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BRIEF

INTRODUCTION

The Northern Ireland Fishery Harbour Authority (NIFHA) is an executive non-departmental public body (NDPB) sponsored by the Department of Agriculture and Rural Development (DARD). The Authority was formed in 1973 under the Northern Ireland Fishery Harbour Authority Order (Northern Ireland) 1973 and the Harbours Act (NI) 1970.

The Authority has a statutory responsibility for improving, managing and maintaining the three fishery harbours and harbour estates of Ardglass, Kilkeel, and Portavogie and for operating the facilities which are provided at these harbours. The Authority's mission is to facilitate sustainable wealth creation in the harbour areas for which it is responsible. The Authority has requested a brand revamp in order to give the organisation a more contemporary, polished look.

PROJECT SCOPE

Our initial meeting with the client occurred on Wednesday, January 20th. This meeting let us determine the scope of the project and allowed us to collaborate with the client in order to devise a suitable brief for the project.

We agreed that the new brand should empathise the harbours role as part of the wider communities they belong to, the educational services developed in collaboration with local primary schools as well as providing general information for fishermen. This was to be done by undertaking a complete rebrand of all the organisations media materials. The following deliverables are to be updated:

Brand

The overall brand and identity of the harbour authority needs to be updated to reflect a more modern, outward facing organisation. The new brand should focus on key values of community, education and environmental impact in regards to the three harbours. All materials will be consistent and developed with these key values in mind.

Logos & Graphics

Client has developed a new logo prior to the initial briefing, client is happy with the outcome but open to adopting a new logo. The clients newly developed logo will taken into consideration when pitching logo designs. New logo designs have been requested for usage on the website, as well as for other promotional material for the website and social media. Logos must be clean and modern, client expressed interest in having the logo display the full or partially full name of the company as having the abbreviated 'NIFHA' on its own may be confusing. Client has indicated that they would like the colour blue to be incorporated in the logo to reflect the sea. When using multiple colours care should be taken to ensure the colours are non-political and don't resemble country flags.

Website

Client has requested a new website that is aesthetically pleasing and functional, the site must serve the primary and secondary target audiences well. Client specifically stated that the site must be easy to update, as such the site will be hosted on WordPress. Features and pages to be included: Members only

'Group' or Log in area. A calendar with information and dates about upcoming events around the harbours. Customer facing page promoting the harbours as tourist destinations. A page focusing on education for schoolchildren which promote the harbours as an integral part of the wider communities they are situated in, this page will also include online materials for teachers. As the harbour is a public body a page displaying official/government information must also be included.

Photography & Video

Client has requested updated promotional materials in the form of new photographs of the harbours as well as promotional video. Videos will include testimonials from those who work at the organisation, facilitators, teachers and harbour masters. This will be combined with general harbour footage, as well as footage of events and the education programme run by the harbour. Key themes to be focused on are the harbours influence in the wider community, education and outreach to schools.

Animation

Short animated videos explaining the harbours environmental efforts as well as a focus on safety around the harbours. Animations would be used as a means to engage with younger audiences and explain complicated

concepts to them in a simple way.

Social Media

Client has expressed interest in social media as a means to promote their business and further their outreach to younger audiences. This would primarily take the form of a Facebook page but could be expanded to further include Instagram or Twitter if the client indicated that they wish to do so.

Training Manuals

Short training manuals to be developed to explain the process of updating the wordpress site and using the social media pages effectively.

Miscellaneous

Client has requested a 'Virtual Tour' of the harbours, the form this will take is to be confirmed. The client has organised drone footage of the harbour to be filmed, client is to confirm whether this footage will be showcased as part of the overall promotional video or as a stand-alone video.

Target Audience

The authority expressed an interest in reaching out to a number of specific audiences through the rebrand.

**Primary Target Audiences:
Fishermen & Members**

The authority’s mission is to facilitate sustainable wealth creation in the harbour areas for which it is responsible. This is done partly due to the efforts of the fishermen who rent out harbour space and bring back fish to be sold. As such the authority has a duty to provide accurate, up to date information for both its members and the fishermen.

Tourists

Tourism is essential to the long term opportunity of the harbours and towns, attracting outside visitors to the harbours increases revenue and contributes to the local economy. In order to attract more visitors to the harbours, the authority would like to greater empathise the harbours roles in the wider community as well as promoting each harbour as a scenic, fun location.

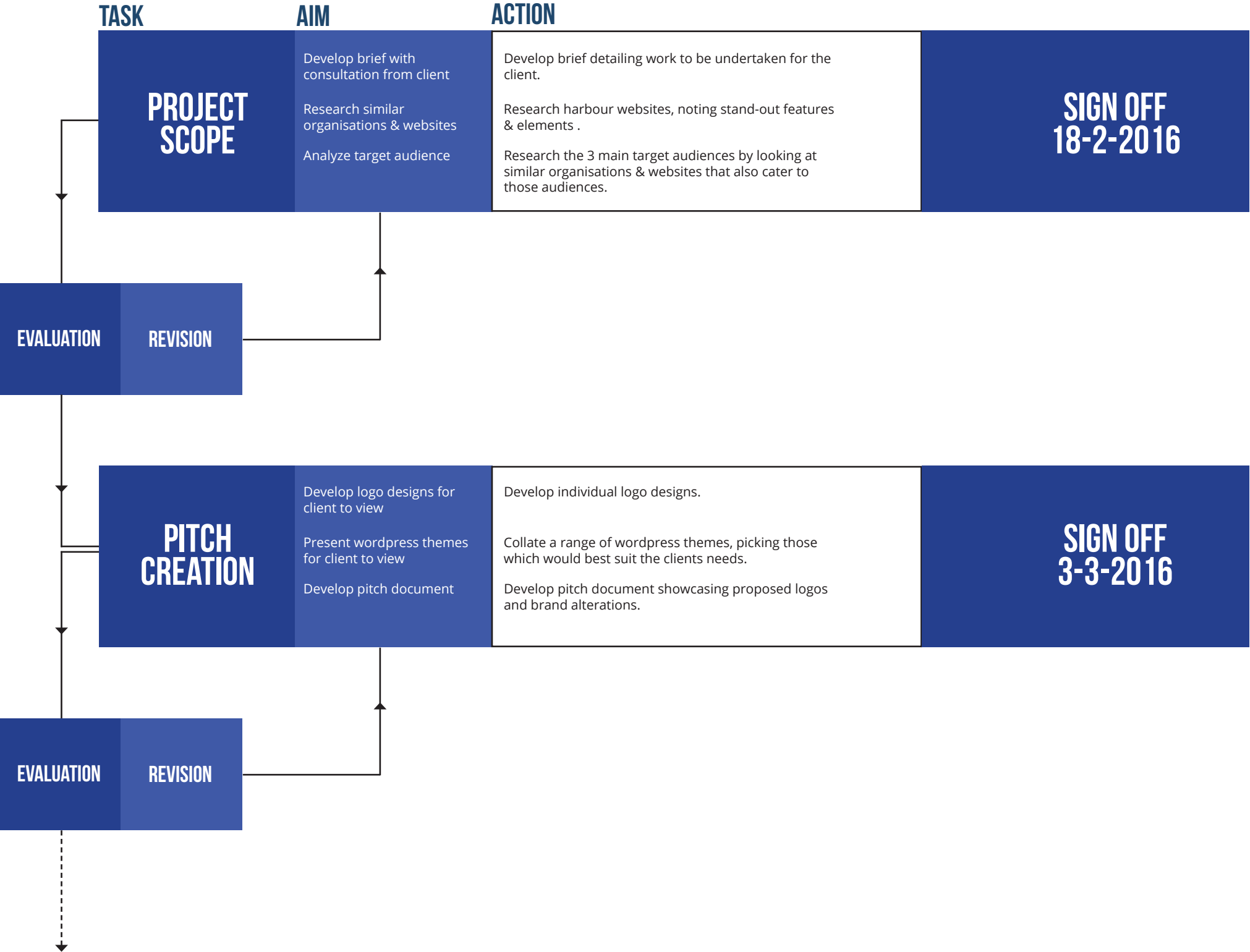
**Secondary Target Audiences:
Youths [6 – 11 Years, Primary]**

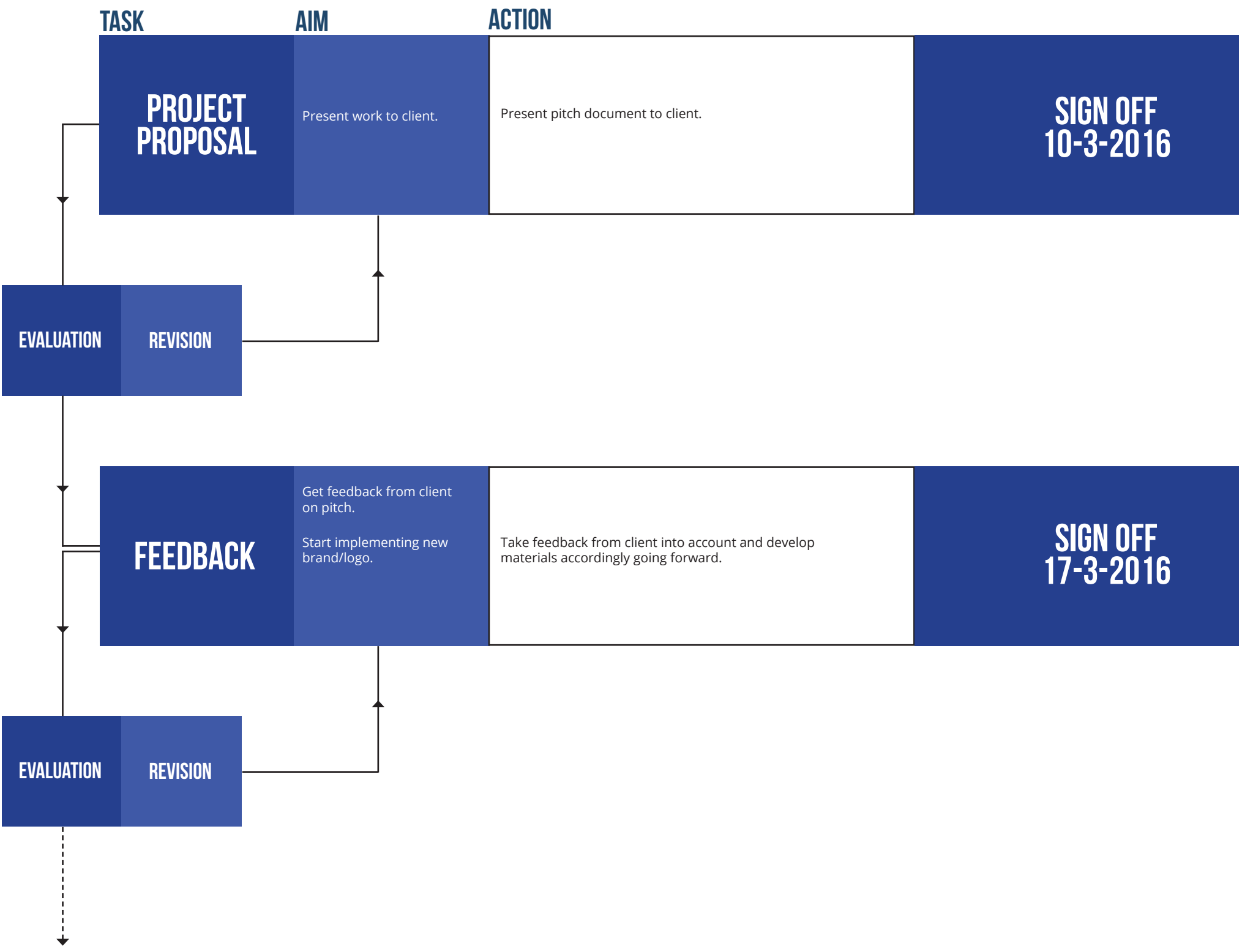
The authority wishes to reach out to a younger audience to increase its overall likeability and to promote the educational benefits the harbours provide. The authority wishes to highlight the work done with local primary schools and showcase how the harbours educational programmes can fit into and enhance the environmental curriculum currently studied by the primary school pupils.

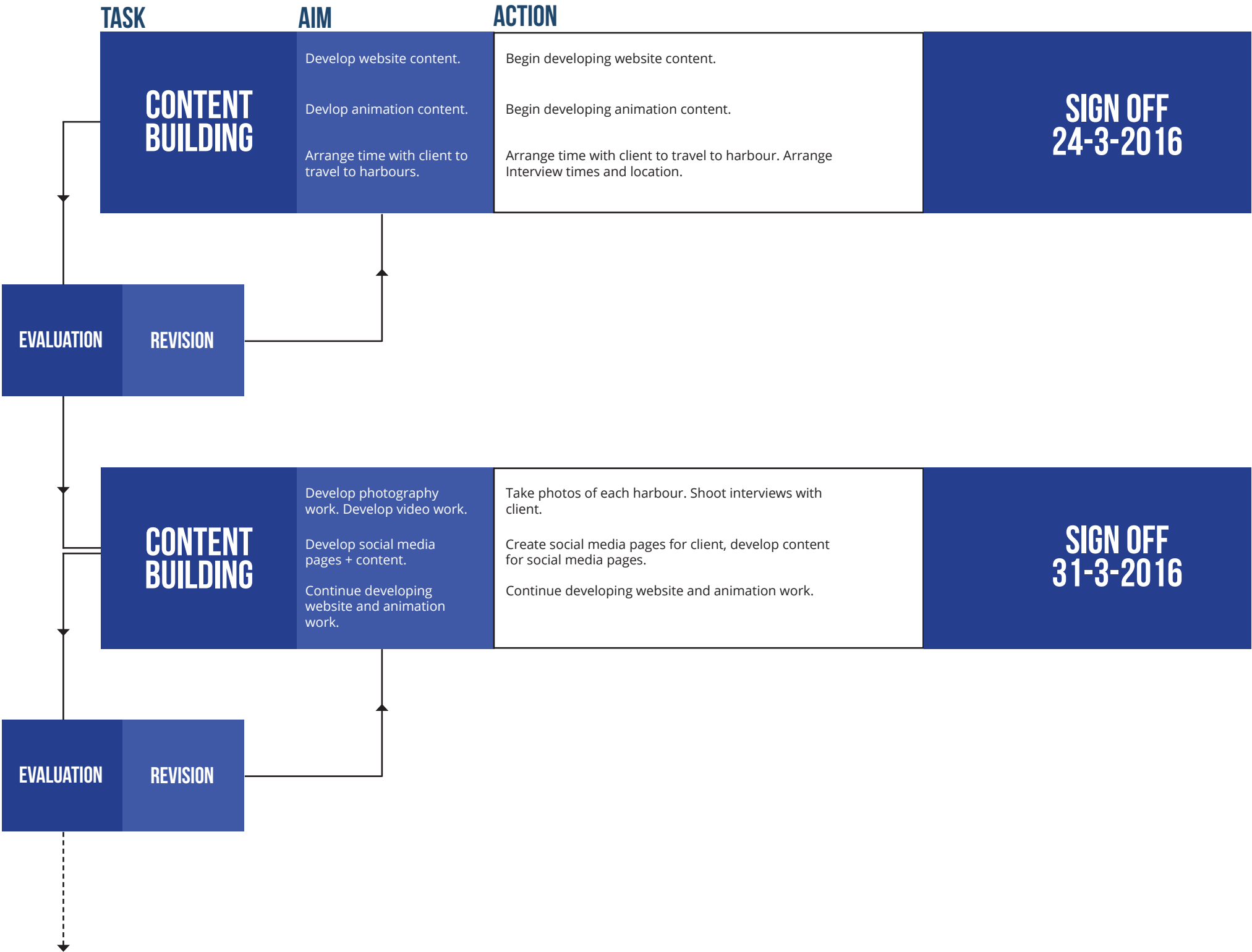
Government

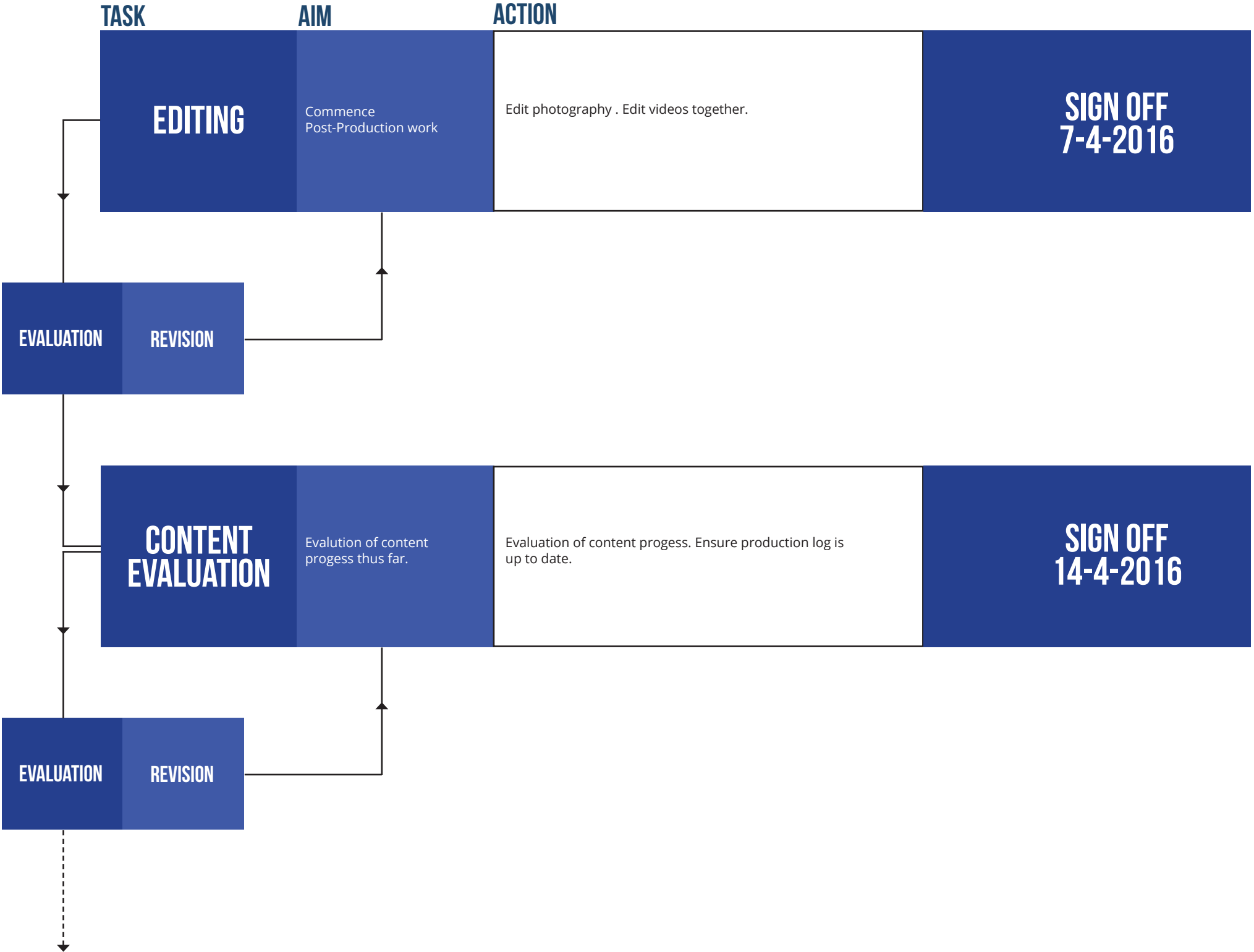
The authority’s aim is to fulfil its statutory duties by safely, efficiently and sustainably providing a range of facilities and services which meet the needs and aspirations of its key stakeholders.

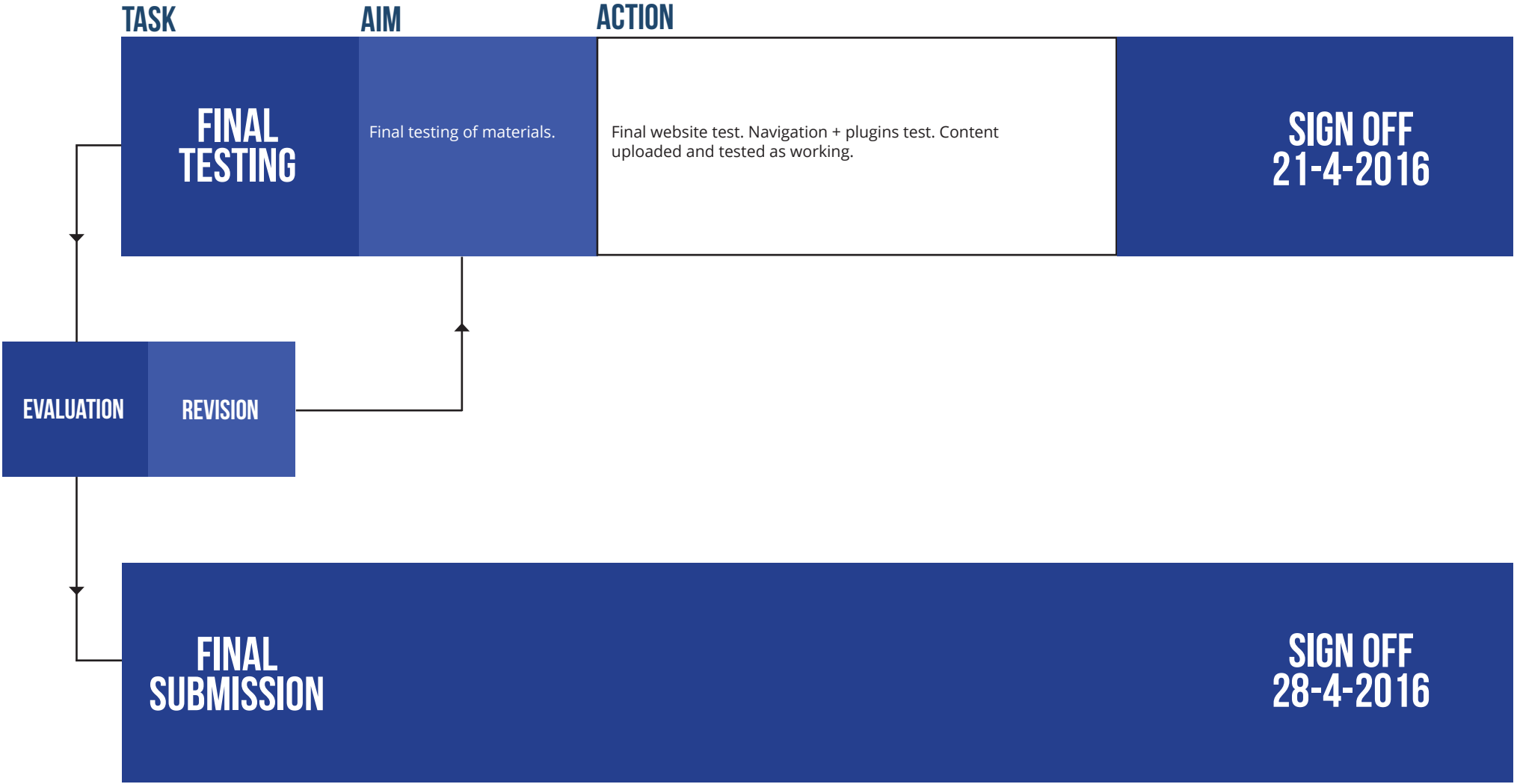
PRODUCTION SCHEDULE











LABOUR ALLOCATION

Work has been allocated based on each members skillset, there is some overlap in skills and as such team members will provide logistical and technical support in those areas.

PATRICK FEARON

LOGOS & GRAPHICS: 33%
SOCIAL MEDIA: 33%
PHOTOGRAPHY, VIDEO & EDITING: 100%

BRYAN HUNT

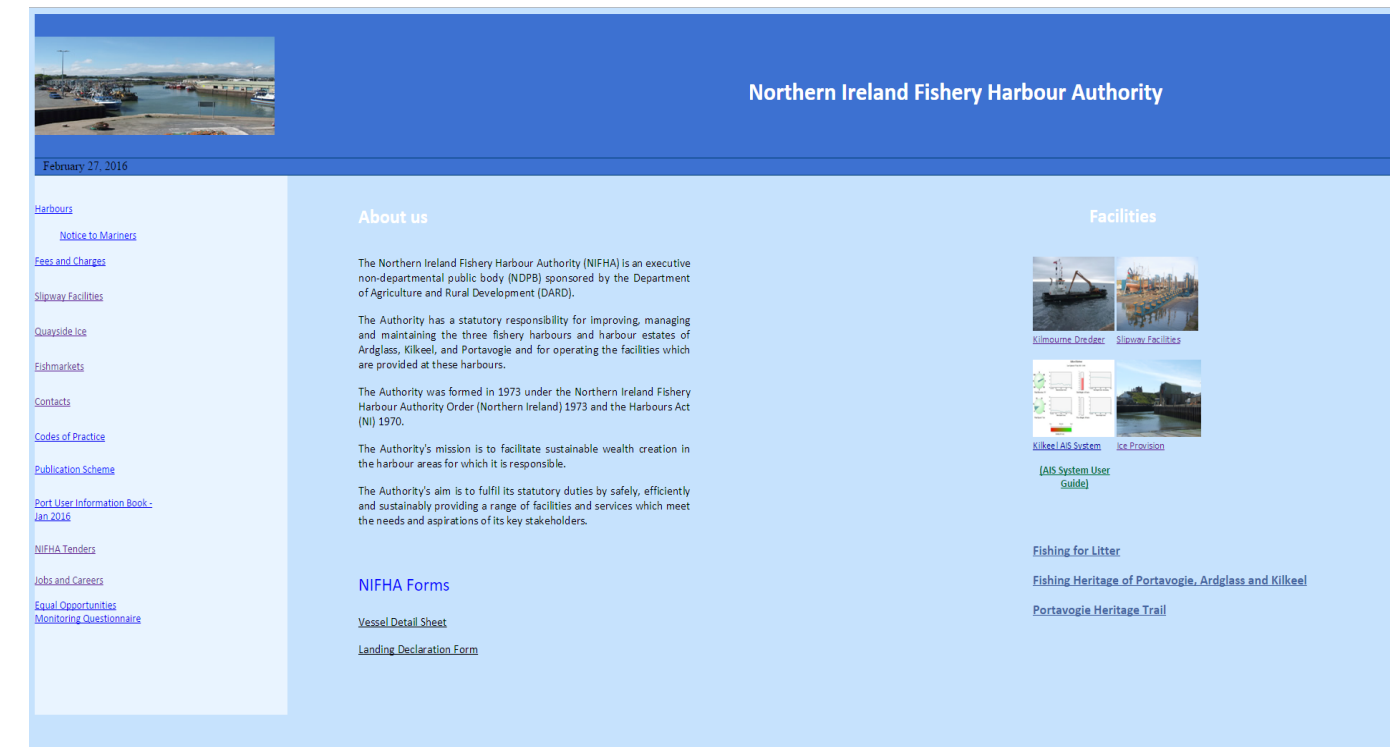
LOGOS & GRAPHICS: 33%
SOCIAL MEDIA: 33%
ANIMATION & INFOGRAPHICS: 100%

JOHN MCKENNA

LOGOS & GRAPHICS: 33%
SOCIAL MEDIA: 33%
WEBSITE: 100%

RESEARCH

CONTENT ANALYSIS



Website Layout & Navigation

In order to meet the clients' expectations a number of improvements need to be made to the NIFHA website. Certain elements of the text and navigation are not organised well or consistently, the website is too cluttered with many links on different parts of the page. The website would benefit from a simplified navigation system located at the top of the page as opposed to the list of links at the left-hand side. There are also a few dead links and sparsely populated pages, a lot of these could be consolidated into smaller sections and some could be removed entirely.

Colour Scheme

The colour scheme consists of a few variations of blue and white hues. Overall the colour scheme is largely fine and expected of this kind of organisation. Some variation on the white and blue hues could brighten up the page. On certain pages (such as “Slipway Facilities” and “Quayside Ice Supplies”) the text colour is green instead of the blue colours used elsewhere on the website, the shades of green used are not consistent between pages. This aspect of the colour scheme can be removed entirely.

Logo

Although there is an existing logo for NIFHA it doesn’t seem to feature on the website. In place of a logo a photograph has been placed. This should be removed entirely and replaced with a logo that fits into the new brand. The original logo is a wireframe trawler, the image is black and white and not particularly eye catching, the logo also does not feature the organisations name. The newly commissioned logo is aesthetically pleasing and simple. It features a trawler as well as an abbreviation of the authorities’ name (NIFHA). The colour palette featured here (shades of blue and white) could be altered slightly and if

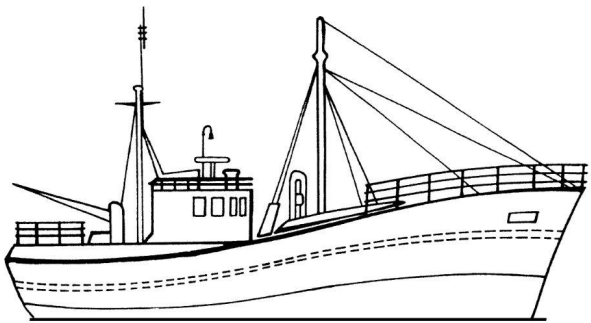
possible the full organisation name could be worked into the logo. Below left: original logo. Below right: Newly commissioned logo.

Photography & Video

The photography featured on the website is aesthetically sound but the positioning and the size of the photographs fails stand out. Some reorganisation of photo positions and a greater variety of photographs would help in keeping viewers on the page. The site is largely text based and looks dull on some pages, one possible solution could be to incorporate photographic backgrounds instead of a blue hue. The site features no video content, links to video content or embedded video content could help promote certain aspects of the authority.



Above: “Slipway Facilities” and “Quayside Ice Supplies” pages.
Below-left: Original logo of wireframe trawler.
Below-right: Newly commissioned logo.



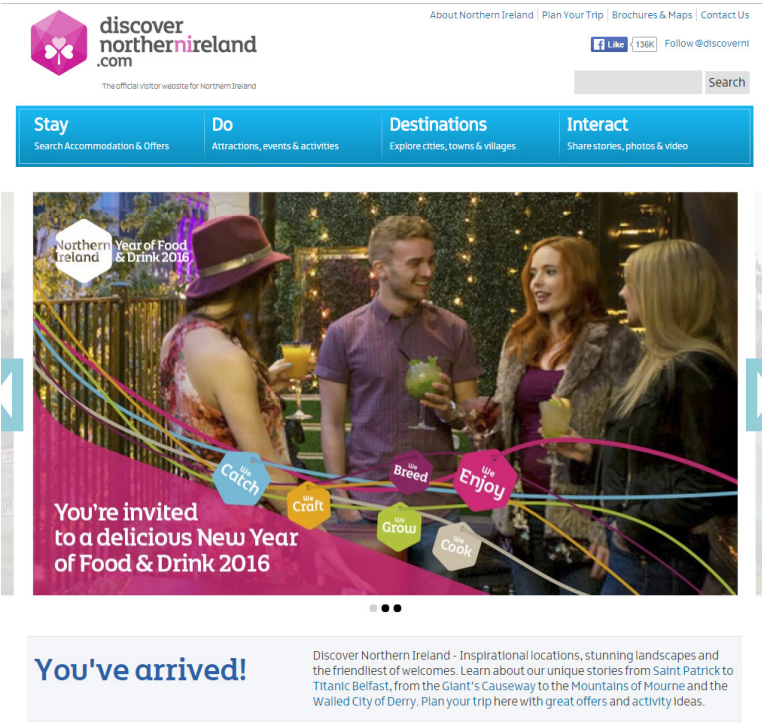
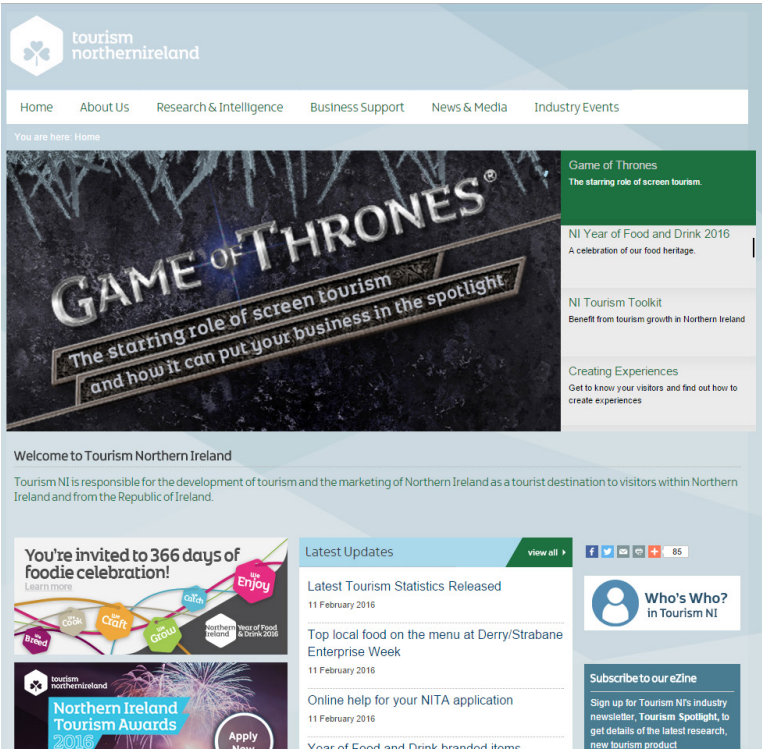
AUDIENCE

Tourists

One of the primary target audiences for the authority are tourists. Tourism is an important, sometimes vital source of income for many countries and is essential to the long term sustainability of many towns and cities. Tourism brings in large amounts of income for the local economy and creates opportunities for employment within the industry. The authority would like to showcase the harbours roles in the local community, promoting both the harbours and the surrounding areas as exciting locations to explore. To further understand this target audience I examined some organisations who specifically target tourists and promote tourism.

Tourism Northern Ireland & Discover Northern Ireland

Tourism Northern Ireland is the official body responsible for the development, promotion and marketing of Northern Ireland. Examination of Tourism Northern Ireland’s two main websites revealed a lot of common elements. Usage of large photographs showcasing scenic locations featured heavily as well as those of people engaging with the local area, looking happy and having a good time. Photographs and pages promoting events that visitors could attend whilst visiting where also prominent. Use of short-form blog posts serve as quick, easily digestible way to convey information. The organisation also interacts with its target audience via social media. The organisation makes use of a curated Instagram feed through which they select posts collated under the hashtag #northernireland. Through the use of social media the organisation is able to increase interactions with the target audience, promote their core values and generate content organically.

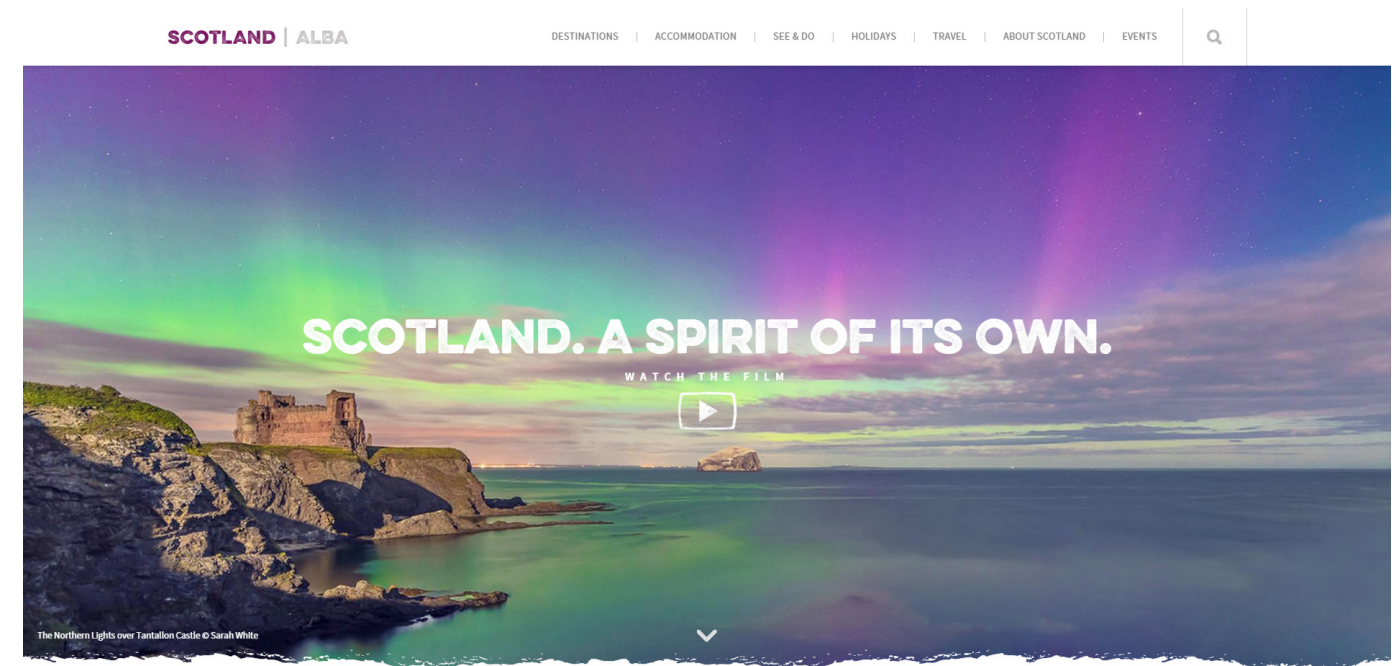




Ireland.com

Ireland.com is the official website of Tourism Ireland and is aimed at those wishing to visit Ireland. Examination of the website revealed a heavy focus on using photographic imagery of landscapes for backgrounds and on the accompanying blog posts. Site features sections called “Must See” directing users to information, photographs and videos of the key activities to do in Ireland. The site features an interactive map which allows users to filter activities, accommodation and events based on the location. The site features a log-in section for members, members are also able to avail of the “scrapbook” section. This feature allows users to ‘like’ blog posts, photographs

and other content, saving it in an easily accessible area, which can then be viewed in future or shared with others. The site features social media buttons at the side of every page, these buttons are aesthetically pleasing and scale with the site, this allows the user to share any of the websites page to social media at any time. The site also heavily pushes travel information to and from Ireland, this promotes the organisations values of Ireland as an easily accessible, scenic location for users to book a holiday.



VistScotland.com

Visit Scotland is a website aimed at promoting Scotland as an ideal holiday destination. One of the key features the site pushes is to promote the ‘spirit’ of Scotland. The site promotes Scotland’s “unique landscapes, enriching culture and built heritage” and encourages users to tag posts with the hashtag #ScotSpirit. The site sells the overall experience of Scotland as something that transcends scenic locations and one off events, although the site does promote these in addition. The front page displays a video that explains the ‘Scot Spirit’ via use of visually stunning footage exploring the varied locations and history of Scotland, again the video encourages

viewers not just to see Scotland but to ‘feel’ it. The site also features large photographic imagery, social media buttons and a search bar that allows users to quickly find the information they are looking for.

Common Elements

Each organisation featured a number of common elements used on the websites in order to reach their target audience.

Social Media: All of the organisations prominently featured social media buttons and encourages users to interact with them through these channels.

Large Photographic Imagery: All of the websites made use of large photographic images (usually of landscapes) on the majority of pages as well as using one as background image.

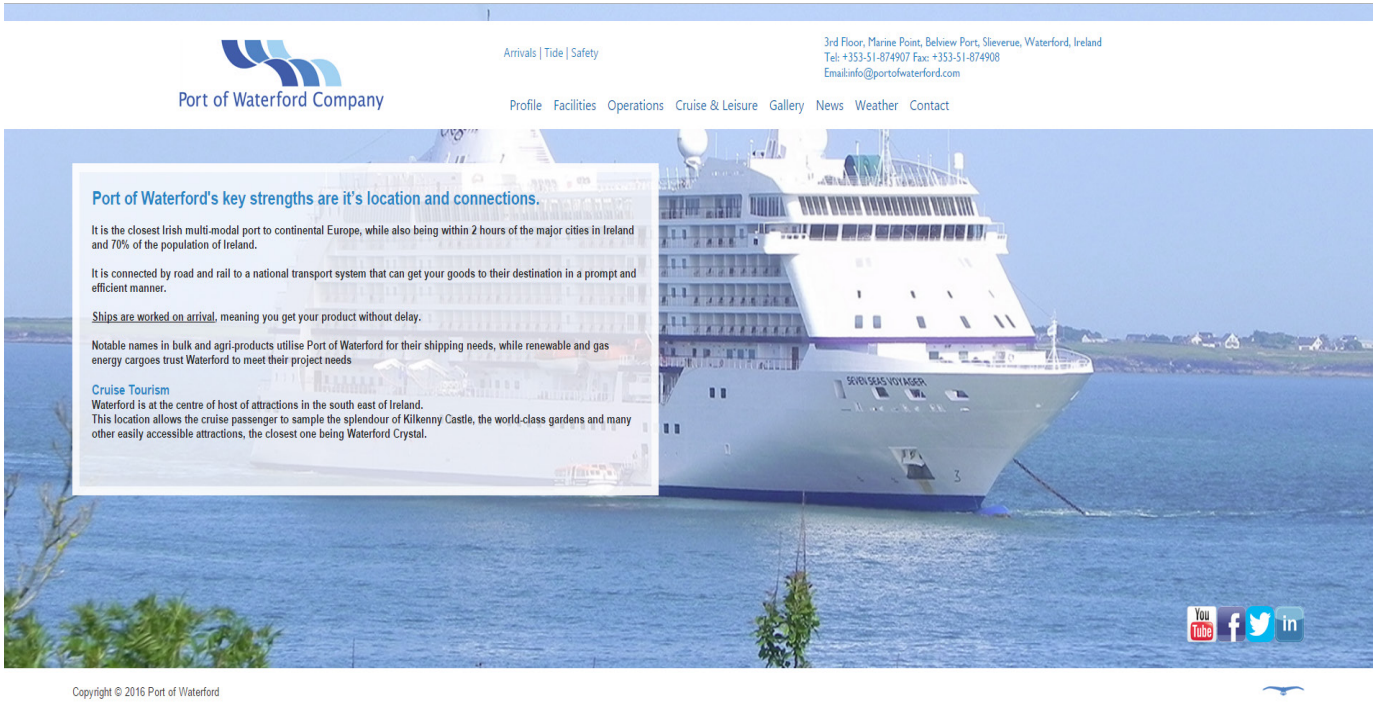
Colours: All sites features a limited colour pallete, usually consisting of a maximum of three primary colours.

Notable Elements

Experience & emotional connection: All the sites attempted to frame their location as more than just a ‘pretty location’ but an experience that had to be felt to be believed. Visit Scotland promoted this as one of the key features of their site.

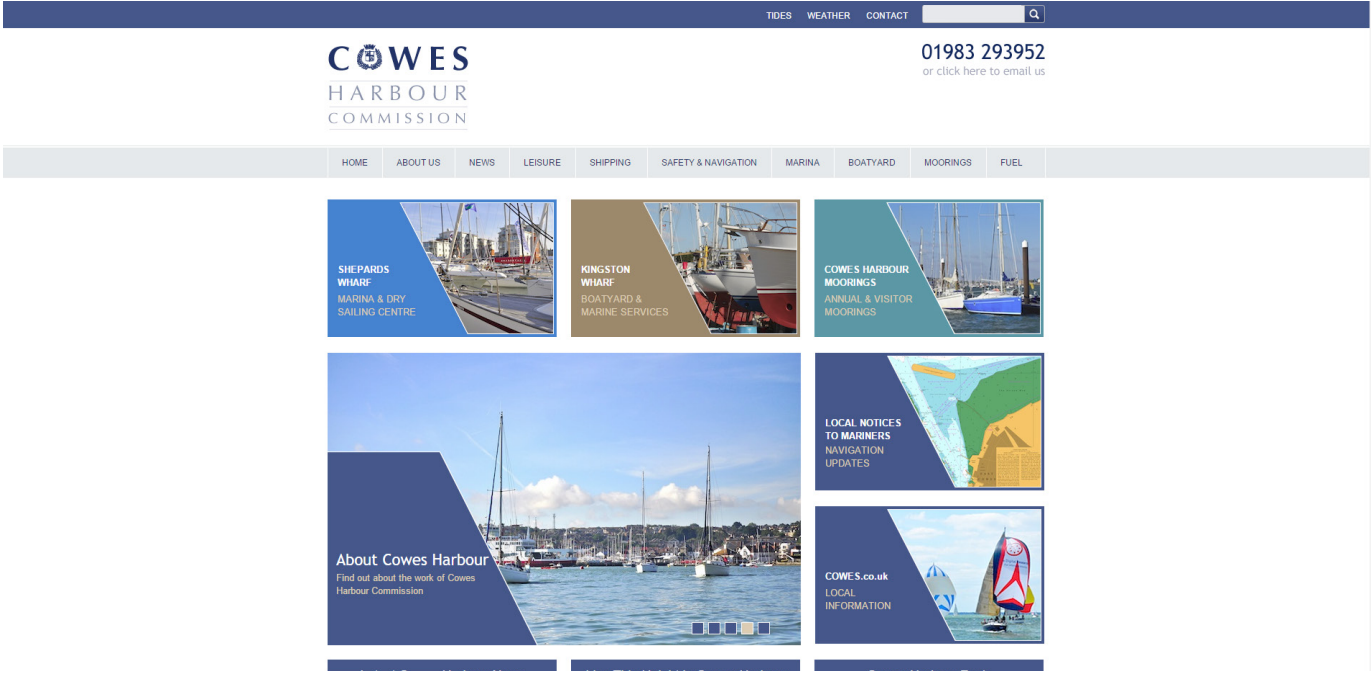
Log In – Irleand.com featured a log in page which allowed users to keep a scrapbook of things they have ‘liked’ on the site.

SIMILAR ORGANIZATIONS



Port of Waterford

Port of Waterford use a strictly blue and white colour palette on their website. They use large photographic material of the harbour as backgrounds for the various pages as well as providing a gallery page to view individual photographs. Website sections focused on variety of topics including safety, general news, contact information and weather. Social media buttons are featured prominently on every page.



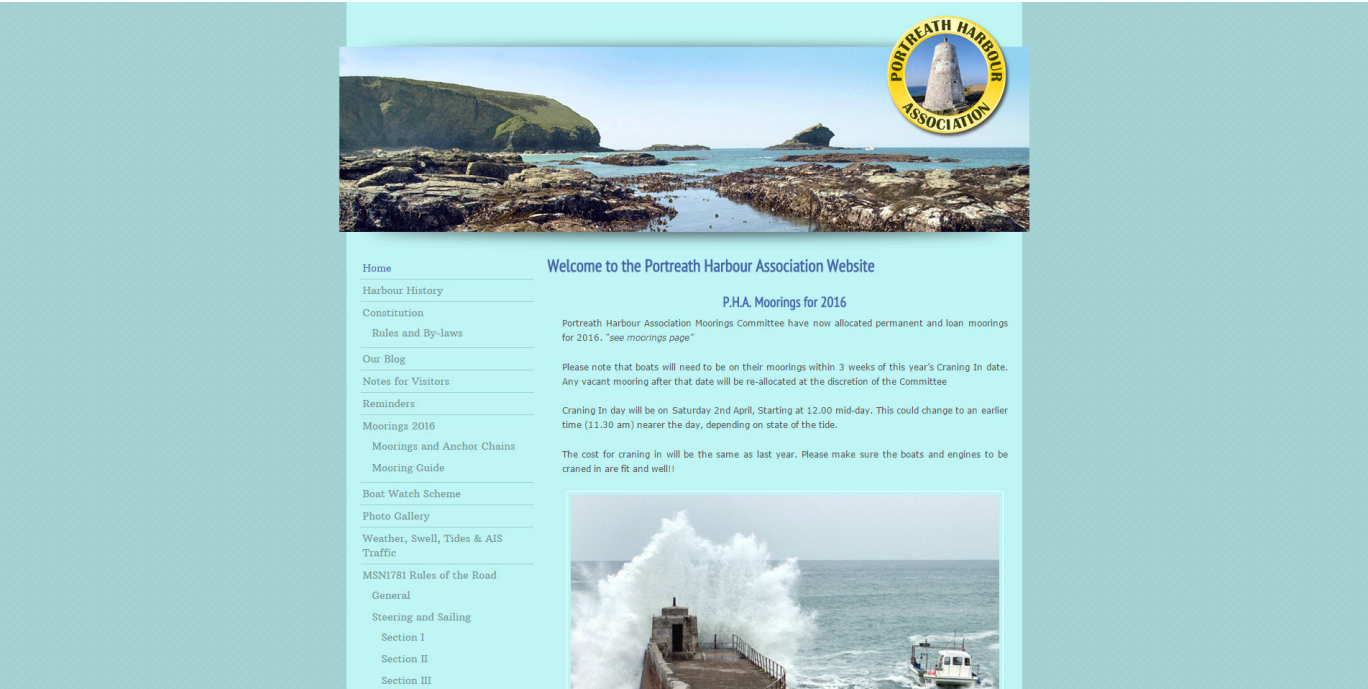
Cowes Harbour Commission

Cowes Harbour Commission uses a mostly light blue and white palette for their website, along with some brown hues. The site utilises large photographic tiles which link to key pages, this potentially makes it easier to direct new users to important information. The website has an embedded twitter feed which allows users to view up to date notifications quickly. The website also includes other social media buttons at the bottom of every page.



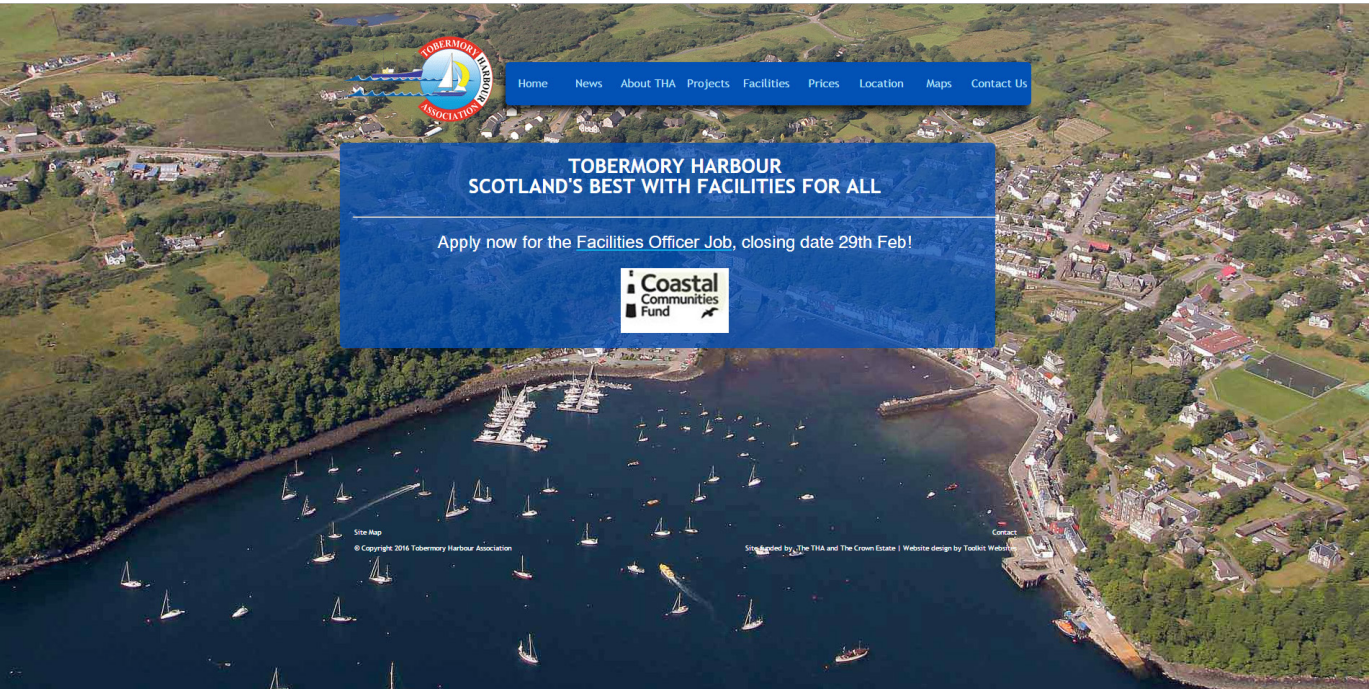
Whitstable Harbour

Whitstable Harbour utilises a strong blue palette throughout the website. A prominent feature of the site is a lightbox displaying photographs of locations of the harbour. Another notable feature is the usage of animated icons which link to key services. The site is tied together under a consistent brand which focuses on flat, aesthetically pleasing graphics.



Portreath Harbour Association

The Portreath Harbour Association site colour scheme consists of various blue hues. The header contains a wide landscape photograph of the harbour with the logo placed on the top right of the image. The logo deviates from the colour scheme as it features a golden circle with the organisations name placed within the border. The navigation bar displays links on the left of the site. Both the navigation and layout of the site is similar to the clients’. The colour of the font matches the blue colour palette used on the site, the websites background also contains a subtle diamond pattern.



Tobermory Harbour

The Tobermory Harbour site has a colour palette which consists of solid blues, whilst the logo colours consist of red, white, yellow and blue hues. The header contains a basic button layout with light blue text, the text featured on the rest of the site is white. The website uses photographic material featuring the harbour as the background. The ‘News’ page features an image slider, a range of links and a singular social media button.

LOGOS & REBRANDS

Rebranding is a marketing strategy whereby an established brand or company develops a new name, slogan, logo, identity etc. An organisation usually rebrands in order to improve or reposition its public image, as rebrands often entail drastic change it can be risky endeavour for established and well liked brands. Some organisations try to market their product as more than a commodity, instead emphasising a core set of values and principles as part of the overall brand.

In order to effectively rebrand the clients materials we decided to look at examples of company rebrands and make note of any interesting changes.

Premier League

The premier league is an English professional league for men's association football clubs, it is the most watched football league in the world, reaching a potential TV audience of 4.7 million people. The premier league unveiled their new branding for the 2016/17 season, bringing with it a new "digital first" approach, whereby the brand would seek to expand beyond the reaches of broadcast television and make their identity consistent and polished across all platforms.

The old logo (*Top-Right*) features a crest-like design including a picture of the "league lion", the sponsors name and the league name. The logo consists of mainly blue and white hues, with red being applied once on the football image. The new logo (*Bottom-Right*) showcases a new rounded sans type, a redrawn lion icon and an updated colour palette.





The new identity drops sponsorship from the brand and all its media materials, this allows for a more consistent message to be conveyed as the materials are not seeking to simultaneously promote two brands at once. The new identity addresses practical problems associated with the old logo, the old logo could not be inverted and did not look clear when printed small, the simplification and lack of clutter on the new logo fixes these problems.

The new identity looks more contemporary and approachable, as football has been widely generalised as “man’s hobby” the new identity is possibly an attempt to diversify and expand their audience. To promote the rebrand the league released a film

which aims to highlight the inclusive nature of football, showcasing footage of community projects and premier league matches. The new identity promotes “inclusiveness” and football as an essential component of small communities. The new identity is a notable departure from a brand once described as “soulless” by fans, in response to increasing ticket prices and lucrative TV deals.

Premier League have created a vibrant new identity which comes across as approachable and fun. They combine new, fresh aesthetics with a modern take on the iconic lion, bringing new and old together in a way that appeals to both current fans and a potential new audience.



BBC 3

First introduced in 2003, BBC 3 was a British television channel that aimed to provide “innovative” programming to a target audience of 16-34 year olds. The old brand identity focused on the theme of “discovery”, primarily marketing new and upcoming talent as well as technology programming to younger viewers. On February 16th 2016 the channel ceased broadcasting on satellite television and Freeview, moving to a fully online service.

Moving an established brand into an experimental new environment can often be a risky endeavour, taking well known elements can displace customers who have grown accustomed to the brands visual identity and message over the years. BBC 3 cited the change as essential, stating that they “needed a whole new system that fits the digital world, not something analogue just shoehorned into it. We needed to develop something that worked on a TV screen and as an app icon”.

The move of services online is cited as the main reason for the drastic overall, BBC 3 claim that they will spend a substantial amount of money marketing content that is not traditional television, this could be anything from blog posts, animation, images etc. All of this is an attempt to further cement the channels reputation as a “leading youth hub”. Today’s youth are seen to be living in smartphone era, where we are constantly connected, the move to fully online services is seen as a smart move by the BBC, as well as being a cost effective one. These assumptions may be untrue however, as the rebrand has drawn sharp criticism from both older and younger audiences.

The old logo features the standard BBC logo with the word “three” in a pink geometric lowercase typeface. The logo was marketed as modern and fun, it was primarily aimed at younger viewers. The old logo also had an inverted variant (*Top-Right*) where the logo was situated in a pink square and all other elements where white. BBC 3 used these logos interchangeably in publications, digital and on television, using the one which best suited that particular situation.



The new logo retains the classic BBC logo as well as the pink square, but has abandoned the type and word “three” altogether, instead opting for a more design orientated approach. The new logo attempts to replace the text with a design that is somewhat symbolic, intending to represent the word “three” with 3 pillars. BBC 3’s states that each pillar represents three of the channels core values going forward, the first being “make me think”, second “make me laugh” and finally the exclamation mark pillar represents “give me a voice”.

Reactions to the logo have been mixed, with some claiming that the new logo is confusing, interpreting the three pillars as ‘BBC 2!’ or ‘BBC 11!’.



The brand consistency has been criticised heavily, although BBC’s various outputs often adopt differing visuals (CBBC) the core identity remains largely unchanged. BBC 3’s new identity is the most radical change and is inconsistent as one of the “core 4 BBC channels”.

Overall the BBC 3 rebrand was an attempt to rebrand into something more contemporary, opting to ditch text in favour of a design orientated logo. Although the thought process is sound, the execution was widely criticized. The new design is confusing and inconsistent when compared to other BBC visual identities. Rebranding to a logo only isn’t always a bad idea, but this may have worked better for a stand-alone company than an established brand with already good brand consistency, because of this rebrand BBC 3 sticks out when compared with other BBC outputs.



Google

Google is an American multinational technology company that specialises in internet related services and products. Google's key values are outlined in its initial mission statement "to organize the world's information and make it universally accessible and useful". During September 2015 Google unveiled that it would be moving its subsidiary companies as part of a companywide restructure into holding company Alphabet. The reasoning behind the reorganisation was to make Google "cleaner, focused and accountable" whilst also providing space for Google's non-internet related products to be removed from the Google brand.

As part of the reorganisation in Google unveiled a new visual identity and logo. As part of the brief Google identified four challenges which they wished to address through the rebrand:

1. A scalable mark that could convey the feeling of the full logotype in constrained spaces.
2. The incorporation of dynamic, intelligent motion that responded to users at all stages of an interaction.
3. A systematic approach to branding our products to provide consistency in people's daily encounters with Google.
4. A refinement of what makes us "Googley", combining the best of the brand our users know and love with thoughtful consideration for how their needs are changing.

The old logo is a serif typeface that spells out the company's name, the colour palette is relatively simple, featuring only four primary colours. The logo also features a slightly rotated 'e'. Google sought to promote a simple, approachable style with their visual identity.

The new logotype is a custom geometric sans-serif typeface (which Google calls "Product Sans") and retains the rotated 'e' of the original logo. The new logo retains the simple, approachable style and colour palette, the colours have been lightly softened in comparison to the old logo.

The new visual identity also features the 'Google G'. A compact version of the Google logo which works in small contexts. The G is derived directly from the G featured in the logotype, but has increased visual weight in order to stand out in the smaller spaces in which it will be used. The 'G' features the full colour spectrum used in the logotype.



Google have showcased how a seemingly small, iterative rebrand can make a large difference. The new visual identity is overall more crisp and professional looking whilst staying true to Google's values of simplicity and being approachable. Google have used their company-wide restructuring and new visual identity to unify many of their brands and products under one consistent, aesthetically pleasing banner.



New America

New America is a nonprofit, nonpartisan public policy think tank formed in 1999. Stationed in Washington, D.C, New America is dedicated to “the renewal of American politics, prosperity, and purpose in the digital age.” Having used the same logo since their formation New America articulated the need for a fresh, new look. New America hope state that their rebrand is in line values of “fresh thinking, and big ideas that continue America’s tradition of reinventing itself.”

The old logo features a box with a star design, text of the organisations name and uses a colour palette of black and white. The logo comes across as formal and not very approachable, the logo looks like it could possibly represent a financial organisation.



The new logo empathises American values with the logo taking the form of an American flag. The new logo features a small, minimalist style American flag as well as a revised colour palette of soft blue and white. The new identity uses a sans serif typeface and drops the “foundation” from the name.

The new logo is a more contemporary and approachable compared to the previous logo. The new logo is more in line with the organisations values of “fresh thinking” and more closely resembles a non-profit. The new identity allows the brand to more effectively and consistently brand themselves across their services, using the same colour palette across their website.

The new visual identity is also featured as an animated mouse-over button on the website, it makes use of the simplistic logo and converts it into an arrow to direct the user elsewhere on the page. This is a simple but effective use of animation that is consistent with the overall brand.





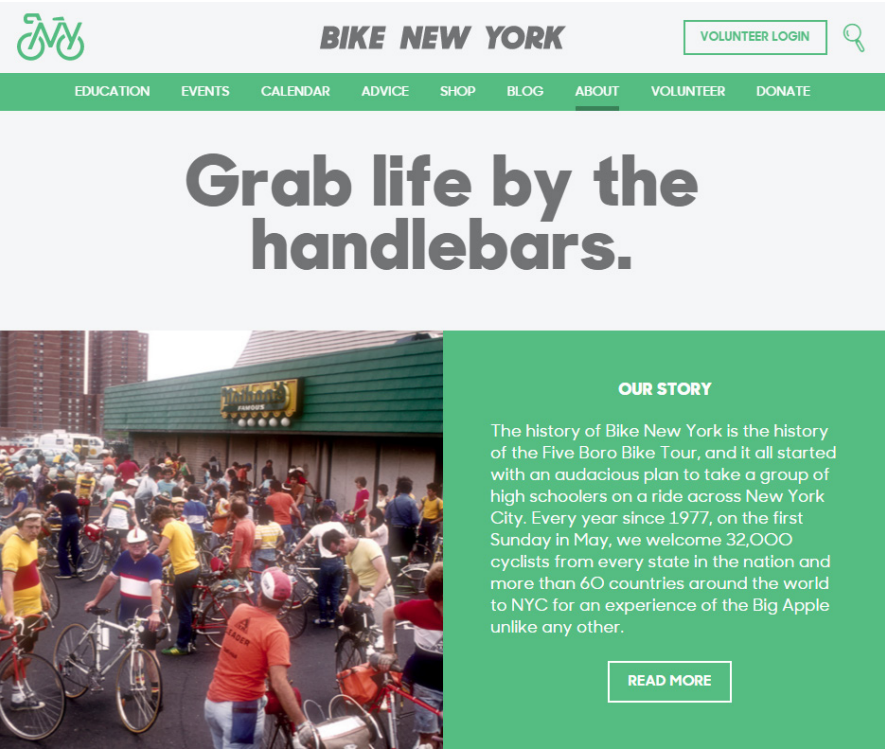
Bike New York

Bike New York is a nonprofit that provides free bike education programs. In 2015, they taught bike skills to 17,000 New Yorkers. Bike New York promote “New York City’s leading proponent of cycling as a practical, sustainable, and healthy means of transportation and recreation.”

The old logo and identity is a clunky attempt at working in the word bike as a design element, the bike closely resembles that of a ‘tron-style- bi-cycle. The typography and design elements do not mesh well together, the “new york” being the only element that looks clean and professional. The elements are not consistent within the logo. The logo used a simple blue and green colour palette.



The new logo is more simplistic yet also more design orientated and clever in it’s implication. The logo is that of a bicycle frame made up of the “NY” initials. Although not instantly recognisable the type and design elements fit in well with one another. The wordmark is “Sharp Sans”, it is simple and aesthetically pleasing. The overall use of the colour palette is inspired, using light green for the bicycle (to depict the bicycle as a green, eco-friendly mode of transport) resting on top of the grey heavy set type (representing a footpath).



Overall the brand identity is consistent, simple and aesthetically pleasing. The organisation makes effective use of a simple colour palette across all its materials as well as animated logos on digital materials.

VIDEO & PHOTOGRAPHY

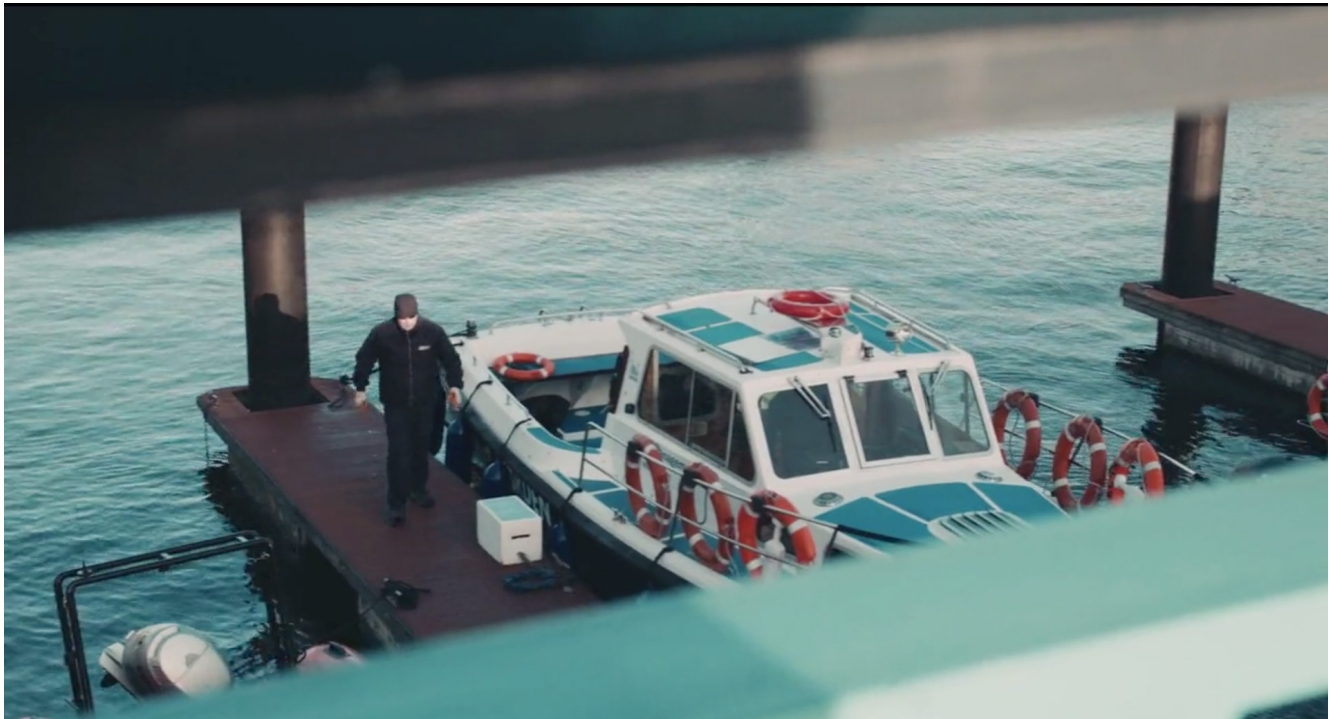
In order to get a better feel for how I would record and present the clients video and photographic materials I decided to do some research into different styles and techniques.

Belfast by Matteo Bertoli

“Belfast” takes an interesting approach, the video style is informal yet professionally presented. The content is simply a walk-around of some of the landmarks in Belfast City, showcasing them in the way in which

a visitor might see. The video feels informal and approachable, it doesn’t feel like a manufactured advert for Belfast but rather a candid on the wall view of what the city is like.

The video is colour graded well, the colours are muted yet vibrant, the colour has a slightly ‘washed-out’ look to it but this adds to the overall aesthetic and informal approach of the video. The shots are framed well, usually falling into one of two types used throughout the video.





The first being an 'walk-along' type shot where the camera operator is following a subject who is quickly moving, the second being still framed up shots (Fig 2 & 4) which showcase the large landmarks well. The video has many shots and cuts, it is edited together in way which flows well, one can see the journey from the train station through Belfast and keep track of what is happening quite easily. The video is a good example of how I might shoot 'cutaway' elements of the clients' video.

Notable Elements:

- Informal approach
- 'Washed-out' style colour grading
- Well framed still shots
- Fast paced editing



Stepping Stones NI - Nominee - Social Enterprise of the Year 2015 by SlackPress

This video focuses on an interview orientated approach towards describing the organisations services. The video keeps the interview interesting by offering a range of different angles as opposed to the traditional 'talking head' style interview. The audio from the interview is heard throughout the video, blending in well with the various different interview angles and cutaways. The cutaways are informative and short, usually only being a few seconds in length.



The video takes a formal approach, is concise and to the point and professionally presented. The video takes a range of different shot types and edits them together in a way which keeps the video looking consistent and aesthetically pleasing.

Notable Elements:

- Range of interview shots
- Audio playing throughout
- Short but informative



Passion 2015 Promo Video by passionconferences

This video is a promo video for a religious organisation. The video is edited to a song very effectively, timing actions on the screen with the lyrics and beat of the song.

The editing is fast paced, at some points up to 6 shots are shown in the space of 2 seconds. The theme this video promotes is one of being active, of having a get up and go attitude. The editing reflects this, the video seamlessly connects close up head shots with landscape and fast paced action shots.

The video uses typography heavily as well, overlaying it on top of the action shots, the typography is also edited in tune to the song. The typography is clean and easy to read, it gives the video a sleek, contemporary look whilst conveying key information to the viewer.



Notable Elements:

- Wide variety of shots
- Fast paced edit
- Use of song
- Sleek, clean typography





Tourism Photography by Bill Bradshaw Photography

These photographs make interesting use of the vertical space in order to create eye-catching images. The photographs are crisp and professional looking, the photography is mainly comprised of candid shots of people in the community interacting with the environment.

The landscape photos are framed up well, making for an interesting photograph even when there is no clear human subject to be photographed.



Notable elements:

- Use of vertical space
- Framing
- Photography of non-human subjects





Landscape Photography by Patrick Hughes Photography

These photographs make great use of wide and panoramic shots, giving the full scope of a landscape. The images are stylised slightly to empathise vibrant colours and make good use of natural light as part of the scene.

- Notable elements:**
- Vibrant colours
 - Effective use of wide & panoramic shots
 - Use of natural lighting



People Photography by Phillip Bloom

These photographs are promotional shots for a television programme. The shots are all well framed and incorporate the programmes logo into each of them, making use of some of the empty space effectively. The photographs are stylised with a slightly ‘flat/washed out’ colour. Each photograph photographs the subject from a distance as opposed to close up.

Notable Elements:

- Framing
- Stylised look
- Use of logo



LOGOS



DRAFT [1]

For my own logo development I decided to stray away from using the trawler in my logos so that I might offer the client an alternative. I decided to investigate and research a range of nautical objects one might find at or associate with harbours and attempt to incorporate these into my logos.

The client indicated a preference to use the full name of “Northern Ireland Fishery Harbour Authority” or NI Fishery Harbour Authority” as opposed the abbreviated form of “NIFHA”. Logos using the abbreviated form would still be considered, possibly as an accompaniment to a logo with the full name in it.

I wanted my logos to have a simple, clean aesthetic with text that was easy to read and eye catching. I developed three versions of most of my logos: White on solid colour, black & white as well as complimentary colours. My first batch of logos attempted to take incorporate a boat in the place of the “A” in the word “harbour”. Based on feedback I decided to drop the use of the sailboat in the logo going forward as there isn’t many sailboats around the clients’ small harbours.





DRAFT [1]

For my next batch of logos I decided to incorporate a fishing hook into the logo. I attempted to make it look like the hook was fishing the word out of the water. I attempted a few variations on this, one logo split up the text to make it appear as if the text had been 'hooked'.

The next two logos attempted different variations of the text and hook scale in order to make the logo more of a uniform shape, as well as an attempt to make the text more legible.

I decided going forward I would not use these logos at all as they were impractical, the size of the hook in proportion to the text would not fit onto a website or publication well.





DRAFT [1]

For my next logos I decided to focus on using an anchor and waves to encapsulate the text. I wanted the first two logos to be small so they would be able to be easily printed and replicated online. I used the waves as a frame to hold the text and the anchor above to make it look as if it was about to hit the water.

I used different shades of blue to differentiate the water from the anchor, in my third logo made it look as if the waves where flowing out from the “Northern Ireland” in order to cover up the whitespace in the logo.

Going forward I decided to use the anchor as the main focal point of my logo, with accompanying text it is a simple but effective way of portraying the nautical elements of a harbour in a logo.



DRAFT [2]

For my second draft of logos I attempted to expand upon the best elements of my first drafts, whilst trying to incorporate some new designs. For my first batch I decided to expand upon the use of the anchor and waves as primary design features. I wanted to develop the concept of the anchor falling into the water so I decided to create a pool of water for it to sit in. I tried multiple variations of the water pool, with solid colours and varying gradients being used.

I created versions of the logo to incorporate all three interpretations of the Authority's name. I situated some within the pool of water itself, whilst in the third logo the anchor and water are displayed alongside the text. I played around with variations on the colour scheme in an attempt to find more suitable shades of blue to use.

Based on feedback I received I decided to drop the pool of water in its current form, as when the logo is turned upside-down it somewhat resembles an umbrella.



DRAFT [2]

My main focus for the following three logos was to incorporate a life ring or life buoy. I decided to use the ring as the frame for my logo as this would allow me to fit everything within a circular shape, the shape is more aesthetically pleasing than large amounts of text and is practical, the shape allows it to be more easily inserted into a range of situations. I took water from the previous logo attempts and incorporated them into the first two logos. In the first iteration I had text below the surface of the water but this made it harder to read and I grouped the text more closely going forward. For my third logo attempted a less traditional look on the life ring, as well as trying to incorporate some different colours. I broke the life ring up into segments and gave them varying shades of blue and white as well as silver and red on another iteration.

Based on feedback I received I decided not to develop the third iteration as it too closely resembles a cross, the red colour scheme also was not aesthetically pleasing. I decided to take the simplistic life ring forward as a design element, the circular shape is a simple way of framing the logos important information and features.



DRAFT [2]

For the following logos I attempted to expand on the usage of waves and anchors as key design elements, whilst also experimenting with different colour schemes and fonts. In the first logos I attempted to frame the logos in a circular shape, the blue representing the sea with the orange representing the sun coming over the horizon. I tried to incorporate complimentary colours on my previous logos to see how it would look with three different shades in the logo.



Going forward I decided to keep the anchor as a design element but to only include a maximum of two colours in my logo.



DRAFT [3]

For my next draft I decided to focus on the anchor as a key design element whilst also trying out new typographic arrangements. The following three logos all leverage the large NI to draw the viewers' attention, the NI is a different shade of blue in order to differentiate it from the rest of the logo. The anchor is used in-between the text in varying arrangements to break up the text as the text on its on would not be visually interesting enough to draw the users attention.



DRAFT [3]

For the first logo in this batch I situated the anchor beside vertical text, the first letters of each line are highlighted in a different shade of blue revealing the abbreviated name “NIFHA”.

The logos on the second row where experiments in overlaying the text over the anchor and larger text elements. The contrast between the overlaid text made it hard to read and the logos had issues when used in different colour schemes.

The third row showcases my first attempt to use the life ring and the anchor together. I used the life ring as a circle to encompass the anchor, I put the name of the organisation underneath making for a clean, simplistic look.





DRAFT [3]

This batch of logos expands upon my use of the life ring and anchor in previous attempts. I incorporated a banner so the name of the authority could be showcased in the middle of the logo as opposed to below it. I tried different variations on the size of the banner and the font.



TYPOGRAPHY & COLOUR

BEBAS NUE

BLUE COLOUR SCHEME

Tatemposam idelit et quae. Nam
quias magnatur, im landite pel modit
ute alictae re od modi tecum et laccus
intureprem lanis qui ad maio minist
molorec Tatemposam idelit et quae.
Nam quias magnatur, im landite pel
modit ute alictae re od modi tecum
et laccus intureprem lanis qui ad
maio minist molorec Tatemposam
idelit et quae. Nam quias magnatur,
im landite pel modit ute alictae re
od modi tecum et laccus intureprem
lanis qui ad maio minist molorec
Tatemposam idelit et quae. Nam
quias