

David Kirkpatrick

Interactivity for Social Enterprise







Project Management











Interactivity for Social Enterprise



Interactivity for Social Enterprise

Students undertaking this module should aim to demonstrate critical and practical command of the chosen medium by applying appropriate concepts and techniques to client project work of their choosing.

Aims

• Be able to work as part of a team to deliver a media package

• Be able to research and design media products for appropriate audiences

• Be able to demonstrate appropriate professional qualities in working with a client on a live brief

• Be able to demonstrate high quality media production skills across a range of appropriate media 99

(MED526 Module Guide)

Production log

This project log documents the process behind the project development, with both personal and team reflections on the process throughout.

Developing on this, the log presents the development of the initial client brief and their response. It then goes through the development and production process of each of our team ideas that were presented to the client, with client feedback and critical personal reflection throughout.

Community Partner

As part of this module, we were given a community partner, for which we would deliver a media package, as though they were a professional client. Our community partner was the North Belfast Heritage Cluster.

This project involved taking one of their existing projects, developing it in the aims of encouraging young people to engage with their local heritage and culture in North Belfast.



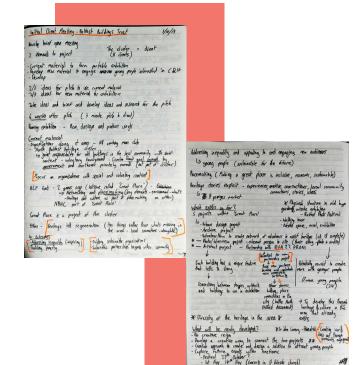


Initial Community Partner Meeting

We first met the community partner for a meeting, to gain more information and clarity around the project. After this, we would take what we had learnt and develop the brief. Everyone took notes throughout the meeting, which we collated and reviewed for brief development

Key Points

- Ethos should be heritage-led regeneration of the area.
- North Belfast Heritage Cluster runs the project we are helping with, 'Great Place North Belfast' which is a Heritage Lottery funded scheme.
- They have a focus on organisations and heritage sites with a social and voluntary context.
- There are 4 desired outcomes of their 'Great Place' project, which we should help deliver: Address inequality, tackle poverty, build sustainable organisations and to create sustainable partnerships beyond wider community.



Our Involvement

Our main goal of the entire project was to create ways for young people to get involved and engage with heritage and culture in North Belfast. We would be tasked with working on 2 projects of the North Belfast Heritage cluster, as part of our broader project in this module:

- *Interview project.* This project involved taking existing material consisting of photographs of buildings and interviewees, alongwith audio transcripts, to develop this in some way.
- *Artefact project. This would be an open endede project that we would create, involving the buildings. This would seek to tell stories of the buildings and artefacts that were connected to them.*

David Kirkpatrick



Kathryn McKinney



Laura Beattie



Heather Crutchley



David Kirkpatrick Videographer

David is our video guy, taking great passion in new and interactive film technologies. David will be taking a keen role in both the production of video and the editing of film pieces.

Laura Beattie Motion Graphic Artist

Laura has a skillset in motion graphics and during this project, will also be involved and responsible for the film and post production of video assets.

Kathryn McKinney

Print & Graphic Designer

Kathryn is a lover of all things design. She takes a key interest in branding and graphic materials. Kathryn will take her hand to anything and is always up for a challenge.

Heather Crutchley

Web & Graphic Developer

Heather loves all things design and digital! She will be working on digital promos and graphics for exhibition materials. Where web work may appear, Heather will take a keen interest in this area also.

Adrian Hickey

Creative Director

Adrian is responsible for ensuring that the project adheres to interactive technology specifications of the module in coherance with the community partner's needs.

Claire Munroe Project Manager

As part of our team, Claire is responsible for maintaining a working link between the team and community partner. Claire also aims to make sure all aspects of the project work well together.





Benchmarking

Interactive Experiences

Within the group, we each took three respective 'interactive experiences', collated through relevant online research. The list of benchmark competitors we looked at consisted of a range of museums and galleries that might be similar to what we would hope to achieve.

This benchmarking exercise was useful in comparing and scoring the experiences across various categories. When we take each result and compare them as a wider group, it should give us a good representation of the standards across the board.

Despite being a useful exercise, it's not without drawbacks. Just because an exhibition didn't have a particular feature, although it reflected a lower score, it didn't necessarily mean it was a less interactive experience.

Because of the context and conceptual nature of the exhibitions and experiences, the categories and features had to be quite broad to account for everything; This reflected in the scores for each. For example, the Natural History Museum VR experience scored poorly in the video and audio category; however that's because it isn't a traditional video format, so it doesn't fairly compare to the others. I think in an ideal interactive experience, the score would reflect well across the board, using a range of traditional and new interactive technology. It was also difficult to gauge advertisement material for the projects since the majority of them are past.

All of the examples that I looked at scored well in the social media category. All posted regularly on their respective museum social media platforms.

From the three examples that I benchmarked, the Cleveland Art Museum -ArtLens Gallery featured the best score. 56% doesn't sound like a brilliant score. However, it features a good range of traditional and innovative technologies to engage the user to interact with the artefacts within the museum space. It uses a *mix of interactive elements* within the physical space, as well as a companion app to augment the experience with AR and digital interaction.

The other two examples I looked at: the Natural History Museum VR experience and The Concerned Camera Photography Exhibition, both scored *39%*, however they varied a lot in the scoring. The physical space and the way the user interacts with the exhibit differs a lot between the two. *The VR experience made* excellent use of innovative VR techniques to create a personal and standalone experience. This allows users to interact with, and examine sculptures and artefacts that they couldn't otherwise. It was solely restricted to VR technology whereas the Photography exhibition used a mix of interactive touchscreens, audio excerpts and projection to create a physical exhibit within the museum.

Conclusion

In completing the benchmark process, I've realised that creating an effective interactive experience is highly subjective to the context and concept. Based on comparing and rating others, I've discovered that despite them being very different, the quality is high. It has also revealed some best-practice in creating an interactive experience and important things to consider.

Category	Feature	Natural History - VR Experience	The Concerned Camera Exhibition	
Visual Identity	Logo - organisation	Uses Natural History Museum branding	No discernable branding via web	Uses existing art museum branding
	Logo - specific event	Has additional, specific branding	Can't see any branding from web	Development of museum branding
	Hashtag	No	No	No
	Photography	Web includes screenshots and BTS	Very few photos of people in the show	Some photos of people interacting
	Illustrations	No	No	No
Interactive Technology	Vectors	Exhibition graphic is likely a vector	No	Logos and graphics in exhibition App
	Print advertising	Couldn't find print advert examples	Couldn't find print advert examples	Couldn't find print advert examples
	Billboard	No examples online	No examples online	No examples online
	Web advertising	News articles showcasing it	Only features on a few articles	Features in various articles online
	Website for event	Has a dedicated webpage on NHM	Dedicated article on museum website	Features official exhibition webpage
	Guerrilla techniques	No	No	No
	Merch	Couldn't find print advert examples	Couldn't find print advert examples	Couldn't find print advert examples
	Interactive Website	No	No	No
	QR	No	No	App features 'scan' to give more info
	AR	No	Features interactive screens to examine	Uses App to interact with artifacts
	VR	Uses VR to explore/ showcase artifacts	No	No
	Walking Tours	No	No	Features interactive maps of museum
	Projection	No	Projects the exhibit photographs	Features interactive AR projections
	Film	No	Features an exhibit 'highlight' video	Features an exhibit 'highlight' video
	Drone	No	No	No
15	360 Footage	Interact with artifacts in 360° VR	No	No

Category	Feature	Natural History - VR Experience	The Concerned Camera Exhibition	Cleveland Art - ArtLens Gallery
Social Media	Brand presence	Visible brand links to Natural History	Hard to define online brand	Clearly defined as Cleveland Art
	Twitter	Natural History Museum Twitter	ICP Museum has Twitter	Cleveland Art Museum Twitter
	Instagram	Natural History Museum Instagram	ICP Museum has Instagram	Cleveland Art Museum Instagram
	Snapchat	No	No	No
	Facebook	Natural History Museum Facebook	ICP Museum has Facebook	Cleveland Art Museum Facebook
	Live Streaming	No	No	No
	Platform intregration	Clear social media links on website	Clear social media links on website	Have to directly search social media
	Location tags	Makes use of location-tagging	Makes use of location-tagging	Makes use of location-tagging
	News feed-updated content regularly	Frequent posts on across social media	Frequent posts on across social media	Frequent posts on across social media
Video	Branding	No traditional video of exhibit, as it's VR	Video simply shows exhibition	Video features museum branding
	Continuity	No traditional video of exhibit, as it's VR	Shows sequences of people interacting	Shows sequences of people interacting
	Reenactment	VR copies museum environment	Highlight video of exhibit	Highlight video of exhibit
	Interview	No traditional video of exhibit, as it's VR	Voice-over audio of artist speaking	Highlight video just features music
	Voice over	Features David Attenborough	Voice-over audio of artist speaking	Highlight video just features music
	Subtitles	VR experience could include subtitles	No subtitles beside video title & credits	Video has text explaining exhibit
	Typography	Typography not a prominent feature	No subtitles beside video title & credits	Video has text explaining exhibit
	Motion Graphics	VR experience features mo-graph	Features graphic examples of screens	Static text
	B Roll	No traditional video of exhibit, as it's VR	Highlight video features B-Roll	Highlight video features B-Roll
	Various shot types	VR experience has different rooms	Good mix of shot types	Good mix of shot types
16	Call-to-actions	No	No	No

Category	Feature	Natural History - VR Experience	The Concerned Camera Exhibition	Cleveland Art - ArtLens Gallery
Audio	Formats/codec (browser support)	Audio only available through VR headset	Video hosted on Vimeo	Video hosted on YouTube
	Device compatibility	VR exhibit is standalone	Exhibtion interface is standalone	App available on iOS & Android
	Controls (physical or digital)	Unclear from web article	Physical controls via screen interface	Controls within exhibit App
	Accessibility	Relies on being able to wear VR headset	Unclear whether exhibit features any	App features accessibility options
	Personal or loudspeakers	Personal audio through VR headset	Audio through speakers	Exhibit seems to feature both
Overall Score		39%	39%	56%





Company Profile

'The Great Place - North Belfast' is a project of the North Belfast Heritage Cluster. This is a group of volunteer organisations responsible for various heritage building sites in the area. Their ultimate goal is to maintain and promote culture through heritageled regeneration; building sustainable organisations and partnerships to develop the community in North Belfast.

The Heritage Fund's desired outcomes are that Great Place projects will:

- Address inequality, giving everyone the opportunity to experience and be inspired by culture and heritage
- Tackle poverty and stimulate inclusive growth
- Create sustainable partnerships that place culture and heritage at the heart of local plans and strategies
- Build resilience into local heritage and cultural organisations.

Cluster Buildings

- St Anne's Cathedral
- Redeemer Central : Donegall Street congregational Church
- St Patrick's Church & Parochial House
- Quaker Society : Frederick Street Institute
- Belfast Charitable Society : Clifton House & Graveyard
- Belfast Orange Hall
- Indian Community Centre
- UniTorah : Annesley Street Synagogue
- Malachy's College & The O'Laverty Library
- Carnegie Oldpark Library
- Mary's Church of Ireland Church & Halls
- North Belfast Working Men's Club
- 174 Trust: Duncairn Centre
- Dunlewey Addiction Services: 36 Cliftonville Road

Community Partner Key Objectives

Their work focuses on two aspects: finding ways to support the organisations who look after this heritage and making sure that people from all backgrounds can enjoy using the buildings and exploring the stories long into the future.





Project Summary

At present, the North Belfast heritage cluster have existing materials consisting of 18 interviews with community members relating to the each of the buildings within the Cluster. This material consists of a high quality photograph of the interviewee along with an audio interview and transcript. For each building, they have also supplied a chosen artefact that tells a significant story relating to the area.

As a team, we will take this existing project material and develop it with additional material to make a functional and interactive experience that meets the core objectives.

The idea behind the #GreatPlaceNorthBelfast project is similar to the Cluster aims; to attract and engage a younger target audience (of 17 to 25 years old). It's primary goal is to combine creative design with personal stories and community engagement within each of the buildings, to get younger people involved with the heritage. This will create a targer scale of knowledge about the culture surrounding North Belfast for this age demographic.

Through the use of contemporary design and interactive content, the project hopes to achieve a greater footfall of younger people to the area. Targeting the audience through appropriate social media platforms is also key in the success of the project.

Objectives

The Stories

The main objective of the Cluster is to showcase the heritage in an immersive way; creating knowledge and engagement of the important stories that North Belfast has to tell. Each building holds great stories within their walls and it is important to the Cluster to make these stories explicit. Each building has also showcased an important artefact and we want to link these elements together to recreate an emotive and interesting heritage journey.

Knowledge to a younger audience

Another key objective is to maintain the knowledge about the heritage and culture within North Belfast. This cannot be done unless new audiences are targeted. The younger audience will eventually become the new generation that will maintain the heritage and it is important that they understand the importance and significance of keeping the cluster alive.

Target Audience

The project will engage with a younger audience in order to educate about past history and regenerate the heritage and culture within the North Belfast area. As a team, we have discussed and concluded that an ideal demographic to target this project at should be people aged between 17 and 25.

Given that our team are within this category, we feel that we can directly target this particular audience in an effective way, through presence on social media and our creative approach to the brief, that will directly inform the audience of the stories and heritage from this area.



Engagement

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It is important to maintain the culture and heritage across many generations. We would not be who we are today as a society if we did not have the history and culture behind us. That's why as a team, our main goal, is to engage our younger audience to feel passionate about these stories and buildings surrounding us.

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Deliverables

Exhibition

The idea will be to hold a walking interactive exhibition in the Cathedral Gardens (proposed location by Shane) to direct traffic to the area of North Belfast and showcase the buildings. The exhibition will contain photographic panels of each building blended with information about a significant story and artefact from that building. The user will be encouraged to engage with audio and video through instructions on the panel to give the history behind the building, artefact and person. We will create assests to enable the exhibition to take place.

Film Campaign

A promotional campaign will be created to showcase the work that happens within the Cluster. The aim of this is to showcase the buildings we feel that both attract and engage our target audience (17-25). This film will be contemporary and visually appealing to engage the target audience. The campaign will include video, motion graphics and digital assets that will influence the target demographic to learn about the Cluster.

Visual Identity, Branding & Marketing

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The film campaign and exhibition will have consistent branding relating to both the work of the #GreatPlaceNorthBelfast and the North Belfast Heritage Trust.

Budget

Description	Amount	
Exhibiton stands for outdoors X9 double sided (indoor=£3000) (Need to consider installation, weather proofing, electricity, sound, health & safety, ground rent)	£3000+	
Projectors		
To buy:		
Optoma	£1631	
Epson	£290	
View Sonic	£520	
To rent:		
Day	£750	
Week	£2100	
Print Materials:		
Brochure A5 x100	£49	
Flyers A5 x100	£26	
-		
Adshels (bus stops) Movie House trailer	£TBC £TBC	



Competitor Analysis

As a team, we explored a number of different aspects relatable to cultural and heritage experiences. We have been able to identify a number of key experiences that host creative and interactive

experiences.

The Tate Modern also created an interactive experience in the form of a *multimedia tour (fig.1). They gave each* member of the public a digital device which created a virtual and personal tour. Through the use of location pinpointing, the Tate Modern multimedia tour gives the audience a personally stance by placing certain aspects of audio and video as they reached certain points around the tour. The use of social media and communication platforms means that this project is also appealing to a *younger target audience, a positive for* a heritage and cultural organisation. It is important to not only have a strong brand that will enage a younger audience but also that will be recognisable and consistent throughout any experience or promotional activity.

Cleveland Art Museum (fig.2) hosts an exhibition which fuses traditional museum exhibits with contemporary digital technology to create new interactive experiences. It features a good range of traditional and innovative technologies to engage the user to interact with the artefacts within the museum space. It uses a mix of interactive elements within the physical space, as well as a companion app to augment the experience with AR and digital interaction. This is more interactive than the traditional museum, so arguably better because of improved engagement. The aim is to increase interest and engagement with the artefacts, which is similar to our aims. If we were to take any of the best ideas and re-construct them to incorporate our own heritage artefacts, it would make for an engaging exhibition that interests young people.

(Fig.3) Christmas at Belton House is hosted by The National Trust UK and is a family event that consists of a light show and fun fair in the evening. The house is used as a backdrop for the projection consisting of animation and motion graphics. This experience has used projection, alongside facilitating their physical space, to create an unconventional viewing experience for the public. The projection highlighted the characteristics of the house and has brought a 'new life' to Belton House and the surrounding grounds.

National Geographic Encounter: Ocean Odyssey creates an unforgettable immersive adventure (fig.4). The use of a walk-through, interactive Pacific Ocean experience, where you can see, hear and feel what it's like to live under the sea offers something new for the public. The use of audio and video allows the audience to be transported to a new world under the sea.

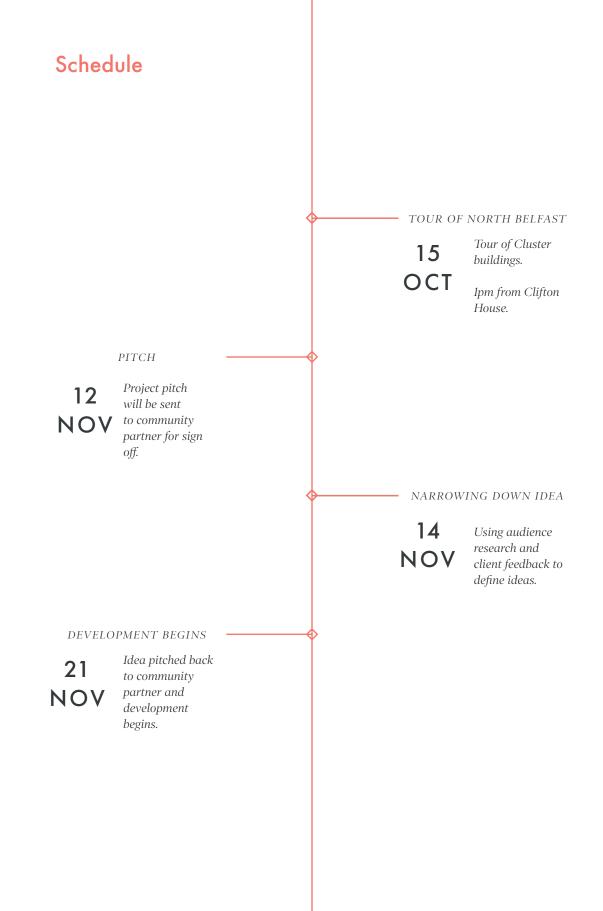


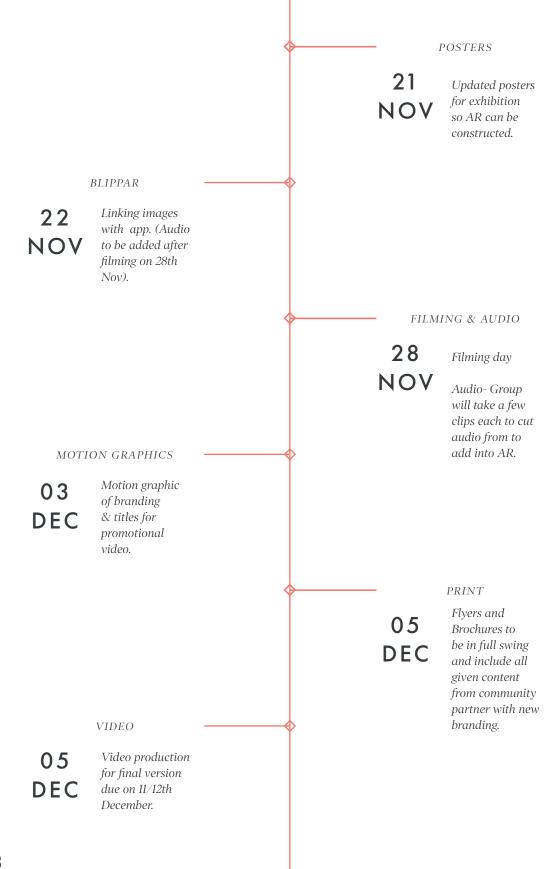
Fig. 3 (National Trust, 2018) Fig. 2 (Cleveland Art Museum, 2019)

Fig. 4 (National Geographic, 2018)



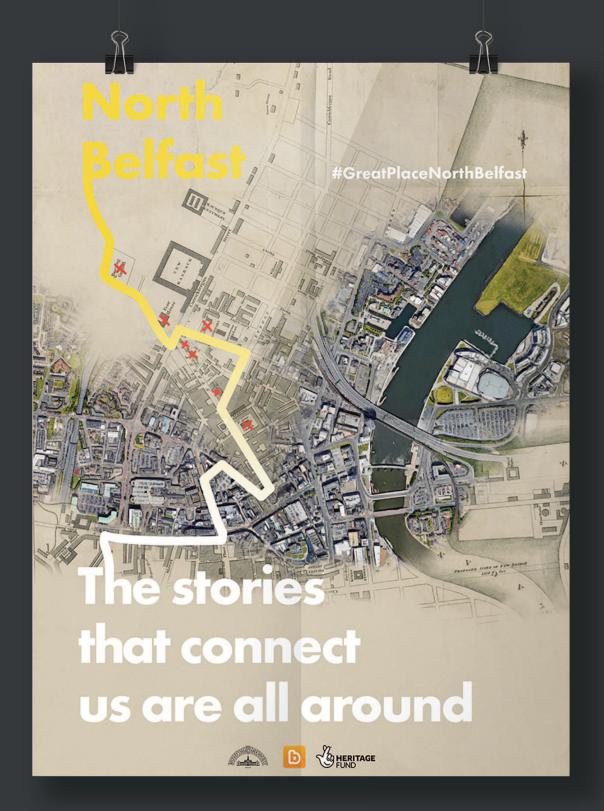
raphic; 2018)











Concept one

The idea behind the concept was to make explicit the connections between the past and the present. This seeks to bridge the gap between history, and the present day, linking heritage to future generations, in the hope they might connect and build on it.

The concept takes a very old original map of Belfast, lying it up accurately with a present day satellite image. The two are then merged and blended together in Photoshop. I think the idea works very well and it shows just how expansive the city has become and grown. This is part of our local heritage and the map reflects that. It highlights some of the heritage sites along the route, which morphs into the tagline. This seeks to guide the viewers eye along the map to the tagline, to grasp the concept and hopefully engage with it.

The tagline is all about connection, and how these sites hold so many memories and stories of local people and how it's all connected with our local heritage and culture, hence the connection between the map and text.

I like this idea and I think it works however I think it could be developed in someway to make the colours more appealing to a youthful audience; the colour of the map doesn't evoke any sense of excitement.

Concept two

This concept celebrates both the chosen local person connected to the building, and the beauty and architecture of the building itself. It seeks to highlight that connection and shared past, of the local history interacting with the building, blending together to create our local heritage and culture.

The tagline seeks to reflect this. It is very simple but simple seeks to evoke connections between the buildings and the local people. This elevates beyond merely brick and stone, rather the very heart of these local communities, interwoven with stories and history, which should be told and celebrated.

The concept takes existing material of each person interviewed, alongside their connected building, blending them together with double exposure editing in Photoshop.

Although I really like the idea, I don't think it perhaps matches the target audience. It may be better suited to an older audience.



#GreatPlaceNorthBelfast

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Ronnie St. Anne's Cathedral



Our People Our Stories

Our built heritage for every generation

#GreatPlaceNorthBelfast

Redeemer Central Donegall Street

Concept three

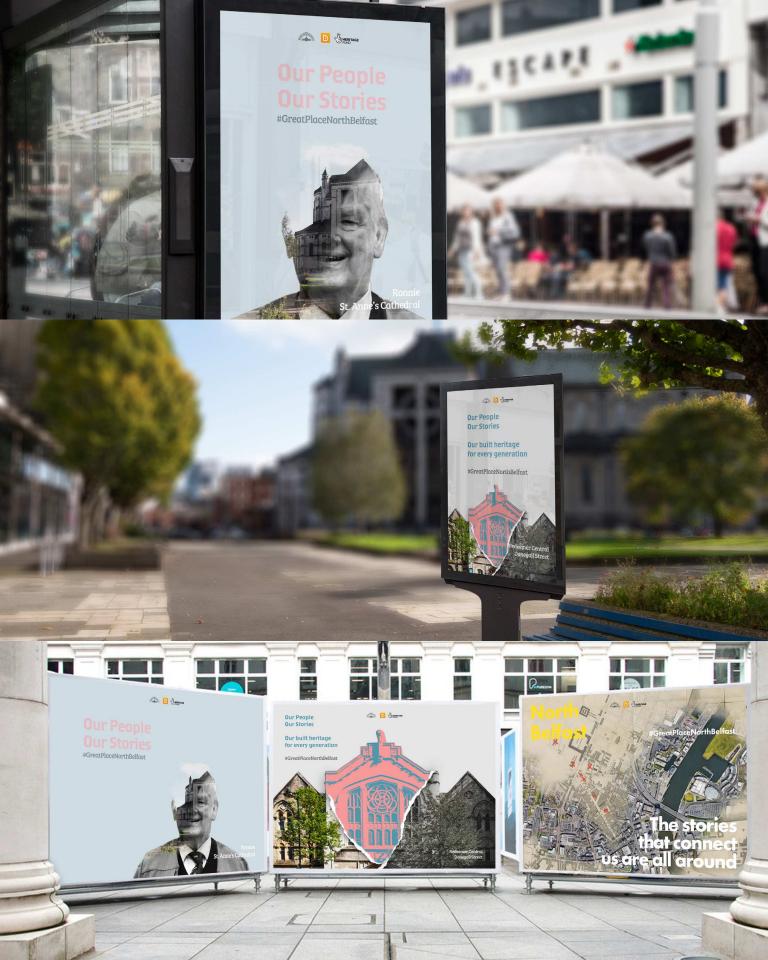
This concept was all about the idea of 'generational heritage' and how each generation is connected and builds upon the past. The tearing paper layers, seek to represent the generations, through old, current and future generations. The tear seeks to pull back the history of each building, telling the stories of each generation. This seeks to invite the target audience of young people in to realise that heritage isn't just about boring history, their current lives will have an impact on the future heritage.

The simple tagline also seeks to highlight the tangible connections and stories between the local people of North Belfast and these local heritage sites that they connect with. I wanted to keep the text minimal and simple, impactful but also endearing; heritage shouldn't be grey and sad and boring, but that it's full of culture and life and stories of the people around us. This concept seeks to represent and celebrate that. It would feature as a series of posters for each of the heritage buildings, each with different colours and different paper layers being torn away.

Concept Mock-ups

We also each pitched a different approach to an Instagram style, which reflected our respective design concepts.

We were all very keen as a team to push the Instagram platform to the community partner, as we thought it would be one of the best ways to reach the target audience of 17-25s.







Pitch

12th October

We went to the Belfast campus of Ulster University, to pitch our individual ideas to the community partner. In attendance were:

- Adrian
- Laura
- Kathryn
- David
- Heather
- Paula Reynolds
- Duncan Morrow

Paula and Duncan represented the community partner. They were able to listen to each of our ideas and presented their feedback to each.

During the pitch, we each presented our design decks consisting of mock-ups to visualise our ideas. We also each presented a unique shared element within the ideas. These elements were not individual ideas, but collectively pitched as a group, to be used in our final outcome.

- Laura pitched a motion graphic of brand development for use on social media, to be developed into other motion graphics. The partner really liked this idea and wanted to develop this further.
- I pitched a promotional film, showing storyboards and relevant inspiration from other videos. They liked the video idea and so it became one of the key aspects of the project, helping to showase and promote the exhibit, as well as culture and heritage in North Belfast generally.
- *Kathryn pitched motion graphic GIFs that could be adapted and used for advertising the project for a young audience.*
- Heather pitched the AR element that we all planned to use within the final project, with a demonstration, which was well received. We had included AR elements in our pitch ideas, so the partner was intrigued and excited by this technology, to hopefully attract young people.



Pitch Concept

For my chosen pitch idea to the community partner, I adapted one of my previous 3 concepts. This was based on feedback from the team and lecturers, as well as personal reflection on how best to meet the brief.

The concept behind this design was the idea of 'generational heritage' and how it is all connected. The tearing away of the paper, seeks to highlight how each generation has connected with the building throughout history, building upon each other to develop a rich heritage. This design seeks to be a celebration of that.

I decided to take the third concept and develop and refine it. Adrian suggested that the original colour palette was too muted, which might not attract the target audience. Upon reflection, I agreed and want to develop on this. I created a palette of three bold colours, to be used in the concept design. These colours are designed to be striking and extremely eye-catching when used as exhibition material, to engage audiences.

The typeface was kept the same, as I think it still had the desired effective of retaining a heritage feel whilst being contemporary. Added together with the bold colours, I think the typeface accurately reflected what the project would like to portray; heritage but with an added youthful energy.

I kept the original tag-line although I refined it down to be more concise, simplifying it into three simple motifs, which would make up the tag-line of the concept. This would be used throughout; on exhibition material and online advertising, to create a consistent brand for the project. To present a better sense of the scale for the community partner, I created two extra designs, with additional buildings using the other colours.

Within each poster, there is also a visual call-to-action, to use the augmented reality app, BlippAR, to enhance the interactive experience and learn more. A D Greenwee

Our People Our Stories

Our built heritage for every generation

#GreatPlaceNorthBelfast



Heading Paragraph

Our People Our Stories Our built heritage



Our built heritage



Our built heritage

2 50

Our built heritage



Brochure

To supplement the exhibition experience, we each presented a style of booklet or flyer that might accompany the exhibition material. The idea behind this was so that it would not alienate anyone who didn't have access to an AR compatible device. This meant that the exhibition, whilst still primarily targeting the 17-25yr audience, it would be accessible to anyone from the public, who could still engage with it and learn more and heritage in the area.













Instagram

We also each pitched a different approach to an Instagram style, which reflected our respective design concepts.

We were all very keen as a team to push the Instagram platform to the community partner, as we thought it would be one of the best ways to reach the target audience of 17-25s

"YouTube, Instagram and Snapchat are the most popular online platforms among teens. Fully 95% of teens have access to a smartphone, and 45% say they are online 'almost constantly" (Pew Research Center, 2018)

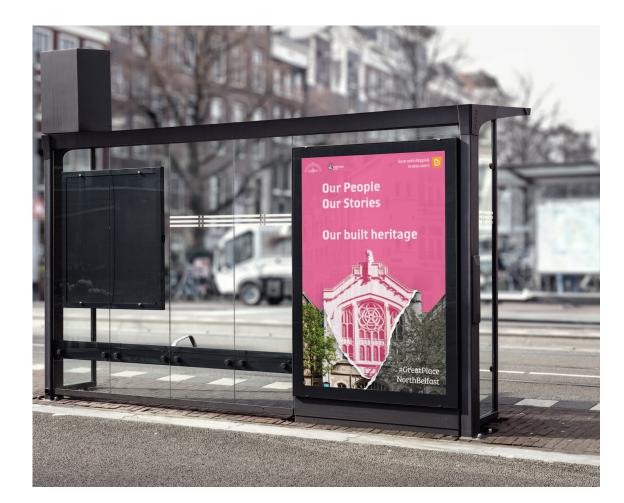




Adshel Mockup

As part of the pitch, we visualised for the community partner what a visualisation of poster advertisements would look like, for example on bus shelters.

These would function in the same way as the exhibition posters, allowing users to scan and access additional interactive content.



Promotional Film Inspiration

I took the lead on pitching the promotional film idea to the community partner. When researching inspiration and ideas for the promotional film, I found this video, directed by Jason Evans, for MoMA (Museum of Modern Art. It quickly became one of our main inspirations in creating our promotional video.

The video (fig. 5) features people interviewed about their connection to MoMA and how they interact with the spaces in it. This correlated well to our own project; we wanted our video to be a showcase of how local people in North Belfast connected to the local buildings and heritage sites, telling their stories and what they thought heritage meant to them.

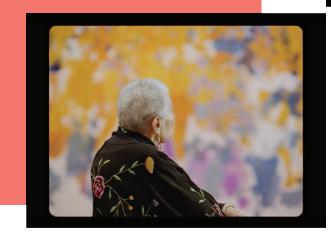
I drew inspiration from this video, in conceptualising and writing the script draft. I thought the MoMA video was excellent, in the way it made the connection between people and the space explicit, much like the aims of the project.

The concept behind the film was to create a cinematic video which blended footage of people in the spaces, with a cinematic narrative element to connect them. This would be filmed with an actor, to show them interacting with the heritage sites, using attractive, cinematic footage to create an engaging piece to attract young people.



Fig. 5 (Evans, 2019)







Promotional Film Script

Purpose of Promo Film

- To advertise the exhibition to a core target audience of young people as well as a wider audience
- Showcase the buildings through explicit stories, encouraging people to visit and engage with them
- Be creative, energetic and so appealing and engaging to young people
- Tell a narrative journey of an actor going through the buildings and sites, interacting with artefacts and showing the heritage journey in a cinematic depiction

Script/Shotlist *Not necessarily in the final order*

INTERIOR. CARLISLE MEMORIAL CHURCH - DAY (OVERCAST) Atmosphere is hazy with dust and light smoke. Ambient natural lighting through windows.

Camera tracks forward along dusty ground towards window, tilting up to reveal grand window. Camera stops moving. **Wide shot**. Actor slowly walks from right into shot in front of the window, looking up at building ceiling.

MUSIC. Soft background music begins to play, building to energetic and cinematic feel later.

Medium close shot. Camera looks up at actor from low angle, tracking in a circle around the actor. They gaze up at the old building ceiling in wonder.

AUDIO. One by one, a stream of different local voices begin to speak about heritage and the buildings, creating a distorted mix of voices at different volumes. (Analogue radio effect)

Wide shot. Actor is gazing in awe around them, deciphering the buildings history. A projector turns on, cutting through the haze and projecting video collage of heritage onto actor and background wall.

TITLE. #GreatPlace North Belfast

AUDIO. The stream of local voices begins to fade out to leave just the ambient noise and projector running noise and the music fades to calm moment

Camera tracks into **medium close shot**. Montage projection still playing. Actor looks down from ceiling and turns around to face the camera, looking down the lens with a relaxed, neutral expression.

MUSIC. Just as the actor turns to the camera, the music pace begins to quicken and build.

Medium close shot. Cut to different face #1 matching position of actor in previous shot. Rapid montage of local people from various camera angles and various camera distances. These local people are those who have been interviewed and are shown in the local heritage buildings.

AUDIO. As each person is shown, an audio excerpt will play of them speaking about their connected heritage site.

Montage intercut with B-Roll of them in the site, candid. Also intercut with related B-Roll of actor in the heritage site.

EXTERIOR. DONEGALL STREET - DAY (OVERCAST)

Empty street, with clear view across the road. Clear day with overcast ambient light. Doorway lit to show interior of church.

Wide shot. Camera static, parallel in street, looking across Donegall Street at St Patrick's Church with main door left aligned. Actor walks along the street from right to left and walks into St. Patrick's.

AUDIO. *Eugene from St. Patrick's talking about the artefact: Sir John Lavery painting 'Madonna of the Lakes'.*

B-Roll of the painting from various angles. Actor uses phone to scan the painting. Motion graphics mock-up of digital AR element scanning the painting.

Medium wide shot. Camera looking at painting. Tracks backward away from painting. Motion graphics animation transition to next shot.

To help prepare for filming, in helping us plan both ideas and logistics, I wrote an initial script draft. This drew from my own experience in film-making, as well as research around relevant heritage and museum films.

Due to time constraints and logistics changes, the script was never finished. This was unfortunate, as I feel it may have led to a tighter edit process. However, because of restrictions in filming and changes around that, we weren't able to stick to the script 100% anyway. I still feel that despite not being finished, the script was able to give me and the team a strong baseline to launch the filming process from.

Promotional Film Storyboard

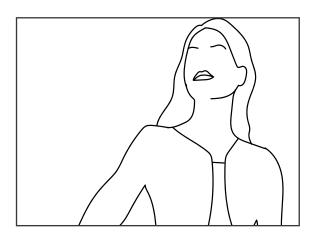
After the initial draft of the script was written, Laura was able to take the script and create some overview storyboards for the film. This allowed the community partner to get an initial sense of what the video might look like.

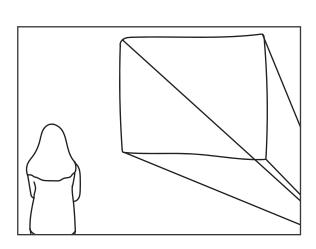
Laura sketched these in Adobe Illustrator, replicating the scenes from the script. This worked well, and she did a good job in visualising this for the community partner.

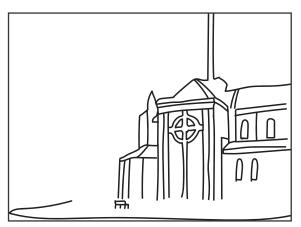
1

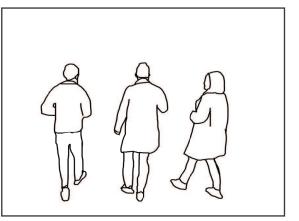
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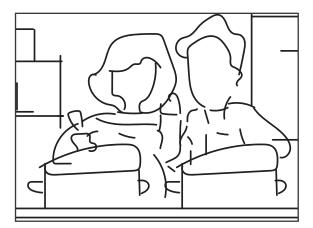
O TAG

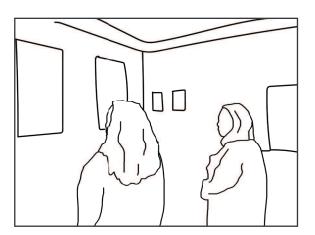












The standard of work by all four students was equal to any I have seen working with designers. Their ability to translate the brief into meaning ful options for us was excellent.

Paula Reynolds CEO, Belfast Charitable Society *Having attended the pitch yesterday, I am writing to congratulate all concerned on the level of expertise, professionalism and high standard of design produced by the students.*

Paula Reynolds CEO, Belfast Charitable Society

Community Partner Feedback

The feedback from the community partner at the pitch meeting was overwhelmingly positive. As shown in the previous pages, we received glowing compliments from our community partner, which we were delighted with. It was reassuring to have our work standard validated in a professional context.

Science Shop Pitch - Great Place Int	eractive media project	
Paula Reynolds		
Sent: Wednesday, 13 November 2019 at 10:56		
To: Mulrone, Claire		
Cc: Morrow, Duncan; Adair, Alastair You forwarded this message on 14/11/2019, 12:56.	Show	Form
EXTERNAL EMAIL	3100	Forw
[EXTERNAL EMAIL]		
Hi Claire		
Having attended 'the pitch' yesterday I am writing to co students.	ongratulate all concerned on the level of expertise, professionalism and high standard of design produced by the	
students.		
	indard of work produced in such a short time by all four of the students was equal to any I have seen when work	
	translate such a diverse project into to meaningful media options for us was excellent. The only difficult part of	
peers as a focus group – the correct audience for the br	four we liked best! Therefore we, (Duncan and I), batted it back to students who are now going to present to the	eir
	p and moving this forward as a real output for the Great Place project which as you know is on the University's	
Community Benefit Framework. I will consider our bud Thanks again for this opportunity and again congrats to	get and ensure we can cover some of the costs associated.	
Best wishes	an.	
Paula		
CEO Belfast Charitable Society		
Clifton House Heritage Centre		
2, North Queen Street		
	De Origen Ohne Ditch. Opert Disco International discoversion	
	Re: Science Shop Pitch - Great Place Interactive media project Adair, Alastair	
	Sent: Wednesday, 13 November 2019 at 13:35	
	To: Paula Reynolds; Mulrone, Claire	
	Co: Morrow, Duncan	
	You forwarded this message on 14/11/2019, 12:57.	Show Forwar
	Hi Paula	
	Thank you for this update, I am delighted that the student projects worked so well. This is a great encourage	rement for the staff students and the University Llook forward to
	receiving progress reports on this excellent initiative on Great Place.	gement for the stan, students and the oniversity. Hook forward to
	With kind regards	
	Alastair	
	From: Paula Reynolds <pre>cpaula@cliftonbelfast.org.uk></pre>	
	Date: Wednesday, 13 November 2019 at 10:57	
	To: "Mulrone, Claire" < <u>cm.mulrone@ulster.ac.uk</u> >	
	Cc: Duncan Morrow < <u>di.morrow@ulster.ac.uk</u> >, "Adair, Alastair" < <u>as.adair@ulster.ac.uk</u> >	
	Subject: Science Shop Pitch - Great Place Interactive media project	
	[EXTERNAL EMAIL]	
	Hi Claire	
	Hi claire Having attended 'the pitch' yesterday I am writing to congratulate all concerned on the level of expertise,	professionalism and high standard of design produced by the
	students.	the second s

Despite giving positive feedback, our community partner was indecisive about which elements to pick from our designs, because they liked them all. They recognised that although they had their opinions, they weren't the target audience of the project. Therefore it was decided that we should nonetheless take their valuable feedback, but also pitch our ideas to a focus group which matched the target audience age bracket. For this, we used our class, and pitched the ideas to them to see what they thought. The community partner was happy to proceed with whichever design the focus group picked.

Focus Group

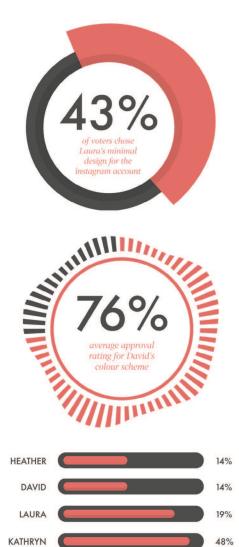
We produced a survey using mentimeter.com to pitch our design decks to our classmates, to gauge what the target audience might prefer. This was an effective way to get quick results so that we could begin to turn the project around for the community partner, under time constraints of coursework deadlines. We asked the class to rate out of 5 each logo, colour scheme and Instagram usage. We also asked them which exhibition they were most likely to engage with and why.

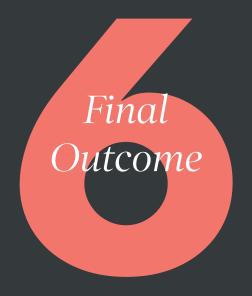
Results

The focus group was quite diverse in the results and there was no decisive winner all categories, with particular elements from each standing out to the class.

- 43% preferred Laura's Instagram layout and usage
- 76% preferred my bright colour scheme and exhibition design
- 48% majority preferred Kathryn's logo

Based on the feedback from the community partner, and the results of the focus group, we decided the best final outcome would be a conglomeration of all the best elements from each of our designs. We adapted each element and developed upon it for the final outcome.







Branding

Based on the feedback from our community partner pitch and the class focus group, we redeveloped the final outcome to be a collection of all the best elements from each of our respective ideas that the community partner and focus group liked. I think the results that we came up with as a team work really well, meeting the brief and creating an exciting and engaging visual exhibition and identity for the project. The key points below show details of the combination of ideas.

- Merged Kathryn's graffiti logo and font with my heritage 'Brother' typeface
- Developed my bold colour scheme, made all the colour values 100% CMYK, which made them more vibrant.
- Simplified the tagline further into the three elements, with just one graffiti 'our' which resembles the younger generation reclaiming heritage.
- Using my booklet design and combining it with Kathryn's black and white photography and graffiti typeface.
- We will redevelop Laura's motion graphics idea to fit the new visual style, with GIFs, title graphics, lower-third graphics and animations.

OUF People Stories Heritage





















Stories Heritage INTERACTIVE EXHIBITION

This is an interactive exhibition. Use your phone and follow the instructions.





SCAN THE IMAGE



DISCOVER INTERACTIVE CONTENT



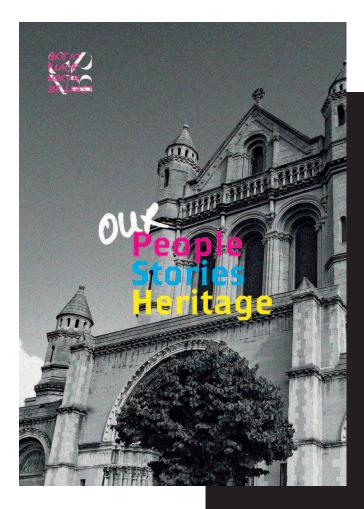


"I hope in some way the community around would feel like that the doors are open and they can find a place of home, perhaps." bavid Armstrong, Kedeemer

Heritage

Print work

Kathryn was responsible for the design of the logos, exhibition boards on the previous pages and the exhibition booklets, seen here. I think she did an excellent job, in taking all that we learnt from the feedback and focus group. I'm proud of the outcome that we created as a team and think it fits the original brief to seek to engage young people in culture and heritage.



eople tories Heritage

greatplacenorthbelfast.com

Great Place North Belfast is a three-year programme of the North Belfast Heritage Cluster. It is funded by National Lottery Heritage Fund as one of four Great Place projects across Norther Ireland, with additional funding from Belfast Charitable Society. Great Place funding is designed to allow communities to explore how their unique heritage and culture can be used to shape the future of these places and help tackle wider issues such as poverty, employment, health and education. As set out by the Heritage Fund, the Great Place scheme





open to all. Led by seven senior leaders and a board of four

ers.

rch,

Parish church within Catholic Diocese of Down & Connor; administered directly as Diocesan church; strong community focus with links to local schools and hosts homeless soup kitchen in neighbouring St. Patrick's School. Original church built 1815; rebuilt 1875; fire damaged 1995 and restored; contains priceless triptych by Sir John Lavery and original high altar designed by father of Padraig Pearse; 8+ listed. Parochial house, part of Georgian terrace built 1820s; previously the Bishop's Palace; B2 listed.

St Patrick's Church & Parochial House





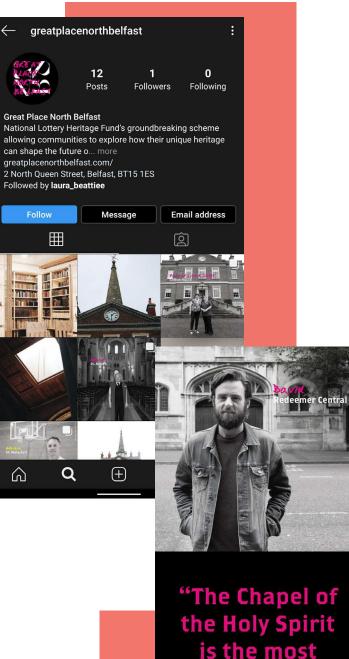
- Address inequality, giving everyone the opportunity to experience and be inspired by culture and heritage;
- Tackle poverty and stimulate inclusive growth;
- Create sustainable partnership that place culture and heritag at the heart of local plans ar strategies;
- Build resilience into local heritage and cultural organisations.

Great Place North Belfast received £237,000 as one of the first four projects in Northern Ireland funded by The National Lottery Heritage Fund, with additional funding from Belfast Charitable Society (BCS), the oldest charity in Northern Ireland based at Clifton House. Established in 1752 to tackle poverty and disadvantage, the Society continues this work today through projects such as these, and remains an important influence in Belfast as a guiding role in shaping the city. Over the next three years the money for this project will be used to:

support Cluster members to become more resilient; Develop heritage programming that makes our buildings and stories even more important for the future of north Belfast.

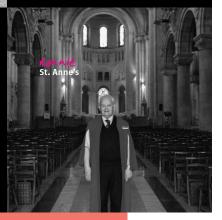
Our vision for the end of the project is to create a more confident sense of place, by continuing to build on the work of the Great Place project, in partnership with others in North Belfast. 1832, was the first Catholic school in the city. Latterly a Christian Brothers primary school, among the thousands of local boys educated there were comedian Frank Carson, politician Gerry Fitt, and world champion boxer Rinty Monaghan. It served briefly as a parish centre after it closed

St. Patrick's School, built in



"I hope in some way the community around would feel like the doors are open and they can find a place of home, perhaps."

"The Chapel of the Holy Spirit is the most **Beautiful part** of the city."



Instagram

As part of our initial pitch to the community partner, we wanted to set up an Instagram platform for the project to appeal to younger audiences. Kathryn created the Instagram business account and Laura was responsible for creating and populating it with content. This consisted of minimal photography of the heritage sites, along with photographs of local people with excerpts from their thoughts on heritage, to tell their stories.

Promotional Video

My main role within this project was taking responsibility for the filming and editing of the promotional video. Video is one of my passions and the team agreed that I head up the video aspect of the project.

The other members of the team helped with filming duties which was necessary, as I would not have been to able. For the majority of the filming days, we were able to split up and film simultaneously.

Vision

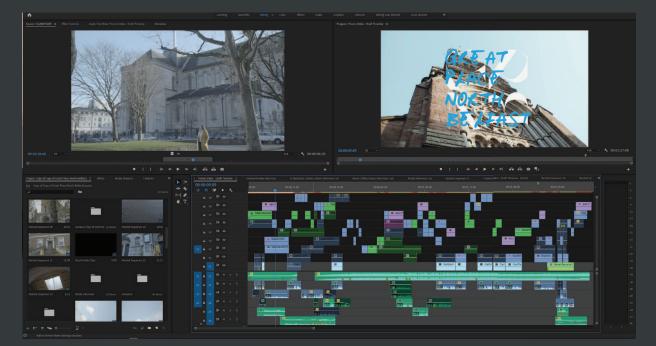
As discussed in previous chapters, with the original script and storyboard, I had a clear vision of what I wanted the video to look like. After the community partner pitch, this vision stayed the same. The only difference was having to adapt the content due to time constraints and filming constraints.



The filming took place over 5 days and was quite compact, due to time constraints and difficulties in arranging filming occasionally. Because of these time constraints, the turnaround was fairly tight for the video, but the team was able to give me quick feedback, which allowed us to deliver the video to our deadline. The feedback from the team was invaluable, as a fresh pair of eyes to find any issues or improvements to the video.









Video Editing

Since I had quite a specific broad view of what I wanted the structure of the video to be, starting the editing was fairly easy. I simply began by grouping all the content together, grouped in their own timelines. This allowed me to gather together all the good useable content from filming, organised by each event. This meant when it came to actually starting the main edit timeline, it was easier to find all the content.

The overall timeline followed the original script idea, albeit factoring in filming and logistics changes. These forced us to adapt the content slightly and film elsewhere, as well as find new interviewees. Despite these, I am pleased that overall, the film content still resembled the original idea, as pitched to the client.

Thanks to Basecamp, I was able to easily share several draft edits with the team, to get feedback before creating the final edit.

It was quite difficult however at times, to try and communicate ideas regarding edit notes between the team. There was occasionally some miscommunication but overall, the process of editing and receiving edit notes from the team went smoothly and effectively.

There was a point at which I was unfortunately not in the country. This wasn't ideal circumstances but so as not to be a burden to the team, I was able to take my laptop with me. This allowed me to still edit remotely, while still relaying progress and edit drafts to the team, albeit not as efficiently as in person, which would have been ideal.

The majority of the edit notes that came back from the team were relatively minor, consisting of issues with audio levels, some storyline alterations, colour correction, changing motion graphics. I worked closely with Laura, as she developed the motion graphics for the video. Since we were both using Adobe Creative suite, we were able to work effectively, transferring files to each other, for use in the final outcome.



Video Production

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As mentioned, we had several challenges while filming, such as cancellations and changes. I think we managed well as a team, to work around these. This adapting reflected the strength of our team, in working together and finding solutions. For example, when one person was unavailable to film, another would step up to help out. This allowed us to be fairly flexible, which was necessary in working with the community partner at times, due to time constraints and logistics challenges.

As mentioned previously, since the filming was one of several major elements within the project, the rest of the team were invaluable in helping me with this. I carried out the main role of editing, but I don't think the end result would have been as good, without their creative input and constructive feedback on the edits. I would have preferred to have more time face to face with the time, while editing the video, so they could provide instant feedback, which I think would have resulted in an even better video. However, this wasn't really feasible because of project time constraints and other commitments of each team member.

Motion Graphics

Laura was responsible for creating all the motion graphics for the project. This was an involved task, which involved working with both Kathryn, for all the logo assets and files, and with myself for incorporation into the promotional video. We were all able to work seamlessly, in exchanging logo files and updated versions.

Laura created:

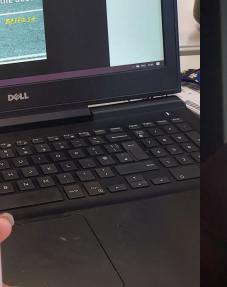
- An intro motion graphic for the promotional video, of the logo
- *A* outro motion graphic of the 'our people..' tagline.
- An animated AR replication with audio waveform, to help simulate the AR exhibit experience
- Multiple GIFs for social media
- Lower-third titles for the interviewees in the promotional video













Stories Heritage INTERACTIVE EXHIBITION

bsolutoly this

Out Stories

Marys Parish

This is an interactive exhibition. Use your phone and follow the instructions.

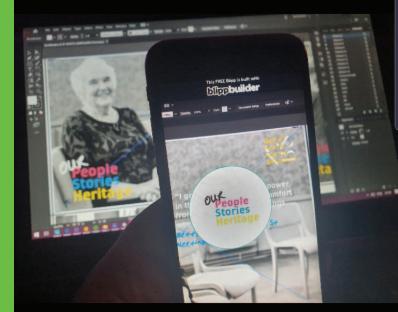






DISCOVER INTERACTIVE CONTENT





Augmented Reality

Heather was responsible for developing the AR solution for the exhibit. This was a major role, as the exhibit revolved around AR as a main platform to interactivity to engage the target audience.

As we had all already had experience with BlippAR, pitching it in our original community partner pitch, we decided to go forward with that as our exhibition platform. Heather was able to work well with Kathryn and Laura, to divide up the roles of editing all the audio interviews down in to segments for use in the AR experience.

Heather ran into a problem in testing of the AR. It worked seamlessly on iOS but for some reason, it wasn't working on Android phones. Heather showed excellent resolve and contacted BlippAR support. Thankfully, they were able to help her in fixing the issue. The audio waveform now appears with a transparent background when each exhibit board is scanned, to learn more about each local person.

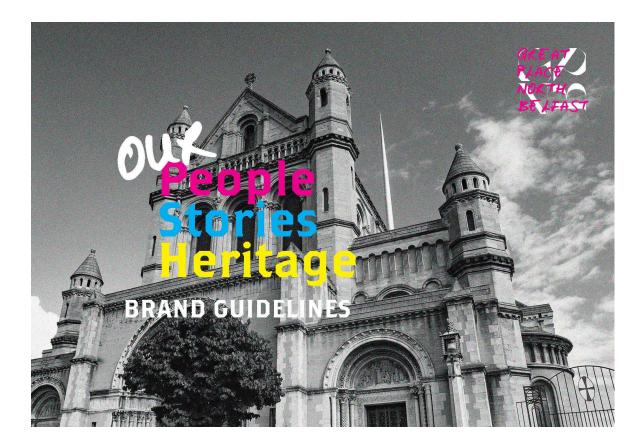
I think the desired outcome works very well and we were able to achieve what we set out to do, in taking existing audio material and turning it into an interactive exhibit to showcase local heritage.



Brand Guidelines

As part of the deliverables, we created a brand guideline document for use by the community partner. This would hopefully ensure that they use the final design as it intended, for the best results.

The brand guidelines are fully comprehensive and to an exacting standard. We feel that with this, the community partner will be able to use all the provided material in a way that keeps the brand effective and consistent.







The clear space, equal to the width of thick section of the 'P' symbol, has been established around the brandmark.

A clear space has been established which is the width of thick section of the 'P' symbol. No other graphic elements should encroach on this area. In exceptional circumstances, half of this width is permitted.

To retain the clarity and visual strength of the brandmark, a minimum size has been established for print and digital outputs. If the brandmark is being used for print on promotional items such as pens or key rings, which may require the bradmark to be printed smaller than the stated size, then it should be made as large as possible in the print area.

Minimum size for Print Minimum size for Digital



CIKE AT PLACE NOKTH BOLLEDS

The lockup should almost always appear in the creative brandmark colours.





HEX: #FFFFFF CMYK: 0/100/0/0 RGB: 255/255/0



HEX: #FFFFFF CMYK: 0/0/0/0 RGB: 255/0/255



HEX: #00FFFF CMYK: 100/0/0/0 RGB: 0/255/255

Creating Lockups



Centre aligned

Co-Branding

The brand will have to co-exist with other brands on a regular basis. There are a set of rules in place, ensuring that the legibility of the brandmark isn't compromised and to control how other brand marks work in unison with it.

Partner Lockups

If the brandmark needs to sit with the another brand mark, then it should always appear first, with a clear space twice the size of the standard brandmark safe space being employed. The other brand mark should be centre aligned against our brandmark and scaled to balance againt the brandmark.

Exceptions

These rules look to cover as many outcomes and scenarios as possible when using co-branding. However not every eventuality can be covered and there could be occasions where these rules will be difficult to implement because of the amount or shape and orientation of additional brandmarks. In this case, the layout that maintains a clear space around our brand mark and visually works best should be used.

Incorrect usage



Logo should not be stretched.



The relationship between elements (e.g. spacing) should not be altered.



Colours should not be outside of project guidelines.



Logo should not be recreated.



Do not position the logo on a background where it is not legible.



The serif text should not both be coloured.



Do not place in shapes.



Additional elements should not be added to logo.

95

Tagline Usage

Over People Stories Heritage

The tagline should not vary in colour. All incorrect brandmark usage that applies to the logo also applies to the tagline. If used it should be prominently displayed as a feature.

Our People Stories Heritage

Typography

Brothers OT

BOLD Regular



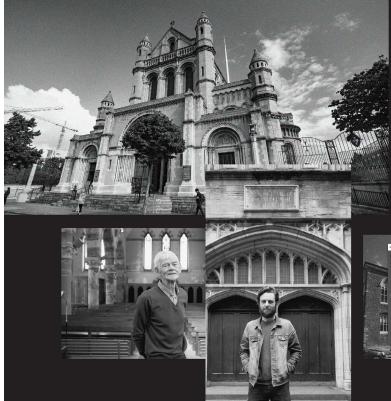
Typography Principles

We use two typefaces to represent the Great Place North Belfast brand. The two contrasting typefaces represent the core visual identity, reflecting both traditional heritage and bold, youthful energy.

Brothers represents traditional heritage, reflecting the coloured history and architecture of North Belfast. Brothers should be used for all body text and sub-headings, where appropriate.

'Holly Sharpie' visually represents graffiti, to reflect the changing, youthful nature of culture and heritage. This typeface should be used for headings and titles.

Body text should always be 100% black or white, dependent on the background. All headings and sub-headings should use one of the three brand colours, usage dependent on the background colour.



Imagery

Our imagery should be reflective of the stories and buildings within the Great Place project.

The imagery should be in black and white throughout all brand materials; and include the following effects:

Desaturated colour style Noise: 14% additional added



Black

HEX: #000000 CMYK: 0/0/0/100 RGB: 0/0/0

COLOUR SCHEME

Pink

HEX: #FFFFFF CMYK: 0/100/0/0 RGB: 255/255/0

White

BILL

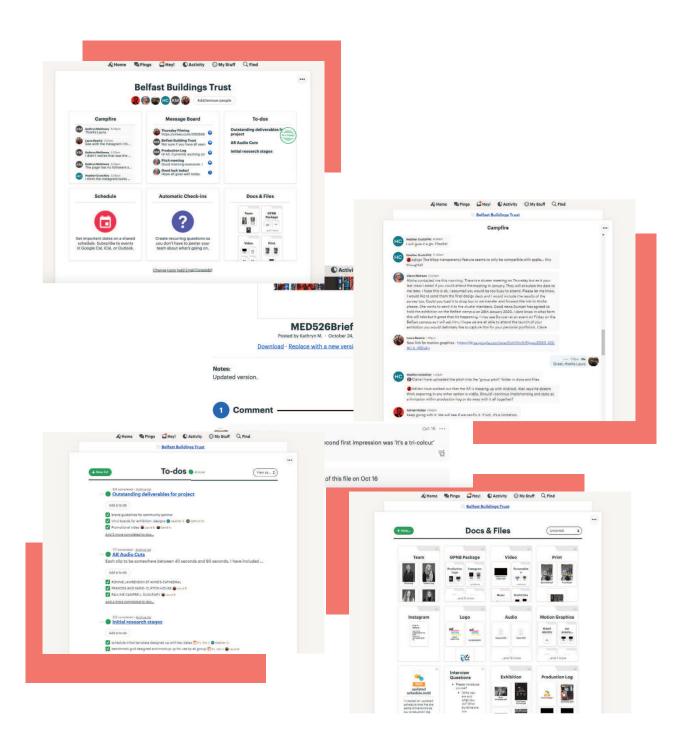
HEX: #00FFFF CMYK: 100/0/0/0 RGB: 0/255/255

HEX: #FFFFFF CMYK: 0/0/0/0 RGB: 255/255/255 yellow

HEX: #FFFFFF CMYK: 0/0/0/0 RGB: 255/0/255







Basecamp

Throughout our project, we used a project management website called 'Basecamp'. It was an invaluable tool for us as a team. It has several useful features

Campfire

This was a message board that allowed us to directly keep in touch and discuss any aspects of the project, both as a team and with Adrian and Claire. It allowed us to keep up to date with all aspects of the project, outside of class time and team meetings.

It was used for general idea discussion, feedback on designs, any queries or concerns, as well as planning of filming, concerning all the logistics behind that.

We could quickly exchange information and bounce ideas off once another. It was also good as Adrian and Claire were in it too, this meant that we could contact them in regards to concerns about the community partner and any coursework related questions etc.

To-Dos

This feature allowed the team to create checklists of things to do. This kept the team accountable and we were able to keep track of responsibilities and deadlines. This was very useful, especially since we had a lot of time constraints. I didn't use this feature a lot, since I only really had I major role within the project in editing the film. The other members of the team used it to break their task down into chunks, which was helpful in managing.

Docs & Files

This was a major benefit of Basecamp. It gave us as a team an easy way to share all our files between each other. We kept all the folders well organised so that we were able to find everything. This worked very well and we could exchange project files and assets as we needed, which helped the project run smoothly in this aspect.

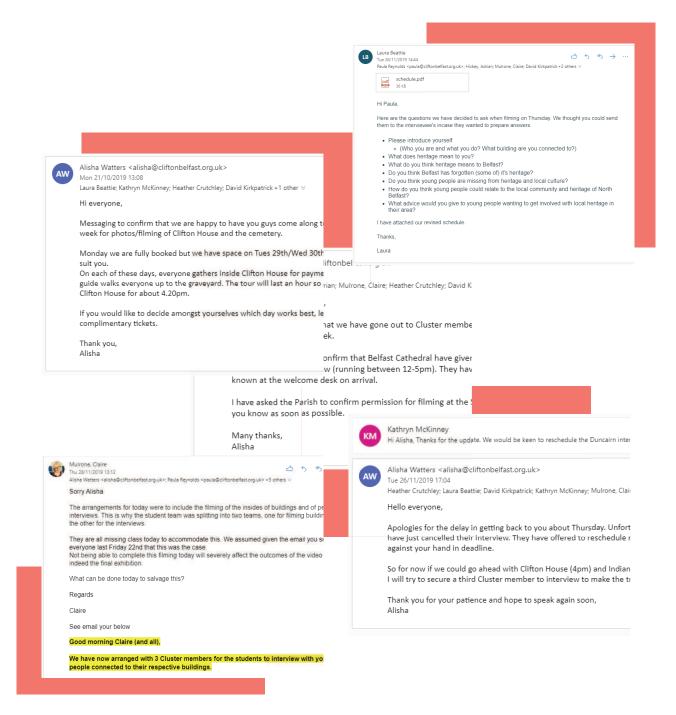
Email

Throughout the project, we as a team were in constant contact with the community partner via email. This was our primary point of contact with the community partner. When corresponding, we always CCed every member into the email, so that everyone could be kept up to date.

Despite our best efforts, often we had difficulties in contacting our community partner. They were occasionally difficult to reach, and slow to provide materials that we needed for the project. This was especially difficult because of our time constraints, which were made even tighter by these delays.

There was one major setback we received in the project. We hadn't had an email reply in several days and then we were informed that one of the cluster members had removed themselves. This impacted our filming plans and our exhibit boards. This all had to be re-organised and re-designed. This was unfortunate but we discovered that is one of the realities of client based work in a professional environment. If there were ever any issues with our partner, Claire was excellent in stepping as the prooject manager and sorting these issues out, which happened on several occasions around filming setbacks.

The community partner aspect is probably the most significant element of this module project. It allows us as students to interact as a team with 'clients' as we would in the real world. It was very rewarding and excellent experience in project management and teamwork, in those aspects. I think we all learnt as a team from this project. Things rarely go smoothly when creating significant projects, but we learnt how to adapt to change along the path of the project and still deliver what was set out in the brief. I would consider this excellent building experience for our future careers.









Reflection: Team

At the beginning of the project, we asked if we could work as a group of four. We were all familiar with each others standards of work and thought this would be an effective team. All of us had completed a year-long industry placement, prior to this year. This meant we all had real-world experience and we figured that we would make for a strong team, with a good range of media skills.

Over the course of the project, there was naturally some bumps and setbacks, some minor but some major. We were forced to adapt and re-schedule along the way, to meet time constraints in regards to production. Despite this, I think we were all able to pull together and work as an effective team. Naturally everyone works differently and so there were occasionally times were we needed to individually re-align our expectations, both of ourselves and our fellow team members. Overall though, I would say that we worked as a strong team, using each others strengths, to the benefit of the project.

We had 4 members in our team compared to the typical 2-3 in the rest of the class. I think that occasionally the workload could have been better distributed amongst the team. I sometimes felt we could have improved on helping each other as a team, and perhaps diversifying our roles and spreading those workloads out. I think however, this was purely because we had a very tight time schedule and we simply needed to assign jobs and get on with the production.

Reflection: Project

As a project, I thought it was both challenging, complex but also very rewarding. It was difficult at times because the project could easily have been made much longer, with scope for so much development in the project. At times it felt we were trying to do so much and cram a lot into a 12 week semester.

Overall though, I think the project was an excellent opportunity to get some real-world experience of designing for a client, in a professional environment. It was exciting to learn that the community partner genuinely valued the work our team had created, and that they planned to produce it.

I think for all the setbacks we faced, our community partner was very good. They obviously had great passion on their own project, and they were excited about our involvement in the project. We were able to communicate regularly and meet with them also, whilst in production. This building of relationships was really rewarding as it was exciting to step outside the comfort zone of creating something merely for my own coursework, but to be able work with the team to create something tangible for a community partner, who will get value from the project.

I am very proud of what we were able to create as a team together. I think it met the brief and it looked visually engaging, hopefully for the target audience. This project has been an excellent opportunity and invaluable experience for our future careers.





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A production log by David Kirkpatrick as part of the Great Place North Belfast project, for MED526 Interactivity for Social Enterprise



