because we’re not a mixed [gender] home. They feel we should have men and women – and that’s all to do with the rights of people. They need to socialize, they need to mix, and they need to have relationships. That’s a negative, which we get bad points on.
MB: That makes sense. Do you think the fact that it is a women based institution should also come through [in the branding], or would you like to not emphasise that too much?

AD: I think you can emphasise it by saying that it’s the parents who put their daughters here because they feel that they’re more protected. But it doesn’t necessarily mean that it’s the right thing, with the rights of people – to [have] relationships. It is their right, but at the same time, it’s very difficult to try and balance the scale.

MB: Do you think that [sense of] being protected and safety is also an important part of the brand?

AD: Yes, very much so. The parents are getting older – they can’t look after their own children. They’re not allowed to take their own children into retirement villages with them a lot of the time. Siblings may not want to [take care of the children], or the parents feel it’s not their responsibility – and siblings are going [travelling] all over the world. So who is here to look after these people and how many parents come desperate for somewhere safe for their children to be? It’s quite a heart-wrenching thing when parents come and say, “Please keep my daughter” and we know we can’t. They say that there is nowhere to go [for their daughters] and there are a lot of horrible homes. They want somewhere that they know they’re putting their child at the best place they possibly can.

MB: Is there a reason why Irene Homes has not undergone a brand refreshment exercise in the past?

AD: It’s probably financial. Maybe from my side, as bit of lack of leadership. I retire at the end of the year – someone asked if I’ll stay on and I said as much as I love my job and as much as this has been my life for 33 years, I think they need new blood. I think they need people with a different vision – and maybe that’s why this exercise is so important. It may work – it may not work – I don’t know. None of us know the future. But I’m looking at it in a positive light – that it’s going to be a beneficial exercise for the staff and for the beneficiaries we look after and Irene Homes in general.

MB: Do you think Irene Homes can benefit from rebranding (You’ve kind of answered that, but please give a reason for your answer).

AD: I think so – I think people in the village don’t even know who we are. So rebranding, new ideas, new motivation – everything – I see it as only good.

MB: Which target markets are important to include in the branding of Irene Homes? In other words, who do you would most benefit from seeing the visibility of the new brand – who would you want to target mostly?

AD: Obviously, people in here would know that we’re going forward and that we’re trying to better Irene Homes. If it’s on the web – a lot of people go on the web, so as soon as that goes onto the web or onto Facebook or onto media of any description – it would be a great positive. And that would attract new applicants, new people, and new donors.
MB: Okay, so would you like to attract, for example, more people for fundraising or would you prefer to attract more people interested in just visiting the home – or supporting?

AD: Both – because one leads onto [another]. We’re very blessed that we’ve got a huge support of volunteers – from ministry right down to reading a story. Those people bring other people – contacts bring donors. So, to me, it’s a circle starting from the bottom.

MB: What are the marketing goals for Irene Homes?

AD: Which goals we should do [achieve]?

MB: Yes. What would you envision as being a marketing goal for Irene Homes?

AD: Awareness – and not just of Irene Homes, but of disabilities. Because of that – I know that the government says people must stay at home with their families and come in to – like the day workshop – to protective work centers, but that’s not always the right thing. They’re very reluctant – also because of costs to support a residence, but to me, a residential home is [better].

MB: What demographic of people would you like to target with the branding of Irene Homes?

AD: Any and everybody. Rich, poor, businesses, corporates… you name it – anybody that we could get to have an interest in the homes.

MB: So it should be all-inclusive?

AD: I think so, yes. Ten people may have no contact, but that eleventh person may have a contact and that’s worth it.

MB: What are your most notable marketing related events?

AD: We have the fete once a year – that’s the very, very big one. We have lots of little markets that the workshops go to – and then very often we don’t really make much money, but they feel that it’s good that we attend public and sporting events because our people are then exposed to the public and the public can see that – even though they have an intellectual disability, they are ordinary people.

MB: Which channels are currently used to market Irene Homes? (i.e. word of mouth, radio, advertisements, web)?

AD: Word of mouth is a big one – and that goes from families to volunteers to staff. Our web page has been a disaster – we get it set up and then it all falls down and it doesn’t get updated – that’s something that we should really work on – to get that up to date. Facebook is quite important because people read it and see what is happening and note events and things. Other than that, we’re not very good about marketing. The shop [advertises] and they find that that really pays. They [the shop] keep reminding and they keep getting things [donations].

MB: Would you say that the shop is also a good portal for marketing for the home?
AD: Yes, tremendous. Because people will come in and from they can visit if they want to. They know their donation, or their shopping, or whatever it might be, is going to a charity – so, to me, it’s very important.

MB: And it [the shop] is quite popular as well?

AD: Very popular – it has made us a lot of money – I can’t tell you exactly [how much] it is. But as far as donations go, as well as the income it generates, it has been a wonderful marketing initiative.

MB: This one is a little bit more ‘out of the box’ - please list the first five words that come to mind when describing the benefit of Irene Homes.

AD: Well-being.

MB: Okay, thanks. Then, what does the history and context of Irene Homes mean to you?

AD: It’s very important to me. Because I think I’ve been here so long. You start at the bottom as a little volunteer working one morning or two mornings. I worked at DSG before I came here, so I was associated with the sisters there. To me, that’s what is keeping me here is that link with that past. Now, to some people it means nothing – what is a nun, where does she come from? But that religious connection is a very important part – and it worries me a little bit that, as the older people ones leave, is there enough history to be carried over? And it is a Christian institution so the church is involved, which is special. I’m just hoping that never goes [away]. There are six of the older residents who were young girls when they came here with the sisters – if you speak to them, the sisters will be part of their lives. They still talk about the rules, they look after the chapel – they set it up for services. So that is a very big part of our history.

MB: Which aspect of Irene Homes does the public engage with the most?

AD: At the moment, I suppose the shop – that’s the general public – people that don’t know us and the people that do know us. Obviously, family and friends would then associate with the home. Then there is the association through staff that and their extended families.

MB: Describe briefly which elements or ‘character traits’ of Irene Homes you would like to be highlighted in the rebrand.

AD: Our many, many years of service is a very important part. As far as the beneficiaries go – that they are looked after. We look after them, we protect them, and we love them to the very best of our ability. To make sure that this is not just an institution or a house they love in, or a workshop they go to – that they feel part of a family – that they belong and that this is their home.

MB: Thanks, that’s great. Do you think a rebrand would improve fundraising opportunities for Irene Homes?

AD: Definitely. It will be revitalised – a new outlook. One thing I want to say is that I got into trouble from the department – we’re not allowed to talk about
them [the people at the home] as being “mentally disabled”. They are “intellectually challenged”. Be careful in your [rebrand]. We do a report every month and they come back and give you feedback. When she came back last time she said, “Please don’t use [the term mentally disabled].” And I thought I’d got it right, but when she came back last week she said, “I’m taking a star off your report – you said mentally disabled”. Laughs. So it’s intellectual – it’s an intellectual disability or “intellectually challenged.”

MB: Okay, so then your slogan, which is “enabling the mentally disabled”, would then also have to change most likely?

AD: It should, yes. That’s the terminology that they use now. The department keeps changing their minds, but in all my reports I’ve been told to change [that terminology].

MB: Okay, thanks! That’s very helpful. Thanks so much – that’s a wrap.

Fundraiser at Irene Homes
10 June 2014

Marguerite B: In your opinion, what are the current strengths of the Irene Homes brand?

Fundraiser: I think the fact that we’ve been there 105 years – so it’s quite a known brand. I think that it has a reputation for good care – there has never been any scandal or [negative] newspaper article about us. I think, to an extent, one of our strengths (and I’ll come back [to that]) is that our staff turnover is so slow. Housemothers work there for a long time and really get to know the people that they’re working with. And I think, for corporates for fundraising, there is a long history that they can look back at in the homes. I think the fact that it’s tied to the Anglican Church makes it, in people’s eyes, stable – it’s not going to close down tomorrow because it’s unlikely that the church will allow you to sink.

MB: Okay, brilliant. So is it a relationship-based place?

FR: I would think so, yes. I think that is it’s biggest strength.

MB: In your opinion, what are the current weaknesses of the Irene Homes brand?

FR: That comes to the other half of my statement – about the slow turnover of staff. I think essentially it could be a problem that we have a lot of older staff – where people come and stay for thirty years. So, you have people in their mid-thirties, mid-forties, like myself, who are your youngest staff. And that’s old for an organisation. So I think perhaps that can – not keep your thinking progressive enough. I think another problem is that we are very heavy on the side of orphans and that makes financially running a home a problem. When you have so many people that you are sustaining yourself. Then, I do think that there is – maybe not a branding issue – but a visibility issue about how much we advertise, or are ‘out there’ in relation to other homes. Because, perhaps if I had to ask somebody, the Bramley Homes would come up, [as well as] the Paul Jungnickel [Huis] – those are the ones that are always on the posters – so I’m not sure that we are that ‘number one’ in people’s heads.
MB: Okay, that makes sense. Then, how do you feel these brand aspects, whether positive or negative, affect Irene Homes as an organisation?

FR: I think everything, positive or negative, touches your bottom line, and I think, particularly in the case of the orphans, what you want to do is you want to become so visible that you become the home of choice. And the home of choice preferably for fee-paying parents – and I think rebranding can do that in a big way – to highlight – there is, I believe, a slight perception that [because] you’re a 105 years old, you’re falling to pieces [and] are you really keeping up with current times – and I think for people to be able to see what we are would go a long way in helping us.

MB: Fantastic. Is there a reason why Irene Homes has not undergone a brand refreshment exercise in the past?

FR: I think sometimes perhaps we fall into a trap of believing, whilst we’re full and whilst we’re busy, we’re okay. But, if that were the case, then there would be no big companies ever rebranding, or looking at the shape of their bottle, or whatever. Even the companies that absolutely don’t need to be highlighted in the public’s mind do it. I think refreshing is not a problem – I think maybe the perception was just that it wasn’t needed – we are here and we are known so we carry on. And that could mean perhaps a mind shift between people.

MB: Do you think Irene Homes can benefit from rebranding? Please give a reason for your answer.

FR: Absolutely. I think everything – if I look at little things like the logo and the masthead and font type – little things like that – it is to me still very old fashioned. That could be a personal opinion and it could be an age thing as well, but I believe it could elevate the image of the homes very much because people that don’t know us will get to know us like that. People that do know us will see a little bit of new life – I find it exciting if Skip rebottles their products. 

MB: Okay, that’s brilliant. Which target markets are important to include – do you think – in the branding of Irene Homes?

FR: I think there are two markets we’re looking at – the one is the people bringing their family there. So that would be anybody that had a mentally disabled child from the age of eighteen upwards. It could be somebody with a family member of thirty-five needing a home. That would be a target market, but another very important one is the ones giving us the money.

MB: So the fundraising?

FR: Yes, and I think how we look is very important to them. I have first-hand knowledge of this with our brochure. When I go out and appeal for funds, I very deliberately sometimes don’t give the brochure out. Because when I put my brochure down next to some of the other homes, we look a bit like a five-star resort – and that’s not necessarily because it is so, it is just the photographs that have been used in the brochure – you think sprawling, eight-
hectare grounds, what are they complaining about? You see eight residential houses. But if you actually come and walk in the house and see how old it is, you would have another perception.

MB: I see what you mean. So people have the perception that you have a lot of money, or that you are very established compared to others?

FR: Yes, compared to others – when you have somebody who is running a run-down shack with fifty aids children in it, then we look fantastic. I think how we position ourselves with corporates has got a lot to do with branding.

MB: Okay, in that light, do you think that it would be useful to have, say, separate marketing material for people who want to come to the home and a separate set for people who need to provide funds for the home?

FR: Yes, that is something that I raised with the board – that I almost need a fundraising brochure. We don’t need to look destitute in it, but we need to look realistic.

MB: To highlight the problems?

FR: Yes – I want to show one of the newer houses and how lovely it looks, but I also want to show the hundred-year-old house so that you see we do have problems. As opposed to showing only the good side, we need to show the real side. So a fundraising slash marketing brochure is definitely needed.

MB: What are the marketing goals for Irene Homes?

FR: I think one is to become a more known brand. I’m concerned that it is an old brand – that it’s an institution in Irene, known by generations and generations of people. But, I’m not sure that somebody in their late thirties, or mid-forties, who has a child of eighteen, is as well familiar with our homes. So I would like us to perhaps start targeting another age group in our marketing. I think that’s important – that where mentally disabled people perhaps leave a special school – that is an area where we should be hitting. Because parents who can afford to put their children into a special school will put them into Irene Homes – and that is a market that we don’t – we don’t actively fight in that area at all. I think that is the one – the other is obviously to refresh our look, which is the point of this exercise. Then, I think better marketing to companies outside because that is huge – the more orphans you have, the more your fee is declining, the bigger money you need from them – and it is a fact at the moment – with corporates, we are not the target market. There are a number of issues for the fact that we are not the target market – so we need to brand ourselves and market ourselves very carefully to catch them.

MB: I see. Then, what demographic of people would you like to target with the branding of Irene Homes?

FR: I think if we could get a good cross-mix – I think our demographics have to start reflecting the demographics of our country better. We can’t be seen to be an exclusive home, whilst I understand the problem of fee-paying parents, it is a huge issue that we draw all kinds of people, and then when we say the fees people look so surprised to find out that there is a fee. But, we don’t
represent the demographics [of South Africa] and we’ll argue this point amongst staff because we feel differently about it. But I feel – I can only comment as a fundraiser – if you want to be sustainable, you’re going to have to juggle those figures. Seventeen percent is not enough. You can’t have a home with seventeen percent for black residents and the rest for white and [have] one Indian and two coloured [residents]. Because the corporates just don’t want to touch you. It’s the very first question they ask me. So I would like to see us perhaps marketing that we can reach all people and I can’t believe – I know we blame it [on] being a money issue – but we only have to look at how demographically represented private schools are, so there is money out there.

MB: The next question is: what are your most notable marketing related events?

FR: We have our annual fete every year in May, which is well known. I think the boards get put up more as a reminder than as an actual, ‘we’re having a fete’. We have our thanksgiving in September, which is open to anybody that wants to come and has something to be thankful for. We have our AGM at the same time. During the year, there are smaller events. The shop is perpetually having a sale of something, which draws its own niche group of people. During the year, we usually have the play that is put on by the ladies in December and that is always a sell-out. People come – they buy the CD. The only other time that we actually do things at the home is if I bring a specific group to come and visit the home. But it’s normally then a tea and coffee and we go on a two hour tour. But [those] are the main marketing events.

MB: Great! Which channels are currently used to market Irene Homes? For instance, word of mouth, radio, advertisements, the web, etc. ?

FR: We have a website that we try to keep as current as possible because I believe if somebody searches for you and doesn’t find a website that is hugely problematic and if they do find it, and the information on the homepage is old, that concerns me. If I look up a place and it is July, and they’re advertising an event for last February, because it means that they’re not watching that page and that concerns me. We use the media – the shop advertises in all the media. The articles that I write usually get placed in the Pretoria News, the Record in Centurion, the Irene Town Crier. The Beeld is very difficult to get into – they ran a major interview for us last year, where they gave me a half page, which was very nice. We got some very nice donations from that, but that is a difficult paper to get into. We have a deal with the Pretoria News and, if they have space left, because I have a journalism background, he phones me at five-o-clock and says, “Can you give me 500 words in the next three minutes?” So we’re lucky to grab that space. Other than that, obviously lots of word of mouth. Actual advertising of the homes – now that you ask me – I don’t think the homes have even advertised – not an ‘advertisement’ like, “We are here – we are having an open day.” I just thought of that as you asked. I’m sure they have a reason – maybe because it will bring ten thousand people running. But there are no generic ads of Irene Homes appearing anywhere.

MB: Great – thanks. Then, please list the first five words that come to mind when describing the benefit of Irene Homes.

FR: Home, warmth, safety, challenges and care.
Great – thank you. What does the history and context of Irene Homes mean to you?

I think the fact that it is tied to the church is quite important to me. I’m not Anglican, I’m Catholic, but I am quite a serious Catholic, so that tradition of the homes – I’m big on tradition – is important to me and it’s a big selling point to me. The fact that we have records of babies that were born there and then put up for adoption dating back a hundred years – you can come and ask us and we’ll find it. I think the fact that we can take people in – and have – that have lived there for fifty years, and still be happy, says a lot about us. To me, it’s ‘old-school’ – like CBC and Boys High. It is steeped in tradition – it’s not modern and chrome and glass, it is really home. If you go into those houses and you go into those rooms and those kitchens, it feels like home.

Wow, that’s great. Then, which aspect of Irene Homes does the public engage with the most?

Do you mean the residents?

I mean the public that comes to Irene Homes – say, if I came to Irene Homes, which aspect of it would I engage with the most?

I think you would probably engage with the people in the workshops. If people come to visit, that’s where we take them. If you want to get a sense of what the home is like, that is where we would take you. We would actually take one of the ladies [at the home] to take you around. But if you came to see life as it was, it would be in the workshops – you would watch what they do. If you came as a volunteer, it could be anything. You could be doing hair, painting nails, building puzzles, reading to them – it would be very much interaction with them one-on-one or one-on-two.

That makes sense. Then, describe briefly which elements or ‘character traits’ of Irene Homes you would like to be highlighted in the rebrand.

I think the fact that it is so safe is very important. Safety is a huge issue because the ladies tend to want to wander off – they’ll talk to anybody. So I think how safe their family will be with us is very important. I think that we offer holistic care – it’s not about staying in your room, going to your workshop and going back. There is a myriad of outings and sports and things that you can take part in. We’re trying to offer them [the residents] – taking into account that some of them are young – something that would replicate life in a normal home outside Irene Homes. Those would be the two things – that they are safe and that it is very holistic care – those are the things that are most important.

Then the last question: do you think a rebrand would improve fundraising opportunities for Irene Homes?

Absolutely – there is no doubt.
Marketing and events manager at Irene Homes
8 May 2014

Marguerite B: In your opinion, what are the current strengths of the Irene Homes brand?

Marketing Manager: Personally, I think that we are well known in the area, but not really out of the boundaries of Irene. We need to look at a marketing way of getting to people that don’t know Irene Homes. People seem to know [us] if they have lived in the village [of Irene], or if their parents lived [there] – [then] they seem to know Irene Homes – they are known [in] the area of Irene. But when you go out of the area, to say, Centurion, they don’t [know Irene Homes].

MB: Thanks – that is a good point. So, do you think that people might come to the fete because they know someone in Irene who has told them about Irene Homes? That it’s more marketed by the people in Irene itself?

MM: You see with the fete – we are connected to the Anglican organisations – the parishes – and they support our food stalls. So, they bring their own supporters for the day – that’s why the fete is such a big success – because we’re targeting all those parishes that support us in that area; and also because of the people around [Irene]. Most of the people attend it in Irene, but it’s [also] all friends and family – and family of this [and that] one.

MB: Great, that makes sense. The next question: In your opinion, what are the current weaknesses of the Irene Homes brand?

MM: I think we lack marketing at the moment. We seem to think that people know us, but we’re around the same type of people, and it is more the elderly people [that] know Irene Homes. The youngsters, they don’t [know Irene Homes]. To me – we need [and] lack marketing – we need to get our brand out. But, we also lack the knowledge to do that. I personally don’t have that background, so I don’t know. You know, you advertise in your local newspapers, you’ve got your website, but we don’t really go out of those boundaries.

MB: Okay, that makes sense. The third question is: How do you feel these brand aspects, whether positive or negative, affect Irene Homes as an organisation?

MM: I think it is very important. You need to have your own brand – people need to recognize you by something small. You don’t need to have a whole radio advert to recognise [the organisation] – even just a sign or a logo should be your brand; and we don’t have that.

MB: Is there a reason why Irene Homes has not undergone a brand refreshment exercise in the past?

MM: It is very expensive in terms of an NGO. And, like you know, by doing something like that, it is very time consuming – you need the time – and it is not just something you do in a few months. People are not prepared to give that time to the organisation – to do a full A-Z brand. But I think because of the funds, we haven’t really had a brand.
MB: Do you think Irene Homes can benefit from rebranding? Please give a reason for your answer.

MM: If we could get our brand out, we could get more support – on our events, on our admissions; and it is also to make awareness about disabilities – people don’t know today. Those youngsters don’t know about disability – they live in the area, but they are not sure what disability means. I think that would be a great way of education and getting support where needed.

MB: That makes sense. Then, which target markets are important to include in the branding of Irene Homes, do you think?

MM: The youngsters – young people. What I’ve found with events and when we have any meetings and things like that, it is the older people that are involved – like our family and friends. The committee – that is all the older people, but that is going to phase out – and what then? We need to look at younger people that can commit themselves to assist by volunteering; and helping out; and reading and things like that, that the residents need. Our residents are also getting older, so they need more help – more assistance. So, if we could get, or target, more the younger people to help, we could [benefit] a lot from that.

MB: What are the marketing goals, in your opinion, for Irene Homes?

MM: To get our brand out there. To first get a brand and then get it out there – to start marketing.

MB: What demographic of people would you like to target with the branding of Irene Homes – so, demographics, [being] not necessarily only age, but then also, which areas of people?

MM: I think anybody and everybody [so that we could] assist people with all the knowledge – that we could start teaching a little bit [about] disability. People won’t be so scared of disability.

MB: What are your most notable marketing related events?

MM: The fete, for sure. Then we also have an AGM [Annual General Meeting] every year, with a Thanksgiving service afterwards, where we have a picnic for all family and friends to share. Then, we have carols by candlelight in the evening in December – in the afternoon we [start] that. Those are our three main events, but we do try to do little events in between, like small fundraisers.

MB: Okay, great – tell me a little bit more about your carols by candlelight – do you get external people to come and perform?

MM: Yes, we advertise and then we get a band, [that has] always [been] known to the homes, so they do it for us for free – we don’t have to pay. Because, this event is free- we don’t charge – people bring their picnic baskets and they come and just sing along.

MB: So it’s not necessarily open to the public?
MM: No, it is. We do advertise it in the local newspapers – in the Town Crier that goes around [Irene]. We don’t do, necessarily, Pretoria News or anything like that – just the local newspapers know about it.

MB: Great – thanks. Then, which channels are currently used to market Irene Homes? For instance: word of mouth, radio, advertisements, the web?

MM: All of that at the moment – we’re doing all of that.

MB: Okay, have you got a Facebook page?

MM: Yes, we do Facebook.

MB: Okay, do you update the Facebook page?

MM: Yes, we’ve got our fundraiser, and she writes short [updates].

MB: This is a bit more of a lateral thinking question. Please list the first five words that come to mind when describing the benefit of Irene Homes to the public – in your opinion.

MM: [News] for the public or what the public should know?

MB: What would you think is a benefit of Irene Homes – like strength of Irene Homes that you could use to market it to the public?

MM: It’s a home away from home for people with disabilities. It is a family and a Christian based organisation. There is lots of love and laughter. It’s a happy place.

MB: Thanks, that is perfect. Then, what does the history and context of Irene Homes mean to you?

MM: When it started, it was all something very different compared to what we are doing now. Now it focuses on disability of mentally disabled [people]. If I see the ladies ranging from 18 it tells me that it is a home for those that don’t have a home – and if there is no future for this home that would be very sad.

MB: Okay, what about history in terms of how long it has been in operation and the fact that its context is situated here in Irene – do you think that that is an important character trait of Irene Homes?

MM: Yes, I think that is where it started – the sisters. The home is part of the Irene village, so the [Irene] dairy and everything around it has made it what it is. That’s where we get our support from – I think if we ever had to move it to another location, it would never be the same. It would not mean the same thing.

MB: Okay – thank you. Which aspect of Irene Homes does the public engage with the most – on a regular basis?

MM: I think with our charity shop – the donations – we get daily donations and all those donations are used at the charity shop. They are dropped off and we resell it – so all the money made at the charity shop comes to the home.
And the charity shop does quite well?

It does very, very well. It actually brings in the most income of everything, the shop.

Wow, great! Describe briefly which elements or ‘character traits’ of Irene Homes you would like to be highlighted in the rebrand.

[That it is] family based – family, Christian based. I think we must not move away from that. We have chapel services every Wednesday – they have Eucharist every Sunday – that is all part of the homes – you can’t take that away. People should know that – it is a caring environment for residents. For them, when they go on holiday, they feel that they are going on holiday, but they’re coming back home. This is their home and it should remain as a home and not a business.

That makes sense – thanks. Then, do you think a rebrand would improve fundraising opportunities for Irene Homes?

Yes, to have an impact on the image of Irene Homes and, if we work on all those aspects, and [have] more people knowing about it [us], could only improve the donations.

Thanks very much – that is everything.

The first question: in your opinion, what are the current strengths of the Irene Homes brand?

The protective workshops.

Okay, great – that’s wonderful. Would you say that passion for what you do is important?

Yes, definitely.

In your opinion, what are the current weaknesses of the Irene Homes brand?

Funding. Yes, funding and transport possibly.

Okay, so whom do you need to transport?

Our beneficiaries who attend the protective workshops.

Okay, so do they have trouble getting to the workshops?

Yes, in many cases, transport is not available, or very expensive. For instance, a taxi from Thembisa to here is R800 a month – that has to come out of their disability grant and their workshop fees are actually less than what the taxi costs.
MB: Yes, that is a problem. How do you feel these brand aspects – the ones that you have mentioned now – whether positive or negative, affect Irene Homes as an organisation? In terms of growth or progress.

DW: It does affect it – one of the main concerns is the [transport]. That makes life difficult for the previously underprivileged people.

MB: Then, is there a reason why Irene Homes has not undergone a brand refreshment exercise in the past?

DW: I think it could be because of the history of a faith based organisation. The history of [how] it started – it wasn’t a commercial venture – it was faith based.

MB: Okay, I see. Do you think Irene Homes can benefit from rebranding? Please give a reason for your answer.

DW: Yes I think it can because it needs to keep [up].

MB: Which target markets are important to include in the branding of Irene Homes?

DW: Everyone for the workshops – there are many people who [come] to us.

MB: Okay, so it is quite a wide range for a target market.

DW: Yes, but Olievenhoutbosch has a lot of people [to target].

MB: Okay, how do you communicate that message to people in those target markets – how do you get word out to them?

DW: It is very difficult – but the grant is given to go to into a protective workshop.

MB: That is very interesting. What are the marketing goals for Irene Homes?

DW: Awareness – definitely an awareness; and an awareness to the beneficiaries as well.

MB: Okay, and in terms of awareness, what do you think people need to become aware of?

DW: [Workshops].

MB: In your opinion and on that note, of these services, which do you think is the most beneficial to highlight in such an awareness campaign?

DW: That workshops do light work […] light assembly, anything like that – then you could increase your production levels.

MB: What demographic of people would you like to target with the branding of Irene Homes? By demographics I mean younger people, or older people.

DW: They have to be 18 years and older, the beneficiaries.
Okay, so young adults – not teenagers. And not necessarily much older people – would you say middle-aged people?

Yes, I think from age 18 upwards.

What are your most notable marketing related events?

[The Spar women’s race].

And that is mentioned in the Spar magazine?

Yes. It is [widely] distributed and we participate in the race.

Okay, great. Do they give you the advertisements for free?

Yes.

For the Spar Ladies Challenge – do you package the packs that the runners get?

Yes, we everything at the workshops. We do […] another thousand for Botswana and another thousand for Warmbaths as well.

Okay and when you package these, do you include any marketing material in the packs?

Not really, because we actually get advertising anyway.

So you’ve never put a separate flyer or anything in there?

We tried that.

Which channels are currently used to market Irene Homes? For example, word of mouth, radio, advertisements, web?

In your opinion, what are the current strengths of the Irene Homes brand?

That we have got staff that is really compassionate about what we do – most of us are really caring. We have got a good infrastructure – our finances can be scrutinised at any time by anyone who would like to see.

Great, thank you. In your opinion, what are the current weaknesses of the Irene Homes brand?

I think that communication is one of our weaknesses – we don’t always seem to get that right. We have high bills on maintenance because of our old buildings and our large grounds, so that is always a worry, but we are aware of it. Another weakness is that we are white orientated and it is difficult to get
residents [of other races] in just because of culture. We take all colours; all creeds; all religions.

**MB:** Great, thanks. Then, how do you feel these brand aspects, whether positive or negative, affect Irene Homes as an organisation?

**HR:** What do you mean?

**MB:** How do you feel these brand aspects – the things that you mentioned now – whether they are positive or negative – affect Irene Homes as an organisation? Do you feel that it limits it as an organisation or perhaps allows it to be stronger?

**HR:** The fact that our BEE status is quite low does definitely affect the donations that we get in, for instance.

**MB:** That is interesting. Then, is there a reason why Irene Homes has not undergone a brand refreshment exercise in the past?

**HR:** I think it is just money; and [not] having the opportunity.

**MB:** So a lack of opportunity and a lack of funds?

**HR:** Yes.

**MB:** That makes sense. Do you think Irene Homes can benefit from rebranding? Please give a reason for your answer.

**HR:** Oh, definitely! Exposure is very important to us and that people know us – and we are concentrating on exposure.

**MB:** Which target markets are important to include in the branding of Irene Homes?

**HR:** Do you mean for donations or for residents?

**MB:** If we were to do a rebranding exercise – are there specific target markets that you think should be focused on more, or is it a wider audience?

**HR:** More [wider audience].

**MB:** What are the marketing goals for Irene Homes – in your opinion – what do you think they should be?

**HR:** What do you mean?

**MB:** For instance, to increase awareness of Irene Homes to a wide audience, or to get specifically black occupants in Irene Homes as residents, or to advertise for funding – that kind of thing?

**HR:** All of those.

**MB:** Are there any other specific marketing goals that you think are important?
HR: I think the more people know about us, the more, like for instance with our fete coming up, then we'll have more audience and more people will know about us and be able to give us assistance – like doing line dancing or something with the ladies.

MB: Okay, so also advertising to people who could give external services?

HR: That is correct, yes.

MB: That makes sense. What demographic of people would you like to target with the branding of Irene Homes? It is a similar question – basically demographics refer to whether you want to reach a larger audience, older people, or younger people.

HR: I think mainly younger people and middle-aged people.

MB: Okay, would these be people who can also help and provide services – like younger people getting involved. Would you like that sort of thing?

HR: Yes, definitely.

MB: What are your most notable marketing related events?

HR: The Fete, which comes up on every 1st of May; and that is expanding, providing the weather is good – if it doesn’t rain. *Laughs*. It is expanding in its number of people.

MB: Okay, and you get external people to get involved at the Fete and bring their own stalls as well?

HR: Yes, we do – to make it more interesting.

MB: Yes, that is a very good marketing opportunity.

HR: Yes, very.

MB: Then, which channels are currently used to market Irene Homes? For example, word of mouth, radio, advertisements, web? Which of those channels are you using currently?

HR: That's an interesting question because we are really struggling with our web at the moment. It was done for us and it has since [gone offline]. Irene community has a [Town Crier newspaper] and we make sure that there is a little bit [in there].

MB: The town crier includes all the things that go on in Irene?

HR: Yes.

MB: That’s great. Do you find that people see the sign that you have outside for the Irene Homes shop as well – the one in the street?

HR: Yes.
MB: Please list the first five words that come to mind when describing the benefit of Irene Homes to the public.

HR: [Care].

MB: And the slogan of Irene Homes – enabling the mentally disabled – right?

HR: Yes that is our best thing.

MB: So do you want to basically provide a caring service?

HR: Yes and a stimulating service – it stimulates the ladies and makes them proud.

MB: Yes, because you have a lot of activities for them as well that engages them and enable them to have fun activities around.

HR: Yes, it is important that they learn and participate.

MB: Then, what does the history and context of Irene Homes mean to you? What I mean by that is the fact that it has been in operation for over 100 years and the fact that it is in Irene – do you think that that is important to the essence of the brand?

HR: Yes, because [we’ve been here] this long and expanded, doing a good job – that is important to us.

MB: Would you say that it is important to reflect that kind of history and the context in the branding of Irene Homes as well?

HR: Absolutely.

MB: This is just a question about the Fete again – I would like to know how you market the Fete. [What are] the channels? Do you market in the newspaper?

HR: Word of mouth, mainly. [It is always on the same day] so people remember.

MB: So consistency is very important there.

HR: Yes.

MB: Describe briefly which elements or ‘character traits’ of Irene Homes you would like to be highlighted in the rebrand. Character traits would be something that you could communicate about a brand. For instance the fact that you are giving or a care provider, or perhaps that you allow the community an opportunity to engage or to give back in some way.

HR: Those are character traits. Yes, those would be very important.

MB: Do you think a rebrand would improve fundraising opportunities for Irene Homes?

HR: Yes.

MB: Thank you very much – that’s a wrap.
Appendix D: Post-design interview transcriptions – April 2015

Charity shop manager
8 April 2015

Marguerite B: Which parts of the rebranding process, if any, did you find most valuable?

Charity Shop M: Probably the section where you took the history into consideration for the new brand.

MB: Okay, good. Do you think that that history shows in the new brand?

CS: Yes, definitely.

MB: Okay, great. Do you feel as if you had input in the design outcome of the new brand? Please explain.

CS: Probably yes I did have a bigger input than most of the staff members because I am the staff representative at the governing body and therefore I saw it more often and I had a more in depth discussion than what most staff members had.

MB: Okay, thanks. Then, the history and character of Irene Homes, like you said, is something that is very important to protect. Do you think that the rebrand is true to that history?

CS: Well, I feel that we’ve made the modern – or given it the modern version of the icon – for the one that we had. Maybe the old one was a bit old fashioned in today’s life with all the electronic media that we’ve got.

MB: Okay, great – but do you think that the history is still there?

CS: Yes, yes – because it’s again three crosses that are represented.

MB: Okay, great. Having looked at the Irene Homes brand manual now – the one that I’ve showed you – do you understand how it works?

CS: Yes – and I can see that we need different ones [guidelines] for different applications.

MB: Okay, what is your opinion of the brand manual? Please explain.

CS: I think that it would be very nice – because you could use the different icons and you could use fun things. It needn’t stagnate on just the brand… the

MB: Just the logo?

CS: Yes, the logo. [Laughs].

MB: Okay, that’s great. Is there anything you would like to be added or improved?
CS: I can’t think about anything at the moment. Sometimes if you’re working with it, you go through the process and you think, “Okay, we could have added that or we’d like to ad in this,” but it’s not a closed program yet so there’s always a possibility of going back.

MB: Okay, that’s good. Thanks. Then, having looked at the new marketing templates – also the ones that I’ve showed you now – do you understand how they work?

CS: Yes, those are clear to me.

MB: Okay great. What is your opinion of these marketing templates? Please explain.

CS: Some of them are far more modern and they would appeal, for example, to the younger generation. They are the people that we should encourage to come [to events]. The older generation, in certain ways, know about the place. You know, whatever we put on, it’s about the background they [the older people] have of it [already]. Now, you’ve got to catch the younger generation with your branding.

MB: Okay, that is a good insight – thanks. Then, is there anything you would like to be added or improved – on the marketing templates?

CS: No, I don’t think so at this stage.

MB: Okay, that’s fine – thanks. What is your opinion of the new branding collateral, in other words all of the new designed elements, as a whole?

CS: I think they are funky and fun.

MB: Great. Do you think that these elements look like they belong to the same brand?

CS: Yes, yes – they at least represent Irene Homes and that’s the main thing.

MB: Okay, that’s good. How do you think the newly designed brand compares with the previous look of the Irene Homes brand? Please explain your opinion.

CS: The new brand is far more modern. It is far more electronically friendly.

MB: Okay.
CS: The old one, I think came with history. [Laughs]. So I think at some point you’ve got to say, “history is good, but we’ve got to move with the times that we’re living in.”

MB: Okay, good. Please take a look at the versions of the old Irene Homes logo (figure 1) and the new Irene Homes logo (figure 2). In your opinion, what are the main differences?

CS: The old one is sort of flat – if you understand where I’m going. This one is more - I won’t say three dimensional – but it’s got depth in it, the new one, with the fact that you’ve got the slants on the crosses and things like that. I think just the fact that there is a little more colour toning in the new one makes it different as well.

MB: Okay, good. Then, can you see that the new logo (figure 2) is an evolution of the old logo (figure 1)?

CS: Yes, but maybe I’m prejudiced on that one because I went through the whole process with you. But – if you analyse it, probably yes if you go and think about it – this is, in some ways, just the more modern version and that one [the old logo] is, as I said, just a flat version of it.

MB: Okay, good. Please list the first five words that come to mind to describe the design of the new Irene Homes brand. There is no wrong answer.

CS: [Laughs]. No I know there can’t be a wrong answer. It’s got depth, it’s shaded, which is important to me – or I think it makes it just so much nicer.

MB: It doesn’t have to be just about the logo – it can be about the brand in general – the feeling that you get from the new designed material.

CS: I think the material is also one of those things, you know, you can relate to it. I like the fact that we’ve got just the one font and that it hasn’t got the – [searches for word and points to script typeface in old logo].

MB: The script font?

CS: Yes, that. Ultimately – but maybe it is because I like things that are, sort of, boxed – maybe it is just my brain, but yes – I think it would just be much easier to work with as well. Because you’ve always got something to draw off – previously, it was very structured and that’s [all that] you had to use. Now, [there is] a wider variety of [applications].

MB: Great. Then, overall, how would you describe the outcome of the rebranding project?
CS: I think it would be a very successful and very nice [outcome]. I won’t bring the finances into it, but… [laughs]. Yes, I think it could be just a plus point.

MB: Okay, brilliant. Thank you – that’s it.

New Administrator
8 April 2015

Marguerite B: Which parts of the rebranding process, if any, did you find most valuable?

New Administrator: I think the part where you engaged the personnel to get their feeling, their meaning – what they link with Irene Homes. That was a valuable, valuable exercise – to get the end result of [there being] an essence that needs to stay the same. That being the history, the faith part and then the new take on it.

MB: To elaborate on that, do you think that engaging the personnel makes them accept the brand more easily?

NA: I think so – I really think so. To satisfy sixty personnel members is going to be difficult, but I think you can get a general feeling of, “Oh I like this.” We just mustn’t get away with the crosses idea to trees or something like that – that will make it more acceptable to them.

MB: Okay thanks. Then, do you feel as if you had input in the design outcome of the new brand? That links to the previous question.

NA: Absolutely. Although I came in at the end, I felt that I could say, “I don’t think this will work or this looks super.”

MB: Okay great – thanks. Then, the history and character of Irene Homes is something that is very important to protect – that’s also something that you mentioned. Do you think that the rebrand is true to that history?

NA: You’ve absolutely captured that! I absolutely think so – just with a more modern touch and just to bring an NGO into [a] more marketable [space]. An NGO – you don’t market an NGO – it’s not marketable [usually]. So I think you’ve succeeded in doing so.

MB: Okay, great – thanks. Then, having looked at the Irene Homes brand manual now, do you understand how it works?

NA: Yes and I think it’s a super thing!

MB: Awesome, thanks! Then, what is your opinion of the brand manual? Please explain.

NA: I think a lay person, like me, having an idea on where we want to go in terms of: this is what everything in Irene Homes needs to look like [is good]. If we do have a program – then this is the format that we will use, for instance, for the program throughout the system. The same with the branding – if this is the fete ad that will go out, that is what is important on it. If you’re going to do an annual report that is what you can expect the branding to look like on it
– for everything. So, everything will say, “Irene Homes” and not [leave people] wondering, “Is this now part of the workshop? Is this part of the charity shop or where does this fit in?” So that’s the value to me.

MB: Okay, great. In that light, is there anything that you would like to be added or improved?

NA: No, not at all.

MB: Great! Then, having looked at the new marketing templates as well, do you understand how they work?

NA: Yes, and I think they’re fabulous - I am excited about them!

MB: Okay, great. Why would you say that that is exciting?

NA: Once again – on the one hand it is [about] uniformity – it says immediately what it is all about. That fete is so part of Irene Homes, Thanksgiving is part of it, the charity shop is part of it – but on the other hand, it says fun – new, exciting - not caught up in twenty years back. It is [something] new that also explains to the community [that] Irene Homes is open [to] new things. So to me, it is maybe a lot more than just a branding thing – it is also a motivation for what I want to achieve as the CEO of Irene Homes.

MB: Thanks – that is really good. Then, again, is there anything you would like to be added or improved for the templates?

NA: No.

MB: Great. Then, what is your opinion of the new branding collateral, in other words all of the new designed elements, as a whole?

NA: They speak to each other and they link – and I think that is the essence.

MB: Okay, brilliant. Do you think that these elements look like they belong to the same brand?

NA: Yes, absolutely.

MB: Okay, great. How do you think the newly designed brand compares with the previous look of the Irene Homes brand? Please explain your opinion.

NA: I’ll be careful to criticise because I’m [only] three months in the system now, but [my] first impressions on the material, on marketing things was [that they were] okay, but for everything there was a new thing. We scratched around to find something that can work. With this, it is there, it is fresh, and it covers the whole of the system. And this is a huge system with different divisions – and it actually covers everything within the system.

MB: Okay, good. So do you mean that, in the past, it was difficult to find [designed material]?
NA: It was really difficult to find. It was difficult to determine, “Will this now go with the workshops and is the charity shop now totally on its own?” Now, I get the feeling that, wow – everything is flowing into each other.

MB: That’s great.

NA: It was segmented in the past, in my opinion and now it feels, “Wow!” And, being the person that I am, I like things to be together and to immediately speak to you – if you take one paper it will immediately speak to you and the next one will too – and with the fete and the charity shop – you will see the same message throughout.

MB: Brilliant, thank you. Please take a look at versions of the old Irene Homes logo (figure 1) and the new Irene Homes logo (figure 2). In your opinion, what are the main differences?

NA: Old one – busy and doesn’t read easily (some of the fonts). We are way past 2009 – so it is not applicable any more. [The old logo] is still in the past compared to the new one, which reads easily – that is the essence of what is happening at Irene Homes. I like the “Since 1909” so that every year, you can just calculate – you can just add the [amount of] years. Specifically, the [old] logo doesn’t say exactly what I think they wanted it to convey – this is a Christian based organisation and the history of the Anglican Church is important to us. This [points to new logo] the three new crosses – just speaks to me.

MB: Great. Then, can you see that the new logo is an evolution of the old logo?

NA: Absolutely.

MB: This is more of an abstract question, but please list the first five words that come to mind to describe the design of the new Irene Homes brand.

NA: Fresh. Together – I don’t know if that says something. Structured. Message [is] immediately conveyed – what it is all about.

MB: Overall, how would you describe the outcome of the rebranding project?

NA: Personally, I am so excited. I think it is a fantastic outcome and I’m looking forward [to] implementing this to have within the next maybe twelve months, if I’m realistic – to have everything branded in the new way. I’m very excited because this is a project for our new fundraiser because she can go find money – in a huge company maybe – who can say, “Let’s [fund] the branding of Irene Homes from scratch.” So, I am really excited – I think Irene Homes as an organisation is in a new phase of development and this absolutely speaks to the new vision and new planning and objectives of the organisation.

MB: Brilliant – thanks so much.

NA: Thank you to you for a huge job done! I must say to you – and I don’t know if this is applicable – but I’ve worked with NGOs for 43 years and many a student has crossed my path in the past saying, “Please can we change your branding?” It all kicked off with enthusiasm and then the disappeared along the way. This is the very first time that somebody has stuck to the original
agreement and that the process has come to an end together with the person – so thank you for that, Marguerite.

MB: Thank you very much! Thanks – that’s a wrap.

Marketing Manager
8 April 2015

Marguerite B: The first question is: which parts of the rebranding process, if any, did you find most valuable?

Marketing Manager: I think it was when we were doing the logo – you know, to hear each and everybody’s comments about the logos when you had those different [logos]. It was amazing how a group of people each had their own interpretation of a thing. So that was quite interesting and that made me realise that we need to choose a brand that – where everybody is happy, but we have to stick with the brand – not try and accommodate everybody.

MB: Yes, that is always difficult. Okay, great. Then, do you feel as if you had input in the design outcome of the new brand? Please explain.

MM: Yes, I definitely had. I mean, we all had our suggestions and comments and I think, at the end of the day, I’m happy with the result. We didn’t move too much away from what we had, but we’ve just unified it – we’ve put it all together. There is a change but it is not too far from what we had.

MB: Okay, good. The history and character of Irene Homes is something that is very important to protect. Do you think that the rebrand is true to that history?

MM: Yes, it definitely still displays the caring part – the caring and the loving – the heart is there.

MB: Okay, that’s wonderful. Then, having looked at the Irene Homes brand manual now, do you understand how it works?

MM: Yes – it is very user friendly.

MB: Great. What is your opinion of the brand manual? Please explain.

MM: It’s very nice – I think it gives you those different options – like with the pamphlets that you’ve done. That’s quite nice because you need to change – you can’t stay with the same thing. I think it is easy to use and easy to understand.

MB: Great, I’m glad. Is there anything you would like to be added or improved?

MM: Maybe with all the blue still – you know, I understand where you’re coming [from] with all the blues, but blues don’t always pull attention straight away – if you have different blues. You know, colour – normally with colour – so I know where you’re coming from and how you’ve got there, but I just don’t know if I’m a hundred percent happy with that.

MB: Okay, but previously you only had the navy blue?
Yes… I don’t know if it’s wise to use all those different coloured blues.

I think we’ll be able to determine that better with the application. I understand what you mean, but remember that that was only the one page of the website. Remember that you can also use all the other colours [in the manual] as well.

Oh, okay.

So, you have the different shades of the blue and remember [in this case] that the shades of blue are to differentiate between different pieces of type – the typography, I mean. So, different headings and things like that. And then the other colours can come in as well but I think it is important to also keep it more professional – you don’t want to make it too much. The colour comes in with all the illustrations and the fun stuff – it mustn’t be your formal kind of communication as well.

Yes, that would probably change with the pamphlets.

Yes, well the pamphlets, as you’ve seen them, are in colour. With the pamphlets, I have kept the blue around them, but the pictures are in colour. Do you think that that works?

I think they could have more – brighter – colour. But maybe it just doesn’t look so bright when you see it on the [screen] display.

Okay, great. So you understand how the brand manual works, but you want to see a little more colour in places.

Yes, but after you’ve showed me again I think there is enough colour.

Okay, but you know that you can always use more of the purple and the green as well when you feel that it is necessary. It isn’t necessarily too rigid.

Okay, good.

Then, having looked at the new marketing templates, do you understand how they work?

Yes, they look great.

Is there anything you would like to be added or improved?

No, I think I like it – it is just now to get used to it. It has to be implemented everywhere! [Laughs].

Okay, then, what is your opinion of the new branding collateral, in other words all of the new designed elements, as a whole?

I like it – it is professional – it remained professional and that was the main purpose of the brand – to remain professional and still have a change.

Okay, good. Then, do you think that these elements look like they belong to the same brand?
MM: Yes, you can see that [the brand] filters through. You can see that they are all together.

MB: Okay, good. Then, how do you think the newly designed brand compares with the previous look of the Irene Homes brand? Please explain your opinion.

MM: I think it looks better. I mean, in the past, this one will create a pamphlet and we’ll use this printer to do this – it was all just all over the place and we didn’t really have a specific brand. We stayed with the little icon or the logo, but everything else changed – whatever we printed. So I think it unified it now a bit more – I can relate to that. I can actually identify it and say, “That is Irene Homes.”

MB: Okay, that’s great. Please take a look at versions of the old Irene Homes logo (figure 1) and the new Irene Homes logo (figure 2). In your opinion, what are the main differences – just looking at the logos?

MM: [The new one] is definitely bigger – bolder. And, for some or other reason, it doesn’t look as cluttered. The first one looks so cluttered – before, I didn’t even pick it up, but now looking at it again it looks cluttered. There is definitely an improvement.

MB: Okay. Then, can you see that the new logo (figure 2) is an evolution of the old logo (figure 1)?

MM: Yes, it stands out more – it stands on its own.

MB: Okay, but can you see that it still relates to the old logo?

MM: Yes, it does – it’s still got those three crosses, it just stands out a bit better.

MB: Great. Okay, like the last time, please list the first five words that come to mind to describe the design of the new Irene Homes brand.

MM: It is clear. It stands out. I just like it [laughs].

MB: Okay, that’s great. Overall, how would you describe the outcome of the rebranding project?

MM: I think it is good. I must say thank you very much for all the hard work you’ve done – you’ve really put in a lot of hours and I really love the outcome. In the beginning I was a bit skeptical, you know, when you saw all those six logos and we were trying to find one – and trying to get everybody on board – it was just like a nightmare. I thought, “This is not going to happen!” But I’m so glad that it did – and that we actually decided on one and we’ve gone with it. I think it is going to be good. Thank you so much.

MB: Great – thank you very much for helping me. That’s it!