

# Reading CAN

Pitch Document

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# WHO ARE READINGCAN?

## OVERVIEW

Reading Climate Action Network are a non-profit organisation that work to combat climate change in the Reading area. They do this by offering support and advice to individuals, schools, and businesses, creating a community of climate conscious and actively empowered people.

## BACKGROUND INFO

Initially founded in 2008, an extension of the Reading Climate Change Partnership and part of the Local Strategic Partnership. These were all created alongside the council, becoming more aware of climate change and wanting to make positive steps towards the problem.

The organisation create plans and climate strategies to provide to the council, setting out aims and actionable goals to help Reading become a climate resilient town.

Reading declared a climate emergency in 2019, only highlighting the need for ReadingCAN's work within the community. Having launched the 2020-2025 strategy, the organisation is working to expand it's reach and having a greater impact on making Reading a better place for the future.

## AIMS

The main aim of the organisation currently is to reach net zero by 2030.

Long term, ReadingCAN aim to create a sustainable future for everyone.

They aim to do this by creating an empowered community to create positive change.



# THE MARKET

## COMPETITORS



### Overview

A global environmental movement 'using nonviolent civil disobedience to compel government action', often seen as rebellious and extreme.

### Similarities

- People-focused organisation
- Combining individual's impact with systemic change

### Differences

- Viewed negatively by the public
- Confrontational approach



### Overview

An independent campaign who promote peace by trying to expose and confront negative environmental impacts through mobilising people.

### Similarities

- Focus on statistics and information
- Mobilising and empowering their participants

### Differences

- Preach-y tone of voice
- Active in protests and marches



### Overview

A local group providing online tips and suggesting life style changes people can make to make more climate conscious choices.

### Similarities

- Providing information the general public
- Small, local scale

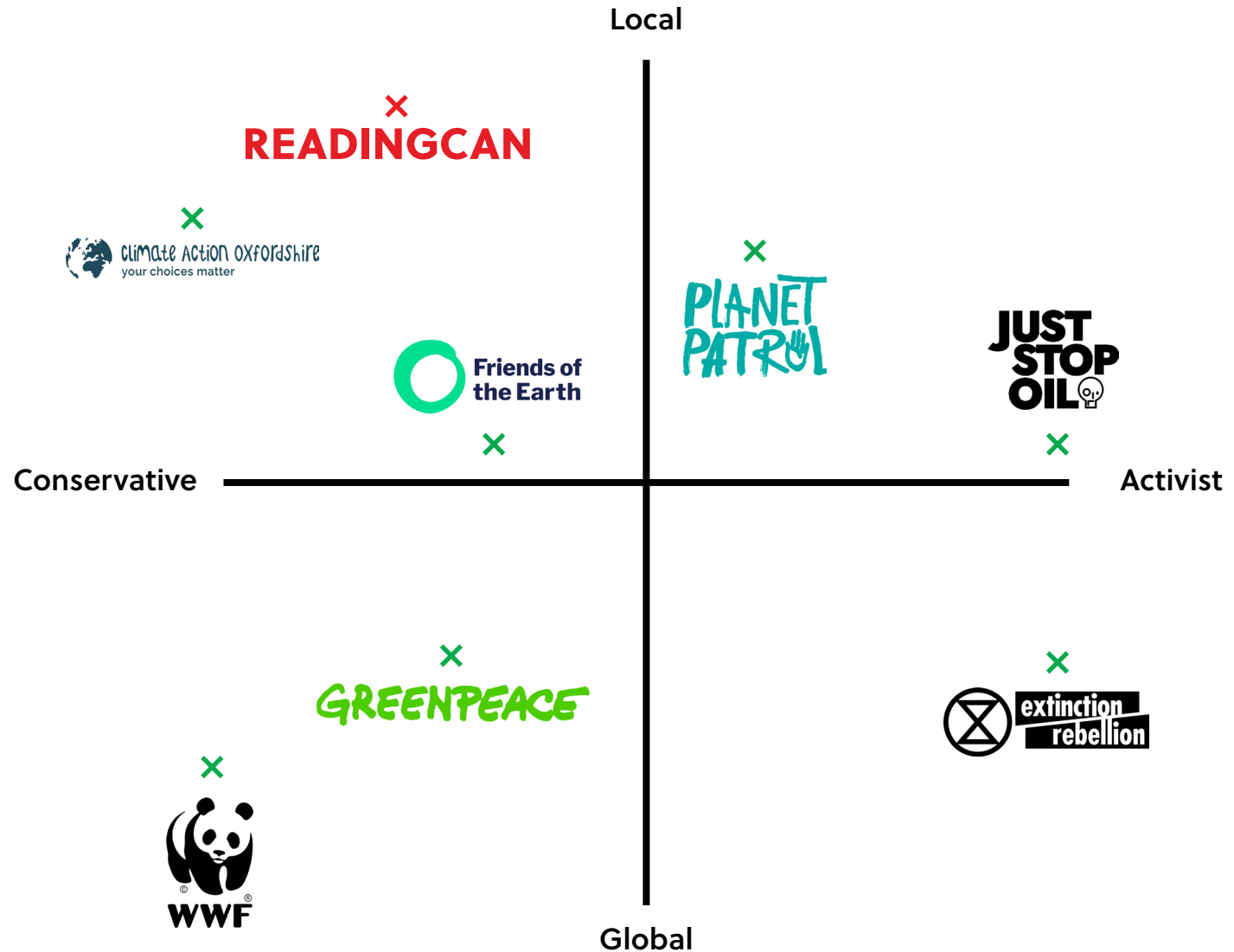
### Differences

- Less action in systemic change
- No impact on

To help find ReadingCAN's place within the landscape of other climate change groups, we created a grid to plot the key points of difference between these organisations.

By putting local and global against conservative and activist, we were able to plot the stances of some comparators. This gave us a much better idea of where Reading fits in and how the branding may be impacted.

Having completed this diagram and found ReadingCAN's position, it's clear that they are a much more conservative organisation than many, offering information and advice rather than empowering and inspiring action. Similarly, on the scale from local to global, ReadingCAN clearly fall towards the local side, directing communication towards Reading specifically. However, having their advice and information online allows it to be more widely accessible despite the group's focus.



Originally, ReadingCAN had some vision, mission, and values statements that were fairly generic and didn't sum up the true core of the group's intentions. These were mostly goals for the future but didn't allow for the organisation's longevity moving forwards.

For example, the main aim on the ReadingCAN website is 'Help Reading reach net zero by 2030'. This end point of 2030 will be reached regardless and implies that the organisation will have completed it's work at this stage. We wanted to create statements that better encapsulates how the group operate and their ideologies.

Through the research of the brand, we were able to pick out their key attributes and the most important aspects of ReadingCAN's motivations.

## Vision

**Help Reading make sustainable choices to reduce it's contribution to climate change**

## Mission

**Educate and empower the community to actively engage in creating positive change**

## Values

**Honest, approachable, optimistic, knowledgeable, and community-spirited**

In order to better understand the people that will interact with the organisation and how they will find ReadingCAN, we created these four user personas, summarising the four main archetypes.

These will all be used when creating the outputs, allowing us to ensure specific users needs are met while designing. This also helps to sympathise with these figures when making design choices, allowing the potential pain points and challenges of a user to be better addressed.

We chose Molly as the persona we would tailor the outputs towards. ReadingCAN are looking for more volunteers, to help them to expand further and have mentioned they would like to engage with a young demographic. As Reading has a large student population, we think that this archetype could be directly targeted through the work and should be the focus, obviously without alienating any other demographics or personas.



### **Jane** **Individual**

83-year-old retired widow who has always lived in Reading

**Wants to find tips for being more climate conscious**

- Sees the ReadingCAN stall while walking in the Oracle
- Talks to a volunteer and learns more about the group
- Signs up for the newsletter



### **Molly** **Volunteer**

22-year-old Geography student with a part-time job in a cafe

**Wants to help make Reading a better place**

- Finds the cycle lanes around Reading dangerous
- Finds ReadingCAN through Instagram
- Signs up to support them



### **Harry** **School**

48-year-old father and Headteacher at a primary school

**Wants resources help him educate people with**

- Looking to educate his students about climate change
- Finds ReadingCAN's website
- Uses the information to present to his students



### **Michael** **Business**

34-year-old businessman in Reading and very career driven

**Wants to connect with other businesses to grow together**

- Wants to make his company seem progressive and modern
- Came across ReadingCAN's posts on Linked In
- Invites Reading CAN to host an event for the company

# BRAND GUIDELINES

## SUB-CONTENTS

- 10 Logo
- 16 Colours
- 18 Fonts
- 22 Imagery
- 23 Additional elements
- 27 Tone of voice

## THE LOGO

We wanted to embody the rounded, welcoming aspect of ReadingCAN's whole voice.

The leaf outline within the counter of the 'A' represents growth and nature, while doubling as a candle flame to portray hope and optimism.

The ReadingCAN logo is the foundation of the brand, being the recognisable mark that people will associate with the organisation and shouldn't be altered in any way.

When possible, the logo should be seen in one of these two variations, depending on the content.



Reading  
CAN

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Primary green logo

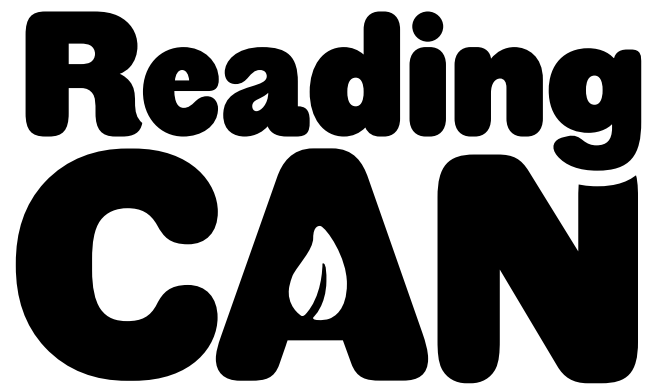
## ALTERNATE COLOURS

For other contexts, it may be necessary to have logos in other colours, allowing for clarity in any context.

Although the primary green logo should be used when possible, the black or white variations may be needed if the contrast with the background decreases legibility.

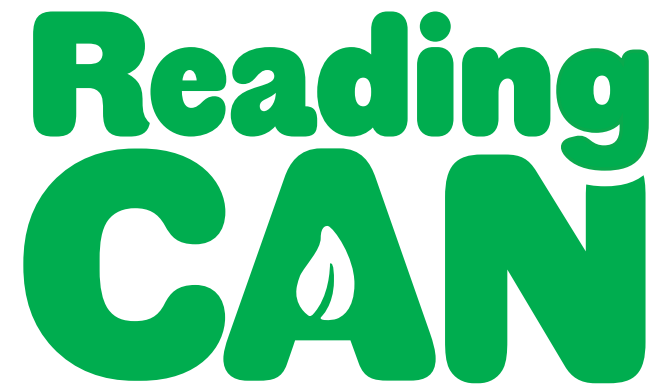
When possible, the white logo should be used on the green background, allowing the brand's colours to be consistent and ensuring this text is readable and clear.

The black logo should never be used on a green background, but may be needed on lighter coloured backgrounds.



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Black logo



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Green logo

## CIRCULAR LOGO

This circular variation is primarily for social media profile pictures and digital assets. Having this circular frame helps bring more dynamicism to the logo. While adding to the similarly rounded lettering, this helps add level of interest to the square, locked up logo.

This variation should be used carefully and only when appropriate, the circular shape only fitting particular mediums. The logo without should always be used without solid reason for the circular block.

This should only be used for the primary this white on green variation and not with any other colours.



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Primary circular logo

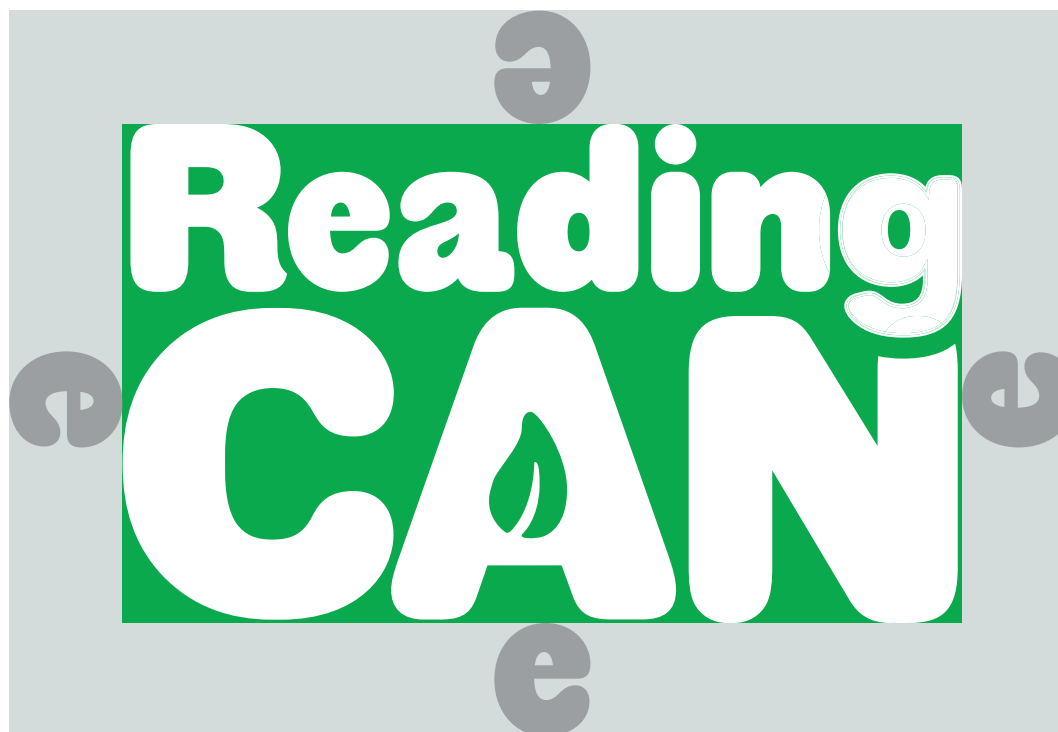


## RULES— SPACING

To ensure the logo is given the space it needs to stand out and be impactful, an excluded area must be kept around the perimeter whenever used.

No other elements should come within this area, such as images, typography or any other graphic matter.

The size of this section is determined by the height of the lowercase 'e', ensuring it is always within proportion to the logo itself.



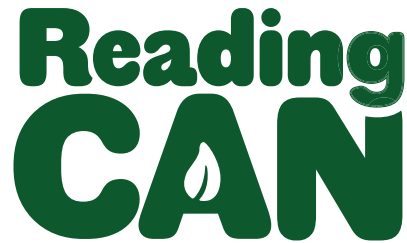
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Exclusion zone

## RULES— USAGE

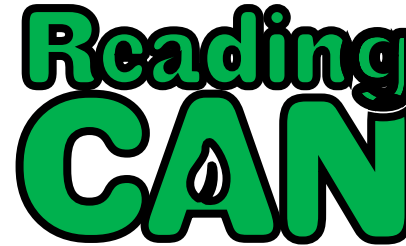
Here are some rules of how not to use the logo. To summarise, the files should not be edited or altered in any way, used to the correct proportions and using the above mentioned sizing parameters.

While ensuring clarity in all applications, this also means that the brand remains consistent, and therefore more recognisable, whenever used, making it easier for the brand and ReadingCAN to become more well known and popular.

The logo consists of the word "Reading" in a bold, sans-serif font above the word "CAN" in a larger, bold, sans-serif font. A small leaf icon is integrated into the letter 'A' of "CAN".

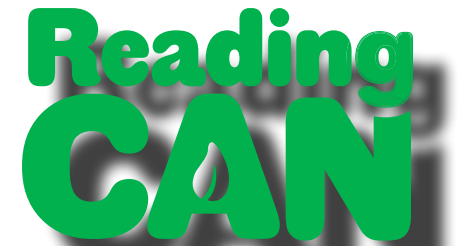
---

Don't alter the colours

The logo is identical to the correct one, but the letters have a thick black outline or stroke added around them.

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Don't add a stroke of any kind

The logo is identical to the correct one, but a dark grey shadow is cast behind the text.

---

Don't add a shadow

The logo is horizontally compressed, making the letters appear wider and flatter than in the correct version.

---

Don't squash or stretch

The logo is horizontally expanded, making the letters appear thinner and more elongated than in the correct version.

---

The logo is skewed and tilted, losing its original proportions and alignment.

---

Don't distort

## TAGLINE

An accompanying tagline has also been provided, helping to solidify the brand's goals and key message with a single, optimistic phrase.

This should be used in all possible applications, with the inspirational and unifying message helping to benefit the overall user engagement when included.

In most outputs, these should be styled similarly to the main logo, having the same colours applied to ensure consistency and legibility.

**EVERYONE CAN MAKE A DIFFERENCE**

**EVERYONE CAN MAKE A DIFFERENCE**

**EVERYONE CAN MAKE A DIFFERENCE**

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Three tagline elements

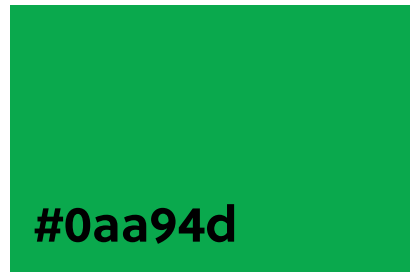
# COLOURS

The colours selected for ReadingCAN are fresh, natural, and convey a sense of optimism and positivity.

The primary green should always be the first choice when using the brand, with white as the accenting colour. The black can also be used, either instead or as well as, if deemed necessary for clarity.

The secondary colours may also be used when trying to create more hierarchy and clearly distinguish different levels of content. While these should be reserved mostly for more complex applications, these should always be used as the less dominant shades to compliment and accompany the primary colours.

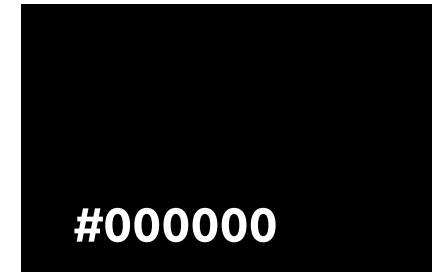
Using this green as much as possible will help the brand find it's own identity and solidify it's image to anyone viewing any outputs.



C – 82    R – 10  
M – 5    G – 169  
Y – 98    B – 77  
K – 0

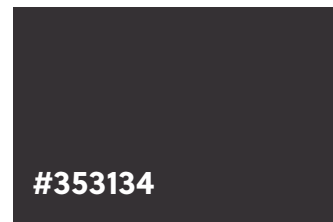


C – 0    R – 255  
M – 0    G – 255  
Y – 0    B – 255  
K – 0

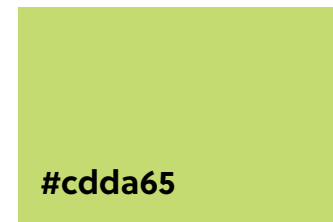


C – 75    R – 0  
M – 68    G – 0  
Y – 67    B – 0  
K – 90

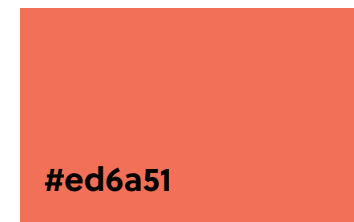
## Primary colours



C – 64    R – 53  
M – 61    G – 49  
Y – 54    B – 52  
K – 63



C – 27    R – 194  
M – 0    G – 219  
Y – 72    B – 113  
K – 0



C – 0    R – 243  
M – 70    G – 114  
Y – 66    B – 88  
K – 0

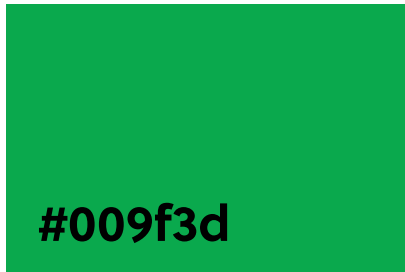
## Secondary colours

# COLOUR USAGE

The application of these colours is imperative to the overall consistency of the brand, ensuring all outputs are accessible and engaging.

The key takeaways from this is the need for balance and contrast in all applications. For example, while the primary green may be the brands focal identifying colour, it will not be the predominant colour of the website. This allows it to stand out when used, with its vibrancy making other colours more appropriate for repeated use in an output.

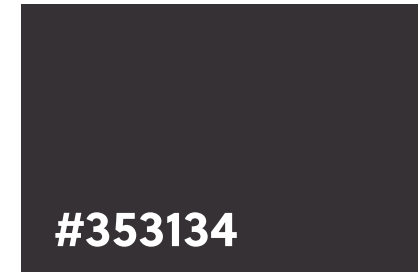
The 'action' orange/red should also be used with caution. It can be layered over the primary black or white and the secondary orange and grey, giving it the contrast needed to be eye-catching. Placing this colour over images may be more challenging and not provide the contrast needed to be effective.



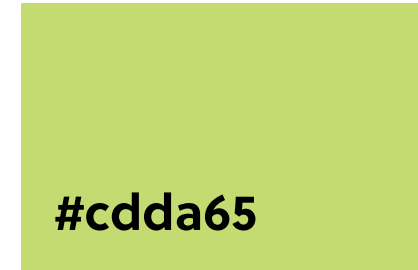
Used for focal elements, such as the logo, titles and headings where possible, but balanced with other colours to prevent overuse.



Used for action buttons, ensuring the progression and dynamicism is always linked to this single colour.



Used as a less stark dark colour to provide contrast. Should be used subtly as a structuring device.



A less dominant shade, to be used to create visual differentiation, providing structure without being too dominating for a viewer.

## FONTS

These typographic choices are heavily linked to the logo itself, mirroring both of those fonts into these guidelines.

While heightening brand consistency, these fonts both speak to the group's work. HWT Gothic Round is warm, welcoming, and fun, paired with the more personable and active Permanent Marker to portray ReadingCAN's values.

The two weights of Soleil are more neutral, allowing the serious messages and information to appear more trustworthy. This balance was essential to find, combining fonts that present the brand's personality with more trustworthy typefaces.

### Heading 1

HWT Gothic Round  
Plain

## HWT Gothic Round Plain

**"ReadingCAN – Optimism and Activism"**

**Our aim is to make Reading a climate-resilient town with net zero carbon emissions by 2030**

### Heading 2

Soleil  
Extra bold

## Soleil Extra Bold

**"ReadingCAN – Optimism and Activism"**

**Our aim is to make Reading a climate-resilient town with net zero carbon emissions by 2030**

### Main text

Soleil  
Regular

## Soleil Book

"ReadingCAN – Optimism and Activism"

Our aim is to make Reading a climate-resilient town with net zero carbon emissions by 2030

### Call to action / quotes

Permanent marker  
Regular

## PERMANENT MARKER REGULAR

**"READINGCAN – OPTIMISM AND ACTIVISM"**

**OUR AIM IS TO MAKE READING A CLIMATE-RESILIENT TOWN WITH NET ZERO CARBON EMISSIONS BY 2030**

## FONTS USAGE

While exact type sizes and ratios will vary depending on the outputs size and the amount of content required, this example shows how the hierarchy of fonts should be organised and sized.

While again helping brand consistency, this importantly ensures that the content is clear and accessible, with distinct choices made to allow the different layers of information to be simple and well balanced.

HWT Gothic Round and Soleil Book should always be used in standard sentence case.

Soleil Extra Bold may be fully capitalised as a subheading, allowing great differentiation from the body copy.

Permanent Marker Regular should always be fully capitalised, conveying a sense of passion and impact.

# Heading 1 HWT Gothic

## Heading 2

### Soleil Extra Bold

Body copy  
Soleil Regular

**CALL TO ACTION / QUOTES**  
**PERMANENT MARKER REGULAR**

# Energy in Reading

## LOW CARBON DEVELOPMENT ACTION PLAN

At UK level, emissions from energy consumption in buildings represent around 68% of the total 12, with 35% coming from industrial/commercial buildings and 33% from domestic properties, with the remainder from transport. In Reading, the equivalent figure is 79%, with an almost equal split between industrial/commercial and domestic. The vast majority of building emissions come from electricity (where they are typically generated at power stations) and gas (which is piped to homes and businesses directly). Reducing emissions from buildings requires insulating homes and businesses, using energy efficient devices and appliances and generating more renewable energy.

**'LEARN HOW TO TAKE ACTION ON  
CLIMATE CHANGE AND HELP OUR TOWN'**

## FONTS USAGE

The following examples show the rules for using these typefaces, ensuring consistent usage on all outputs.

Text should always be left aligned unless centered for specific quotations or headings.

Underlines should be used sparingly, only using the lines provided in the hand-drawn style. These should only be for highlighting key words or phrases and should only ever be in the primary three colours.

**ReadingCAN**  
**ReadingCAN**  
**READINGCAN**

---

Don't add a stroke  
of any kind

**ReadingCAN**  
**ReadingCAN**  
**READINGCAN**

---

Don't add a stroke  
of any kind

**R e a d i n g C A N**  
**R e a d i n g C A N**  
**READINGCAN**

---

Don't alter the gap  
between letters

**ReadingCAN**  
**ReadingCAN**  
**READINGCAN**

***ReadingCAN***  
***ReadingCAN***  
***READINGCAN***

---

Never used italics

**ReadingCAN**  
**ReadingCAN**  
**READINGCAN**

---

Use unapproved  
font weights



## FONTS USAGE – FURTHER

To allow for more impact on select phrases or words in outputs, underlines, speech bubbles, or circles can be used.

The underlines should only be applied to heading text or the calls to action. These can be tried in a contrasting colour, applied to the key word or section of the sentence.

The example shows how this may be applied.

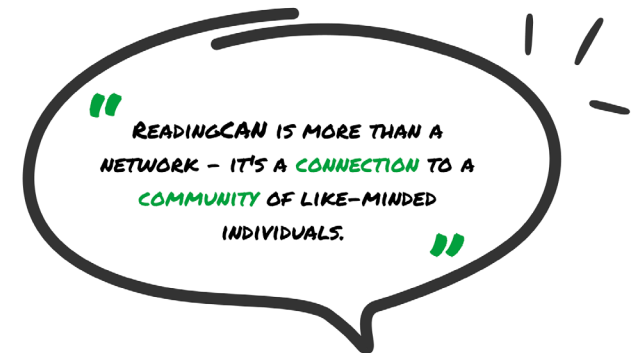
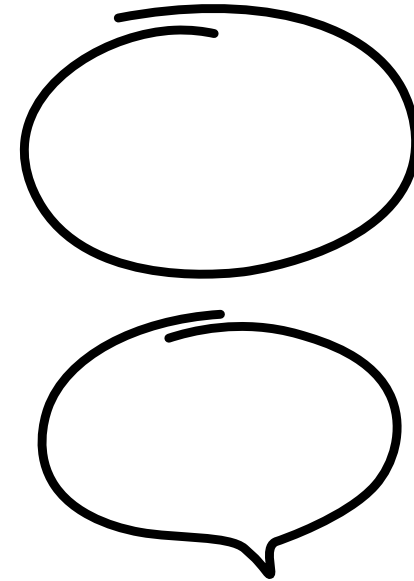
The circle or speech bubble should only be used for calls to action or key quotations. It may be paired with other features, such as alternating the colour on chosen words, large speech marks, or the impactful accenting lines. The example shows how this may be applied.



**SAMPLE TEXT**

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Underlines and  
example in use



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Speech bubble elements  
and example in use

# IMAGERY

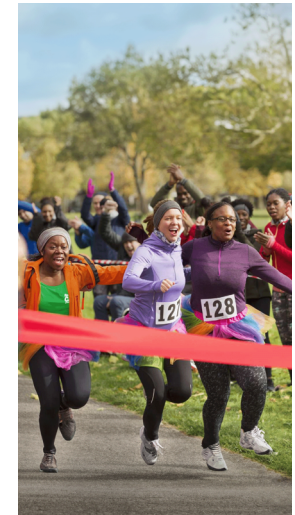
The images and photographs chosen are one of the first things people will gravitate towards and need to be in-line with ReadingCAN's values and communicate beneficial things.

All images should focus on people, making them more compelling and present the positive, diverse community.

Where possible, ReadingCAN's own images should be used, allowing the photos to be authentic and grounded in the individuals and the area.

Having the brand colours or logo feature in the images is incredible beneficial, helping to solidify the brand through the chosen imagery.

If stock images are used, they should appear candid and organic. Staged images should be avoided, which often lack authenticity and personality. Where possible, stock images can be edited to feature the brand's colour or logo.



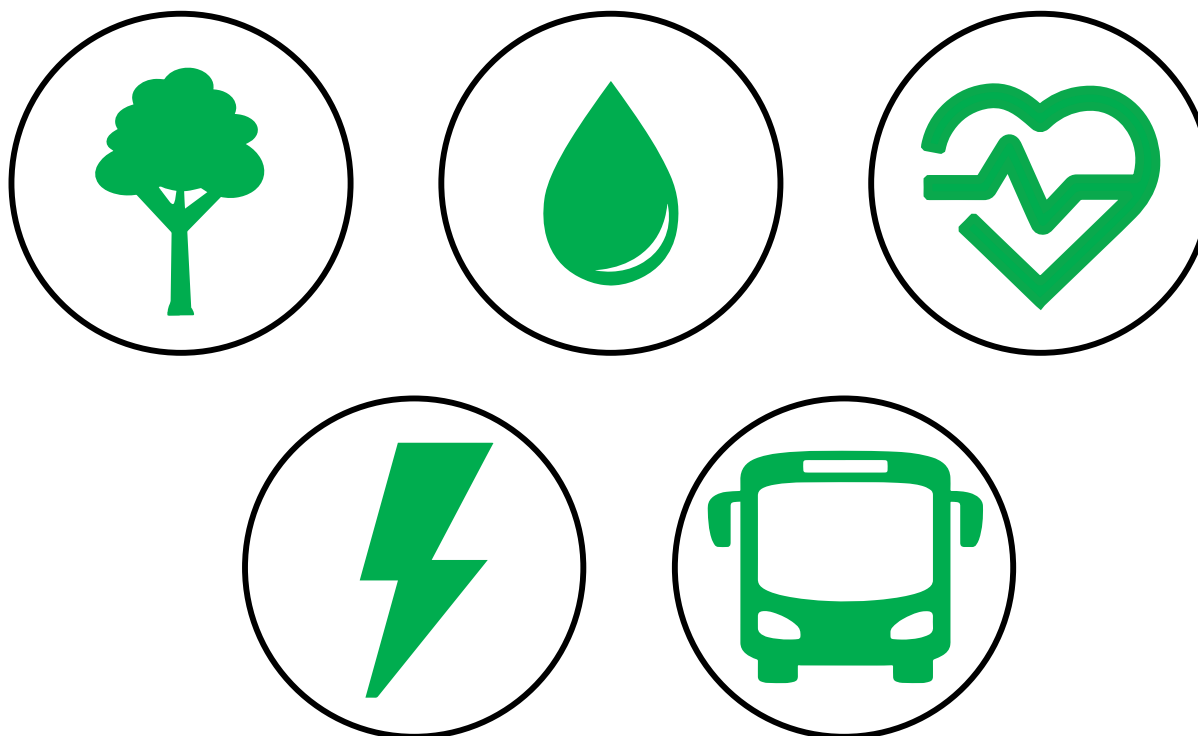
Examples of preferred imagery

## ADDITIONAL ELEMENTS – ICONS

These illustrated icons will be used to represent each of the sub-themes, showing the main areas ReadingCAN aim to support and act within.

By putting a visual symbol to signify each theme, it allows people to better understand the various sections of the organisation's work. This will help show viewer's of the brand the areas ReadingCAN operate within.

The website will utilise these, helping to benefit navigation and ensure the various sections are easily identifiable.



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Action Theme Icons

## ADDITIONAL ELEMENTS – PATTERNS

To ensure the brand has enough diversity and longevity, these patterns will allow for an addition of texture and visual engagement in outputs.

These should be used extremely sparingly, with their inclusion to an application having the risk of overwhelming and becoming unappealing.

A pattern should only be applied to extremely simple outputs where a solid colour is not engaging enough. For example, in a simple postcard or advertising leaflet, one of these patterns may be used to lift the design, bringing slightly more visual matter to a designed output.

The colours, sizes, and weights of all other elements must be carefully reviewed to ensure legibility and clarity.



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Leaf icon patterns

## ADDITIONAL ELEMENTS – CLIMATE STRIPES

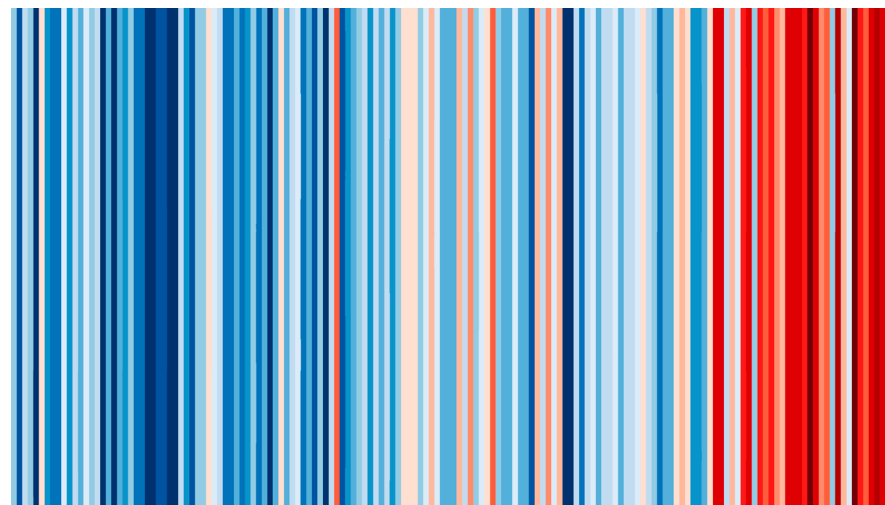
As an incredibly important resource to the world of climate change and a product of Reading, the climate stripes can be included as part of the brand's visual language.

They should be used sparingly, preventing confusion from people who aren't aware of them. If included, they should be supplementary to an output and not the focal image.

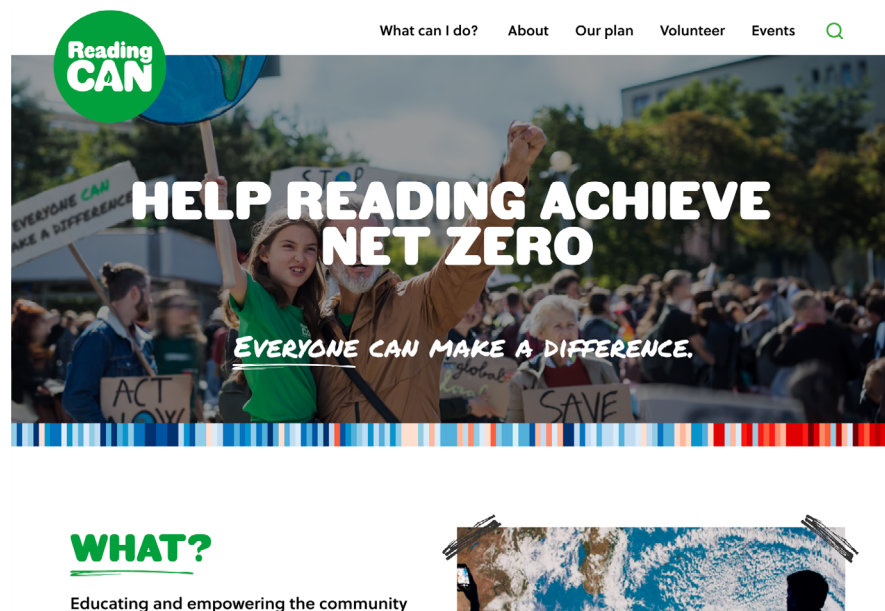
The example shows their application on the website, used as an accenting element to provide structure and colour to the opening images.

The Berkshire stripes should always be used instead of the global or European versions, keeping the organisation focused on Reading.

Climate stripes for Berkshire



Example of application



## ADDITIONAL ELEMENTS – OTHER

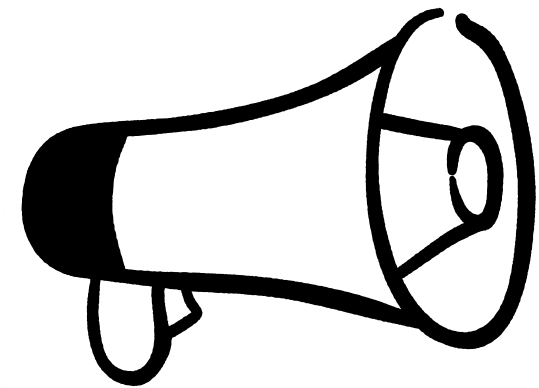
To ensure further consistency in the specific visual elements, a sample set of sketched accenting shapes have been supplied. These mirror the hand-drawn aspect of the tagline, making the visual identity feel personable and welcoming through its rustic appearance.

These should be used in moderation, never being the focus of a visual output. These elements are for highlighting key elements or creating balance and hierarchy. These can be used in any of the three primary colours.

The megaphone illustration conveys empowerment and action. The megaphone should also be used in exclusively the three primary colours, applied sparingly to highlight key quotes or phrases, as shown on the following page.



Sample set of accenting elements



Megaphone illustration



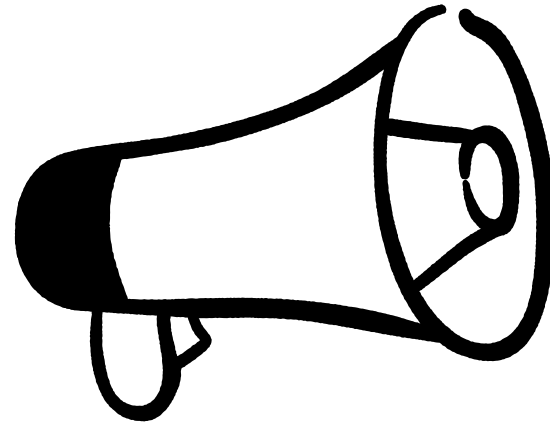
## tone of voice

An organisations tone of voice is essential to people finding it trustworthy, needing to build up a sense of authenticity through its language, appearance, and general approach.

ReadingCAN's entire brand is people first and people focused, mirroring their vision, mission and overall values. All outwards facing representations of the brand should maintain a welcoming and positive appearance, empowering people to make positive change.

Language should be unalarming and avoid confrontational words or phrases. With many concerns about climate change being about the future, it is important to emphasis this in all communication, creating a serious tone without fear-mongering or antagonising.

The brand itself should only ever be referred to as ReadingCAN or Reading Climate Action Network, allowing the brand to become memorable and consistent.



ACCESSIBLE  
POSITIVE  
EMPOWERING

**Referred to the group as either:**  
**ReadingCAN**  
**Reading Climate Action Network**

## **TONE OF VOICE – GLOSSARY**

To help consistency in communications, the following terms have been compiled to allow for clear understanding in conveying messages, both internally and externally.

This glossary is something that may continue to expand as ReadingCAN grows and the terminology necessary adapts for the ever-changing world.

### **Climate Change**

Terms like 'global warming' should be avoided, as these can often be misleading, making the issue seem like it's just temperature increase and minimising the scale of this problem.

### **Volunteer or employee**

All people assisting with ReadingCAN's operations should be called volunteers or employee if receiving a salary. When possible, people's names should be used rather than naming positions, which may create a false sense of hierarchy or power.

People's pronouns should be respected and their preferences adhered to.

### **Subscribers**

For newsletters and being a non-supportive member of the community, terms like 'members' should be avoided in favour of subscribers, which may create a sense of this being a 'club' and imply a one-sided service.

### **Organisation, group, collective**

While ReadingCAN operate as a charity, it is technically a partnership.

Calling it a charity would likely confused and has the potential to become illegal if people believed they were illegitimately posing as a charity.

ReadingCAN is a non-profit organisation, so can be named such.

### **Net zero**

Net zero should be written in sentence capitalisation and as two words.



## **Climate stripes**

The climate stripes were created by Professor Ed Hawkins at the University of Reading in 2018, showing how global average temperatures has risen over nearly two centuries without words.

This global resource has become incredible impactful and well-regarded, something Reading as a town and ReadingCAN are proud to show.

## **Climate conscious**

A term used to describe both the current volunteers as well as the aspirational goal for Reading. This displays the awareness without making the problem seem daunting or invasive.

## **Community or network**

Used to describe the group ReadingCAN is creating. Network appeals more to businesses, showing the mutual growth and connectivity. Community should be used more for individuals and volunteers, presenting a warmer, more appealing side the organisation can offer.

## **People first**

## TONE OF VOICE – SOCIAL MEDIA

The tone of voice through social media is incredibly important when trying to effectively communicate with the younger generation.

The hashtags provided should be used with every post on Linked In or Instagram. Additional hashtags may be implemented where necessary.

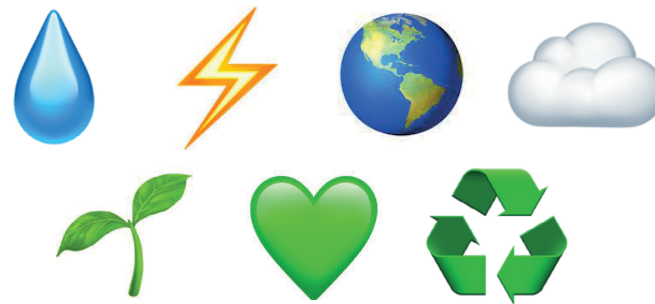
To ensure consistency and prevent viewer's becoming overwhelmed, only the emojis in this palette should be used.

The language used should remain in line with these points.

Well focused on Reading as a target audience, this content should be accessible to wider audiences, helping to build brand awareness generally.

## Hashtags

#ReadingCAN #Reading #Berkshire #Climate  
#ClimateChange #SaveThePlanet #ClimateCrisis  
#Environment #Sustainability #BeTheSolution



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Emoji palette

## Language

- Simple and accessible terminology
- Positive and optimistic
- Reading focused, not Reading exclusive

# BRAND APPLICATIONS

## SUB-CONTENTS

- 32 Website
- 35 Social media
- 37 Event collateral

# WEBSITE

The focal output to apply the brand to was the ReadingCAN website. As the main touch point of many users, there is an expectation for this user experience to be simple, effective and direct.

The ReadingCAN website has a lot to convey, needing a variety of pages and information to satisfy the potential needs of all users.

The home page is the first touch point any viewer will interact with. An appealing image spanning this first section is not only visually inviting, but presents the wide range of demographics ReadingCAN covers.

The website uses many of the brand guidelines notes – The underlines and heading text are used to highlight key sections. The orange shade is used to present action buttons. The quote bubble icon is used alongside the permanent marker font to create a personable, engaging opening web page.



Website home page



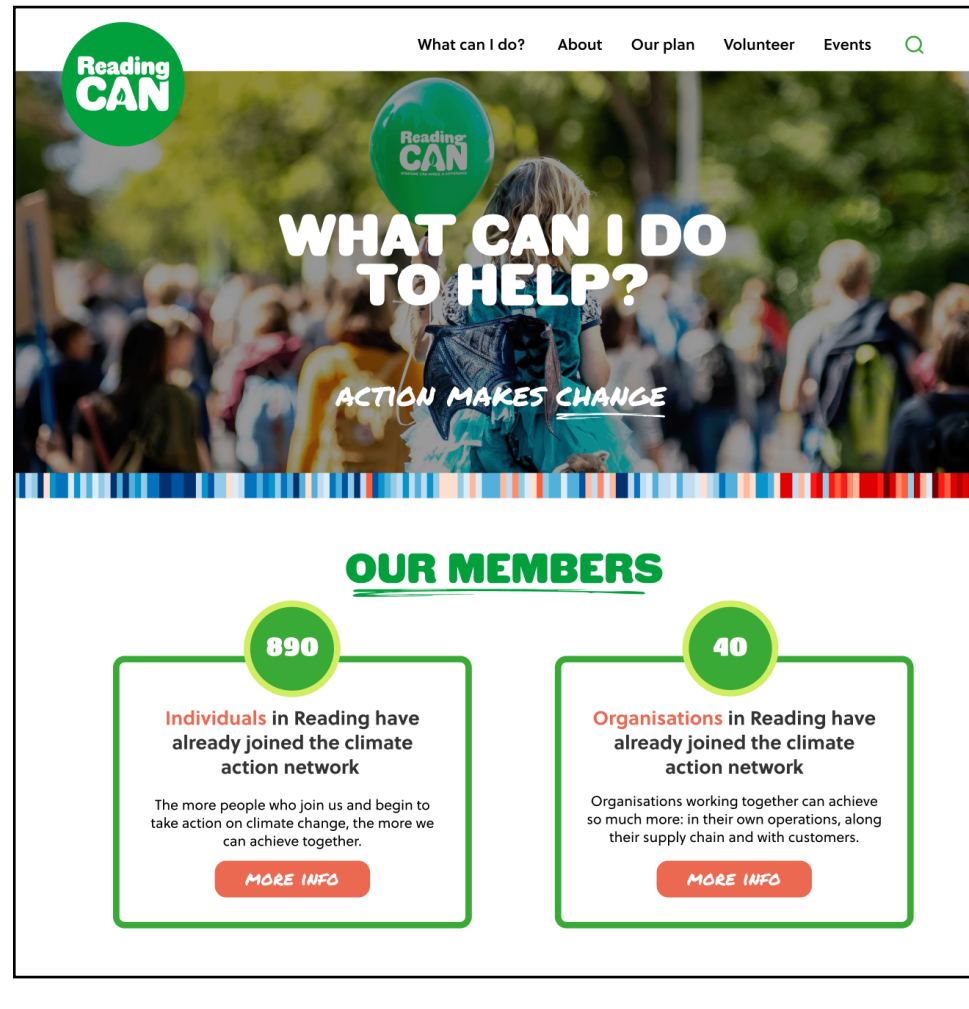
The following pages follow the same structure, opening with a large, inviting image which features the logo.

The top navigational bar is intentionally simple, allowing for easy and accessible movement through the site.

The 'Our Members' section helps recognise the community that is pivotal to ReadingCAN's operation. By having a live update, it allows people to have more trust in the group's reputation.

Having sections for individuals and businesses helps to split ReadingCAN's operations into clear cut pages, helping to simplify a user's journey through the website by making the sections clear and distinct.

The whole website uses the sketched elements from the guidelines, creating a playful website which has an unfrontational appearance.



Website 'What can I do?' page



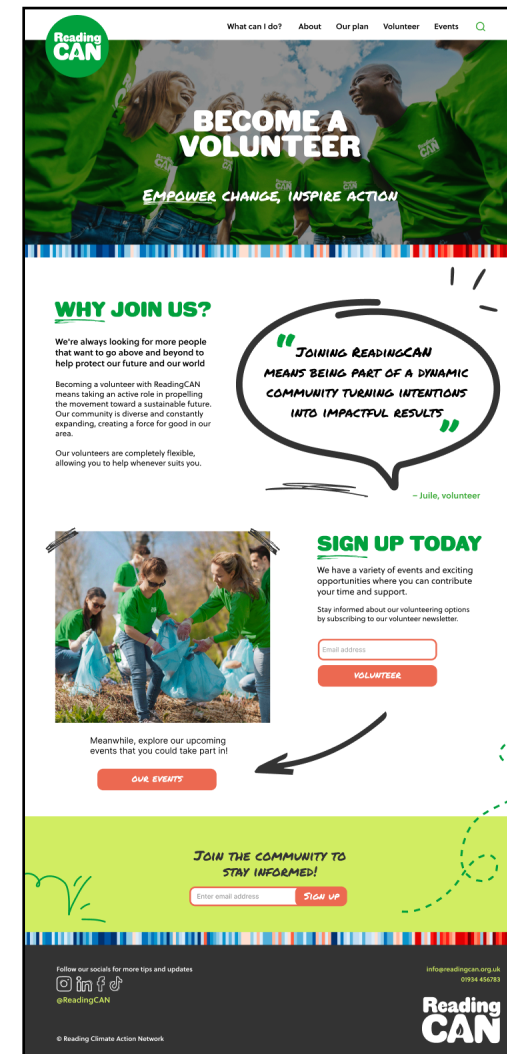


These two pages remain consistent with the previous two, following the same basic format and use of the elements from the brand guidelines.

The 'What's On?' section of this website is established with digital conventions in mind, placing a single event in the centre of the page. This gives users a visual focal point, ensuring for easy navigation and keeping the website clear.

The use of the post-it icon was just used in this context, creating a distinct appearance for this important element. Having such different visuals in the website without losing the consistent styling keeps the website fresh and helps maintain user engagement.

This specific sections were chosen to show the full journey of Molly, the target persona. Molly would interact would move through this site, traveling from the Homepage, clicking on 'What can I do?', going from there onto the events and volunteering pages. This ensures that the website can properly satisfy the goals of a potential user.



## Website 'Events' and 'Volunteer' pages

# SOCIAL MEDIA

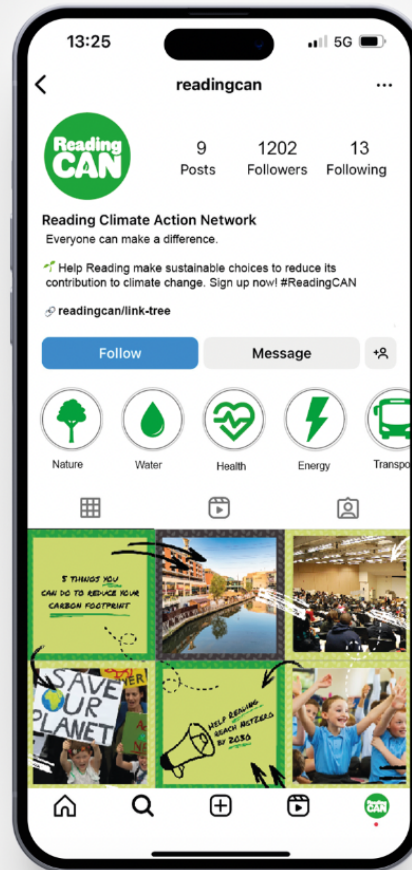
Targeting our younger volunteer persona, a social media campaign would be the most efficient way to communicate to this audience.

The profile pages may be the first touch point for a viewer of the page, needing to be sleek, professional, and clear.

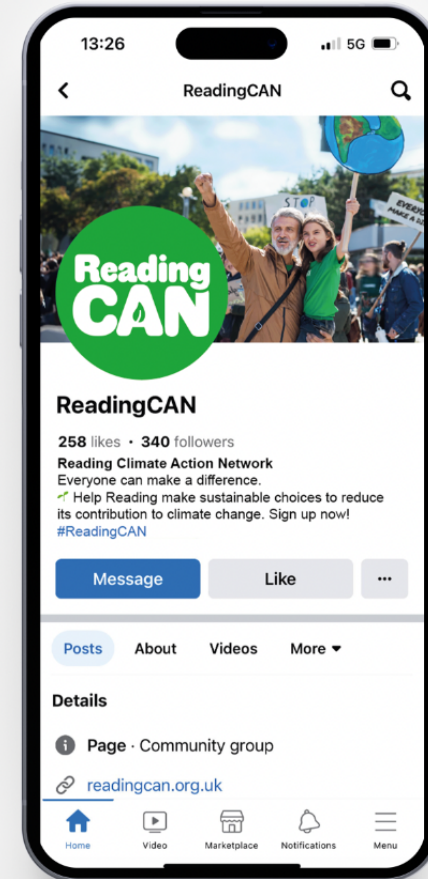
These images show the profile pages for ReadingCAN's Instagram and Facebook pages. The brand consistency over these pages is essential to creating and solidifying the visual identity to the public.

The bio's of each are written to be concise and accurately outline ReadingCAN's stance and ideologies.

The Instagram story highlights have been organised into the 5 key themes, allowing the information to be clearly accessible. This also creates a fixed, simple format to continue using, setting up the page for the future.



Instagram page



Facebook page

The posts themselves will be structured using the patterned elements shown on page 24. This ensures the posts are clearly colour coded and categorised, ensuring clarity in communications.

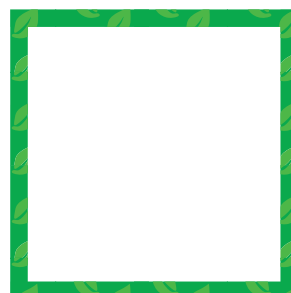
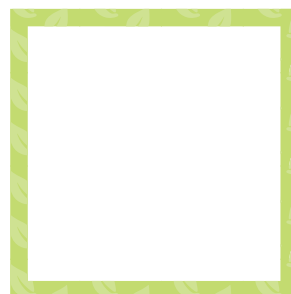
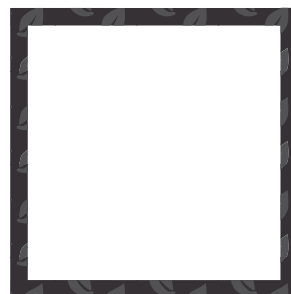
The categories are:

- Grey border
- Lime green border
- Primary green border

These borders will also help the poster ensure the content is different, creating a clear visual distinction and allowing the posts to remain diverse.

The sketchy elements run across the posts, mirroring their application in the website. This will make the whole profile feel professional and intentional, making the feed or timeline feel organised and deliberate. It presents a connectivity between content that is beneficial to the brand.

The content is varied, helping to engage different audiences and maintain interest through a mix of photographs and illustrations.



Post borders



Instagram page



## EVENT COLLATERAL – BANNERS

To present the strength of the ReadingCAN brand, we have created the collateral material for a typical event stand, properly equipping the volunteers with the items needed for these events.

Large visual elements are always beneficial, helping to convey the imagery and key messages in a simple, visual manner.

They also help to grab attention from a distance away, drawing people into the stand.

These 2-meter popup banners will convey the people-first ideology of ReadingCAN.

While still utilising consistent and recognisable branding, these image-heavy banners with punchy, emotive headings will help to capture people's attention, forming the initial touch point for viewers.

The emotive narrative of 'town', 'world', and 'future' capture ReadingCAN's key message and convey a sense of importance.



3 two-meter tall pop-up banners

## EVENT COLLATERAL – POSTCARD

The brand intends to stay away from disposable products that will negatively contribute towards climate change.

However, when someone interacts with the brand in person, having this reaffirmed later on helps to ensure they fully engage with the brand and follow up.

This postcard will act as this touch point, being a physical reminder of the brand and promoting further contact with ReadingCAN.

While having a brief description of the organisations work, the main content is the social media links and the QR code. This connects a user with ReadingCAN's online presence, with the website and social media profiles continuing the user's journey.



5 inch × 8 inch double sided postcard

## EVENT COLLATERAL – APPAREL

The brand's identity extends beyond the print outputs.

Lanyards and volunteer t-shirts are a mark of professionalism for the brand, making it seem legitimate and more trustworthy.

These will also serve another purpose, giving volunteers a sense of togetherness, that they are part of something bigger than themselves. This feeling of gratification is vital, ensuring volunteers are passionate and proud of ReadingCAN and the positive work they as an individual are doing.



Volunteer t-shirts front and back



## EVENT COLLATERAL – TOTE BAG

The ReadingCAN stand is focussed on making the initial connection and opening conversations with the public.

Providing a desirable item will help draw in more people, giving them something useful to encourage them to open a dialogue.

Branded tote bags are a practical object for individuals, especially when the ReadingCAN stall is in public spaces such as the Oracle. They provide a service to a user while acting as a walking advertising board, showing the brand to others.

The brand acts as an extension of an individual's identity, and tote bags are currently popular for young people to share their interests or beliefs in a stylish and practical format.



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ReadingCAN tote bag

# TO CONCLUDE

Drawing on the research into the organisation and analysis of the current branding, this proposal has reinvented Reading Climate Action Networks visual identity, making it a harmonious extension of the groups actions and ideologies.

These guidelines and outputs have been created with the longevity of ReadingCAN in mind, aiming to establish rules and resources that can prove useful for the organisation.

**Reading  
CAN**