



#North AT
PL Belfast
Heritage
BELFAST Cluster

*Interactivity for
Social
Enterprise*

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Interactivity for Social Enterprise

The Team

01 CLAIRE MULRONE

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.

02 ADRIAN HICKEY

Creative Director

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

03 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.

04 HEATHER
CRUTCHLEY

Web and 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.

05 LAURA BEATTIE

Motion Graphics

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

06 KATHRYN
MCKINNEY

Print and Graphic Designer

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

Great Place North Belfast for North Belfast Heritage Cluster

Our chosen client for our MED526 - Interactivity for Social Enterprise module is 'The Great Place - North Belfast', a project of the North Belfast Heritage Cluster.

Our first initial meeting with the client allowed us to not only get to know the client and their project but also gain an understanding of what they expect from us over the course of the next 12 weeks.

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 heritage-led 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.

The project is involved with 14 heritage building within north Belfast:

- 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

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.

Deliver economic regeneration

1

Improve the physical infrastructure

2

Inspire community involvement

3

Increase learning opportunities for all

4

Build confidence

5

Project Summary

During the initial meeting it was clear that the client desired an exhibition and social campaign. The client was keen to hold an outdoor exhibition using existing audio stories from heritage representatives of each of the cluster buildings. The exhibition may consist of exhibition boards or projections onto the cluster buildings. With the desire to hold an outdoor exhibition within the cathedral gardens in Belfast it was the hope that this would increase awareness of the heritage sites within Belfast and their stories, grow an audience and encourage people to visit the cluster buildings.

The client also desired to grow a social campaign that would interest a young audience of 17-25 years old. It was evident that the client wished to improve their creative stance on social media in order to encourage young people to visit the cluster buildings and learn about north Belfast heritage. The client wants to improve their online presence by being more creative with their online aesthetic.

Whilst the client was specific in what deliverables they desired they were vague in what they might be and how it may look. This leaves us as a group a lot of room to be creative and develop something new and exciting.

Before going deeper into this project as a group we felt it was important to visit each of the heritage sites.

We were given a tour of the cluster buildings within North Belfast and were guided around each of the buildings specific artifact.

This tour allowed us to see the buildings for what they are and gain inspiration from their beauty. Each building has its own unique features and it became apparent those of which we would want to highlight within our project and those of which we would feel would be appealing to our young target audience.

We quickly fell in love with the raw beauty of Carlisle Memorial Church. We pictured in our heads how we could capture its unique features in a promotional video using projections on the historic walls.

By seeing these heritage buildings, what looked like and learning each of their stories and heritage allowed us to begin to visually see how we could approach this project. Each building has so much potential to create such a vast project. It became particularly clear that to help promote these heritage sites within a creative online presence we needed to create a beautiful, cinematic style video to help capture and show off what each building has to offer.





Museum & Heritage Research





Before diving into the project, creating and designing the materials, it is important as a team to spend time researching. As a group we each researched 3 existing projects similar to the one we were about to begin. We gathered together a list of museums and heritage sites which made use of interactive elements to create a unique experience for the public. We looked into them in great detail, found their benefits and limitations to then take this forward when building our own project.

I choose to investigate Belton House Christmas Experience, National Geographic Encounter: Ocean and teamLab Borderless, Tokyo.

Belton House Christmas Experience

Belton House Christmas Experience is an interactive Christmas experience in Belton House, a National Trust property. The experience includes a Santa trail, a fun fair and walk through a colourful forest leading to a projection of festive motion graphics onto an English country-house estate and creates a magical experience for families. The power of projection mapping combined with a heritage centre, cannot be underestimated. This experience is a great example of what can be done to drive footfall during seasonal periods.

National Geographic Encounter: Ocean Odyssey

National Geographic Encounter: Ocean Odyssey is an unforgettable immersive adventure. The public walk-through an interactive Pacific Ocean, where you can see, hear and feel what it's like to live under the sea. Ground-breaking technology and stunning photo-realistic animation transport you to a battle between two vicious squid, a luminous coral reef at night, and more of the ocean's most spectacular and extraordinary moments. Through the experience you can also hear stories from National Geographic photographers and explorers and take on challenges.

teamLab Borderless, Tokyo

teamLab Borderless, Tokyo is a group of artworks that form one borderless interactive world. Artworks move out of rooms, communicate with other works, influence, and sometimes intermingle with each other.

Category	Feature	Belton House	Ocean Odyssey	teamLab Borderless
Visual Identity	Logo - organisation	National Trust	National Geographic branding	Digital Art Museum branding
	Logo - specific event	National Trust branding	Ocean Odyssey specific logo	teamLab specific branding
	Hashtag	#BeltonAtChristmas	None	#teamLabBorderless
	Photography	Promotional use	Used for promotion	Used for promotion
	Illustrations	None	None	None
	Vectors	None	None	None
	Print advertising	No evidence	No evidence	No evidence
	Billboard	No evidence	Yes	No evidence
	Web advertising	Website, social media and news articles	News articles	Website, social media and news articles
	Website for event	Link from National Trust website	Official exhibition page	Official exhibition page
Interactive Technology	Guerrilla techniques	None	None	None
	Merch	None	Online & instore	None
	Interactive Website	None	None	None
	QR	None	None	None
	AR	House used as canvas for projection	Interactive screens	Interactive screens & projections
	VR	None	None	None
	Walking Tours	Santa and forest trail	Freedom to move between rooms	Freedom to move between rooms
	Projection	Digital projection on building	Projections on walls	Projections on walls

Category	Feature	Belton House	Ocean Odyssey	teamLab Borderless	
Branding of Exhibition	Film	promotional video	promotional video & footage throughout	promotional video & footage throughout	
	Drone	None	promotional video	None	
	360 Footage	None	None	None	
	Brand presence	On website / Social media	On website / Social media	On website / Social media	
	Twitter	Not for specific event	Yes	Yes	
	Instagram	Not for specific event	Yes	Yes	
	Snapchat	None	None	None	
	Facebook	Event page published by Belton House	Yes	Yes	
	Live Streaming	None	None	None	
	Platform integration	Link to National Trust page and events page	Social media links	Social media links	
	Links to locations - tagging event locations	Facebook links	None	None	
	News feed-updated content regularly	A seasonal event	Photography and facts	Visitors images	
	Video	Branding	Logo	Logo & typeface & colours throughout	Logo & typeface & colours throughout
		Continuity	Yes	Yes	Yes
Re-enactment		Santa	Highlights of exhibition	A video for each art piece	
Interview		None	None	None	
Voice over		None	None	None	

Category	Feature	Belton House	Ocean Odyssey	teamLab Borderless
Audio	Subtitles	None	None	None
	Typography	Titles	Text explaining exhibition	Titles
	Motion Graphics	Kinetic typography	Kinetic typography	In the art pieces
	B Roll	Yes	Yes	Yes
	Various shot types	Yes	Yes	Yes
	Call to Action-Social media, icons & links	Book now	Book now	None
	Formats/codec (browser support)	Yes	Yes	Yes
	Device compatibility	Not required	Not required	Not required
	Controls (physical / digital)	Not required	Not required	Not required
	Accessibility	Yes	Yes	None
	Personal (headphones) or loudspeakers options	None. Loudspeaker only	None. Loudspeaker only	None. Loudspeaker only
	Overall Score	60%	60%	51.1%

Breakdown

Below shows a breakdown of how much the experiences scored in each category.

This is useful to see given that Belton House anxd

Ocean Odyssey both scored 60% however both with more dominate in different categories.

Key: Highest in Category

Category	Belton House	Ocean Odyssey	teamLab Borderless
Visual Identity	6/12	7/12	6/12
Brand Identity	5/9	6/9	6/9
Video	8/11	8/11	6/11
Audio	2/5	2/5	1/5
Interactive Technology	4/9	4/9	3/9

Reflections

The benchmark competitors chosen consisted of a range of museums and galleries that might be similar to what we would hope to achieve in our end project. I choose projects that not only attract a family audience but also a young audience who we aim to target in our project.

This benchmarking activity was useful in being able to understand and compare each experience across many categories. When breaking down the findings it is easy to see clear results within each category with 'Ocean Odyssey' dominating each category.

'Ocean Odyssey' provides a memorable interactive experience through its use of tours, interactive screens and talks. Perhaps down to the fact the experience takes place in New York City, is produced by Academy Award winners and National Geographic may suggest that it's high score it down to a large budget. However, it can not be ignored that these high scores produce a memorable experience.

'Belton House' scored well in each category and equally to 'Ocean Odyssey'. The use of Santa trails and a festive animation projection on an English country-house is one of which will always attract an audience. However it's poor use of self branding and promotion on social media could help to take this experience further. There use of a projection unique and interesting way of making an interactive experience.

Although benchmarking has been useful in comparing experiences it also has its downfalls. Despite an experience scoring lower than another that does not indicate that it is a poor experience. In particular the teamLab Borderless experience in Tokyo which only scored 51.1%, is very popular amongst our target audience. Instagram is full of selfies and photographs of visitors to the experience. Despite this experience scoring the lowest in this activity social media portrays this to be different.

My findings show that each of these projects contributed to many key areas and highlights some best practice to take forward. However, much can be done to create the perfect interactive experience especially in audio and branding. It is clear despite these findings that what makes an interactive experience interesting is the concept, delivery and experience of the user.

Competitor Analysis

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

The Tate Modern 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 personal 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 appeals 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 engage 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, hosted by The National Trust UK, 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.

Our competitor analysis found that to create a successful interactive experience it is important to have strong branding that can engage a young audience. The findings prove the importance of making use of new technology such as AR to engage and interest young people.

Fig.1
(Tate Modern, 2002)



Fig. 2
(ArtLens, 2019)



Fig. 3
(National Trust, 2018)



Fig.4
(National Geographic, 2018)





Community Partner Brief



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 photographs 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. With the goal to get younger people involved with the heritage. This will create a larger 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.



Deliverables

01

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 assets to enable the exhibition to take place.

02

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.

03

Visual Identity, Branding & Marketing

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

Engagement

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.

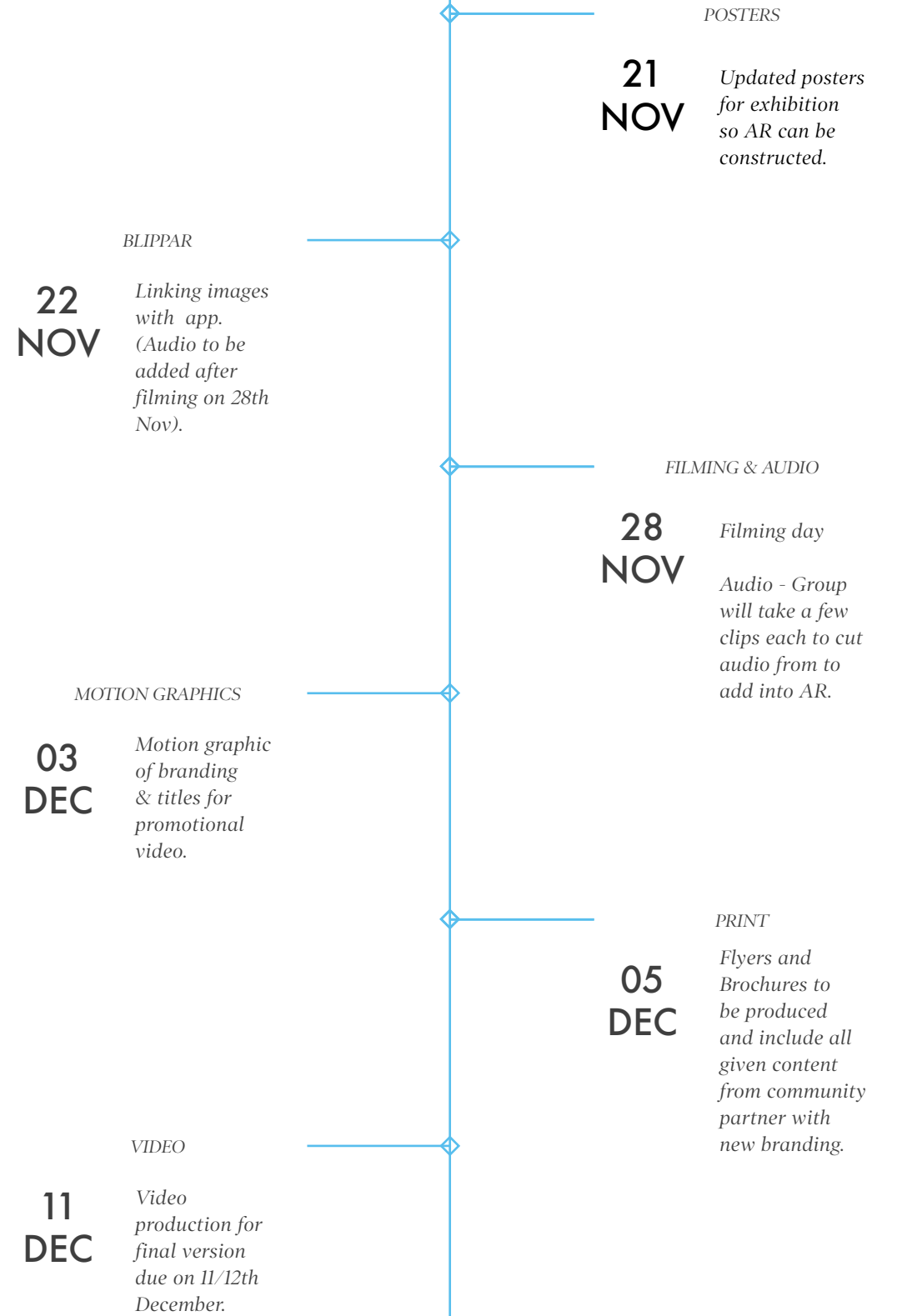
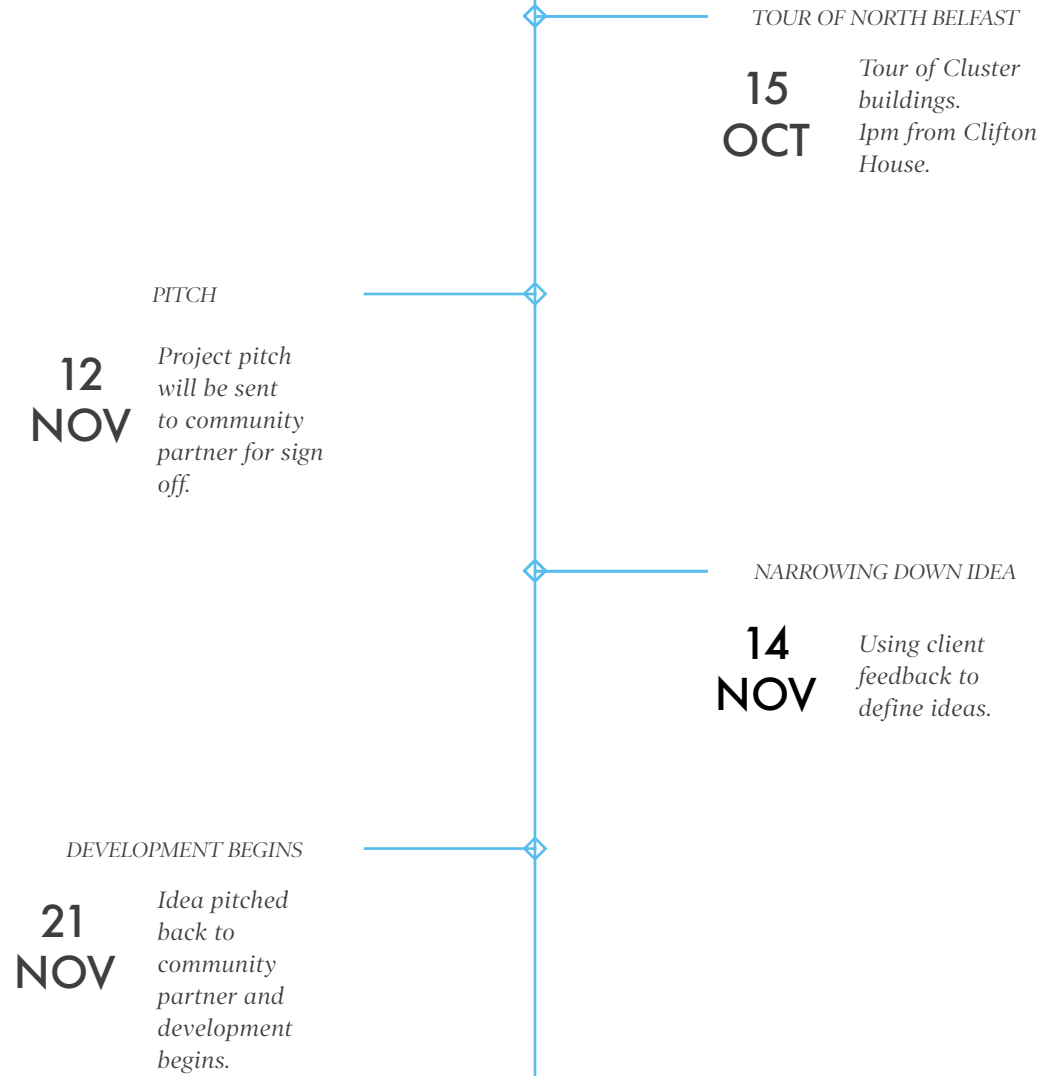


Budget & Cost Implications

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



The Schedule



3



*Initial
4
Experiments*



5

Once the research was completed and the brief was sent to the client the next step was to research and experiment with designs. As a group of 4 we worked separately to produce 3 design concepts each. Through further feedback we will narrow it down to one design each which we would then pitch to the client.

IDEA 1

My first design concept took inspiration from the clients existing logo and design style. I aimed to make use of what they already had and modernise it in a unique, creative way.

From existing print materials and social media it was clear Great Place North Belfast did not have a logo and so I aimed to create something which would help define them. Within their Facebook profile they consistently made use of a silhouette of the North Belfast heritage sites.



I began to make logo concepts around the use of this already familiar silhouette.

For my first logo concept I took the initial silhouette with the aim to make it smaller. I halved the silhouette and placed a gradient outline of the second half on top of the first. This was to ensure all building were still incorporated within a much smaller space. I used a bold sans serif font due to their clarity and legibility in advertising and display use.

I made use of a pink to blue gradient due to recent graphic designs trends and their popularity within advertising targeting young people. The colours are striking and stand out against the silhouette.

However, I felt it did not have my desired look and feel. It didn't present itself as an attractive eye catching logo.



**GREAT PLACE
NORTH BELFAST**

Font **Futura Bold**

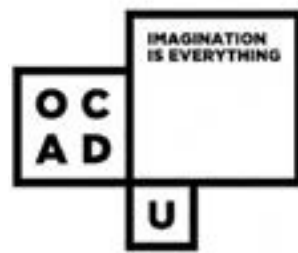
Colours   
Black a44895 3d4999

Within my second logo design I spent time researching popular logo styles and investigating best practice for logos. I came across many eye catching styles but those of which caught my eye the most were those which used shapes to enclose the logo, used simple colours and were bold in style.

I decided to create a logo which would make use of this contemporary, boxy style whilst still incorporating the silhouette graphic.



(The Lab, 2019)



(Mau, 2011)



(Novoseltsev, 2014)



(Martino, 2014)

I made use of thick solid lines against the detailed silhouette of the buildings to produce a logo which would stand out and catch our target audiences eye. The sans serif font is bold, easy to read and the audience can instantly identify it. I made use of two boxes of different sizes. A logo by Bruce Mau for UCAD University created a base of black and white pixel 'windows'— modular frames to hold actual student art and design work. I wanted to incorporate this concept and so produced a logo which could show the building through a 'window'.



Font **Futura Bold**

Colours  Black



KNOW YOUR HERITAGE



I wanted to use the 'window' concept throughout the design. I wanted the 2 box 'windows' to become a shape that would be related to Great Place North Belfast. I began to use the shape throughout. As seen in this poster I took an image of St. Anne's Cathedral and wanted to make it abstract. I cut out 2 squares sections of the images, reflecting the logo boxes and rotated them to make this abstract piece. It creates an interesting image. Something of which would catch our target audiences eye. Young people want to see something interesting and abstract that makes them think.





The client wanted an updated version of their current A5 booklet which features information of each of the buildings. The community partner felt this would also be a useful tool during the exhibition.

Within the brochure I kept it minimal. I continued the use of the 'window' concept in a way to list the buildings and information. The use of black and white creates a timeless quality. It represents the old and new and within this project signifies the old heritage being brought into a new generation.

KNOW YOUR HERITAGE



I mocked up posters for advertising purposes such as bus ads. I made use of a call to action phrases such as “know your heritage.” The use of these short, to the point phrases aim to call out young people and directly tell them to get to know their north Belfast heritage. There is great popularity within minimal poster design which makes you stop and think. The use of minimal design and information encourages an audience to work out the meaning for themselves and so allows it to become much more memorable.

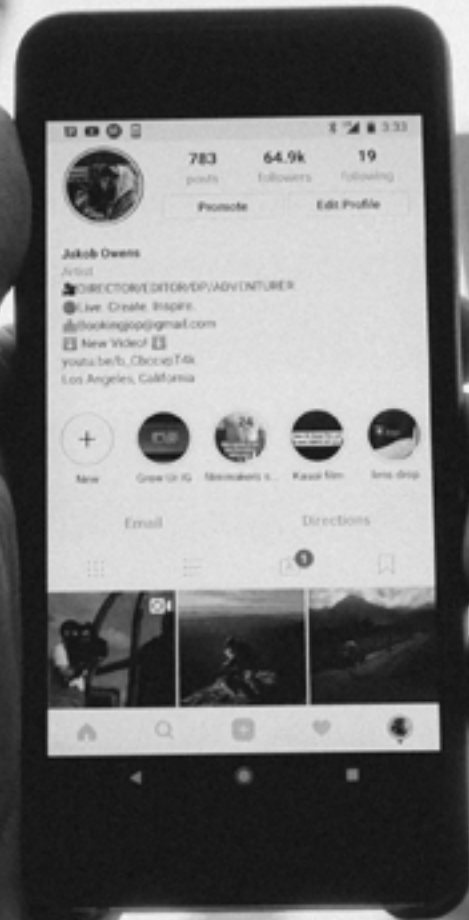
A good minimalist poster is so visually impressive, so unusual and striking, that it will attract attention and stay in the mind of the viewer. After all, designs that are stripped of all but the fewest details are easier to remember because they take up less brain space!
(Saxoprint.co.uk, 2014)

With each idea I produced a shell mock ups, a brochure mock up and Instagram mock ups. Within this design concept I continued with a black and white theme in which the unique photography with b&w editing captures the audience.

Impactful photos can now reach a larger, less exclusive audience thanks to social media (Capper, 2018).

Every day, over 200 million people view Instagram Stories (Laurence, 2019). This is why I have provided a mock up of an Instagram story. During my pitch I plan to encourage the importance of a good online presence particularly within Instagram. The client already has an online presence within Facebook and Twitter. However, I plan to encourage them to seek Instagram due to the fact Instagram leans towards a much younger audience than that of Facebook, appealing to teens and young adults with its straightforward, photo-centric design and ease of use. 72% of 13-17 year olds use Instagram while 64% of 18-29 year olds use Instagram (West, 2019). Instagram appeals to our target audience and so it's use is of great importance so ensure a successful project.

1 billion monthly active users and 500 million daily active users. Its Stories feature alone boasts 400 million daily active users (West, 2019).



IDEA 2

For my second design concept I aimed to create something which signified heritage culture, something which would evoke history and age. I wanted to take the word 'heritage' and create something which is inspired by it.

Within my logo concept I took the clients name, 'Great Place North Belfast' literal. I wanted to create a logo which signified this. I began to experiment with icons which could represent this.



My first two experiments consisted of bold icons. A 'B' for Belfast and a compass style icon to signify 'north Belfast' However, these as separate logos would not work. I seeked to create something which could do both.


I then created a logo which included both a compass and location style icon representing 'north Belfast'.



I felt this logo included all desired elements. The unique serif font creates a feel of age and heritage against the bold icons.



Great Place North Belfast

Fonts **Brothers, Futura**
Colours  Black



Great Place North Belfast

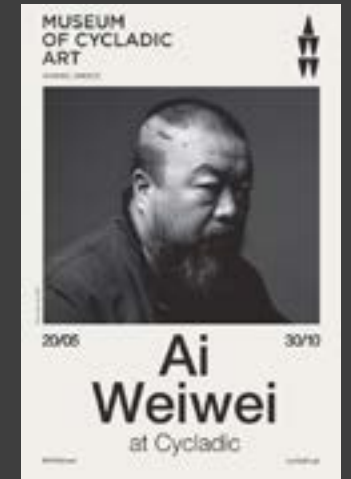
In order to create my desired design in which evokes heritage I researched into existing materials produced by other museum and heritage sites.



(Maan, 2019)



(Anon, 2018)



(Panagiotopoulou, 2016)

I was particularly drawn to this style of design. The soft, subtle colours create a sense of age. The use of layout of text around an image creates a sense of professionalism and intrigue.

I took much inspiration from this design style. I incorporated their use of subtle colours and unconventional layout.

HERITAGE

[noun]

Valued objects and qualities such as historic buildings and cultural traditions that have been passed down from previous generations.



Colin
Redeemer Central : Donegall Street Congregational Church

My final design makes use of a unique style. Each image used is desaturated in colour with 14% noise added within Adobe Photoshop.

Each promotional and exhibition poster will include each building and related person but promote a idea in relation to heritage. I have made use of a popular design trend of including a word and its meaning.



(Sasaki, 2016)

Colours  Dark Grey  Light Grey

Typeface **Brothers**, Baskerville

The use of the b&w image with the added noise creates an aged feel. The use of the grey tones and simplistic design alongside the use of nouns and their meaning I feel accomplishes my aim for a heritage concept and design.

The design is easy to digest yet leaves you wanting to know more through the unique design and content.



GREAT
PLACE
NORTH
BELFAST

HERITAGE

(noun)

Valued objects and qualities such as historic buildings and cultural traditions that have been passed down from previous generations.



Photo: *Robbie Grant* | Design: *Scott Cunningham* | Church

IDEA 3



My third and final design concept was one of which I aimed to be more experimental with. I began by researching into museum logo designs. I was drawn to those of which were abstract.



(Meng, 2017)



(Only Studio, 2019)

I began to experiment with this style of logo. I used a sophisticated serif font, taking the first letters of the name and positioned them in a square and rotated the letters to create an abstract yet still legible logo.

Although this style of logo is sophisticated and typical of a museum I felt it did not fit the brief in creating something for a young audience. Although I enjoyed this style I wanted to make use of this traditional look and put a young persons twist on it.



During my time in China I took much inspiration from the country, I came across a Nike campaign and took inspiration from this for the final outcome of the logo. The use of the bold red text on top of the traditional logo creates something fun, exciting and contemporary. Something which would appeal to a younger audience.



(Sasaki, 2016)

I came across another project called 'Spare Change News' by Johnny Lee. He created a branding using red duotones, serif fonts and a graffiti style sharpie font in a unique way. This interesting concept gives a graffiti feel as if someone has written over the booklet. It creates a unique feel.



(Lee, 2016)

By taking inspiration from these pieces of design I incorporated this concept within my own. They took bland design and made it exciting through the use of a sharpie typeface used in a graffiti style mixed with bold, red duotones. I felt a style like this would help to bring my final concept alive.

GIVE AT
PLACE
NORTH
BE AFAST

Fonts MANHATTAN, HollySharpie
Colours  
Black d2232a



The sophisticated serif font and black and white colours was an existing style of a museum or heritage site. The graffiti/sharpie font, red colour and duotones are intended to suggest that young people are gratifying this old, boring, bland design to make it theirs. I aimed to suggest that young people want to take back their heritage.

The use of the black, white and red alongside the fonts created something unique, modern and suggestive of a young audience. The use of the red represents power and the power our heritage can have. It creates a sense of energy which represents the young audience we aim to target.

Within the brochure mock up I continued the use of the graffiti effect as though young people are writing over the text, highlighting and circling important text. I kept with a minimal black and white design to allow the red sharpie text to stand out and enforce my concept of the old becoming new.



Through this design concept I have made use of bold call to action statements such as “Know Your Heritage.” Through the use of these tag lines I aimed to evoke emotion and trigger something within the audience. My desire behind this is to make an audience stop and think if they could do more to learn about their north Belfast heritage.

Just like my previous designs I carried the design concept into social media marketing. I created a sleek Instagram using the same black and white with a red colour overlay.

To create my desired images I went through a series of processes using Adobe Photoshop:

B&W images : desaturated with 14% noise

Red duotone images: grey scale, duotone with black and red, d2232a.



These processes allowed to create my desired, bold imagery. It takes a somewhat bland images and makes them bold and exciting. It stands out.

My desire with Instagram was not only to use beautiful, sharp imagery but also use Instagram stories as a means of conveying the stories of the people and their associated buildings to the target audience. Through the use of Instagram stories, such as in the mock up, with bold imagery of the people, featuring their name and building, I want to create a swipe up link which would take them to a Soundcloud page featuring the audio of each individuals story, Through storing these as highlights on the account any visitor to the page could engage with this rather than for the limited 24hour period Instagram allows.

The use of #GreatPlaceNorthBelfast and #KnowYourHeritage would be throughout the account in order to create a hype and trend.






EXHIBITIONS

When considering the clients desire to create an exhibition of which would attract a younger audience it is important to consider not only the look and design of the exhibition but also how a young audience could interact with it.

From initial research around interactive exhibitions and museum experiences it is clear that the use of modern technology is the way forward to help engage an audience through an interactive experience.

In recent years museums began to experience a sharp decline in attendance as they found it difficult to compete with the resources available online. However, since discovering how to benefit from technology, interactive displays in museums are beginning to attract large numbers of visitors, particularly amongst the younger age groups. Consequently, museum managers and curators are including touch screen kiosks, tablets and virtual reality devices to create innovative and imaginative exhibitions to help their visitors feel as though they have stepped back in time (LamasaTech, 2019).

The client was particularly keen to hold a physical exhibition within North Belfast which would include existing materials to help promote the heritage sites and the stories of those who are linked to each building.



Since discovering how to benefit from technology, interactive displays in museums are beginning to attract large numbers of visitors, particularly amongst the younger age groups

(LamasaTech, 2019)

Keeping in mind the clients desire to create an exhibition using existing audio and imagery within an outdoor/indoor exhibition, it had to be easily accessible for those passing by seeking to interact with it.

As a group we felt the way forward would be to create something of which an audience could interact with via their mobile phones. Initially we thought about the use of QR codes which a user could scan and listen to the audio of each individual. However, with the development of new AR technology we decided to take our idea further and make use of Augmented Reality.

A few of the most well-known applications of AR technology are from the gaming world. For example, Pokémon Go, the game where users can 'catch' Pokémon hiding in the world around them. The app has been downloaded almost 11.5 million times by audience of ages 18-25. This shows that AR is accessible, and has the potential to reach a huge young audience (Coates, 2019).

AR gives an opportunity to add a third dimension to displays, bringing objects or scenes to life. There are already many institutions around the world using AR. These projects bring something new to existing collections and attract wider audiences, particularly young people.

As a group we decided to take AR forward as an interactive exhibition concept. We decided to use a AR platform called Blippar which would allow us to create an exhibition where users could scan a poster of a particular person featured in the exhibition and be able to hear their story through an audio clip hosted within the AR scan.

With the AR concept in mind I created both an indoor and outdoor exhibition mock up. Both featuring the instructions on how to use at Blippar app.

Within the exhibition would feature 18 posters of every person and associated building.

The following show each design used within the a mocked up exhibition space.

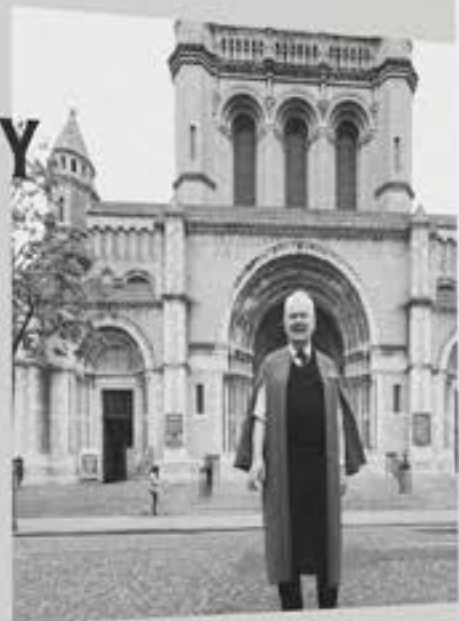


GREAT PLACE NORTH BELFAST

HISTORY

[icon]

The whole series of past events connected with a particular person or thing.



Edward W. Carson Cathedral

YOUR BELFAST HERITAGE

SCAN WITH BUYPAR

KNOW YOUR HERITAGE



GREAT PLACE NORTH BELFAST



PROMOTIONAL VIDEO

As a group we put together a storyboard and film script for a promotional video.

We took inspiration from other promotional videos from museum and heritage sites in particular, MoMa - People.



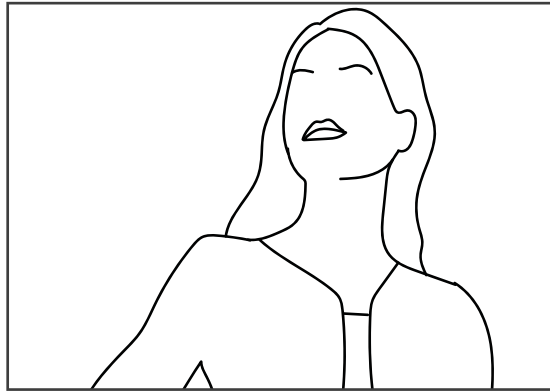
(Evans, 2019)

Within this video they feature individuals from Museum of Modern Art in such a way that is exciting and engaging. It presents interviews in a new contemporary way which would engage with a young audience. The use of audio from each individual on top of clips of them in their art space instead of a sit down interview creates a cinematic experience.

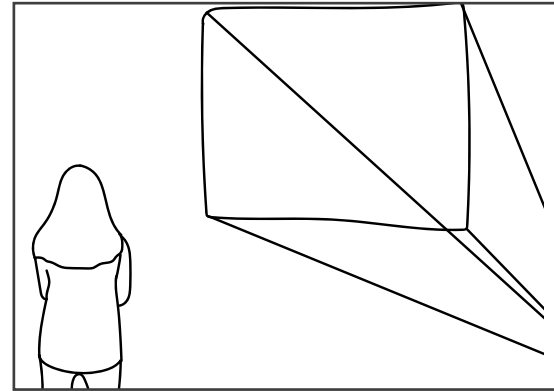
As a group we aim to reflect this within our promotional video. We want to attract young people to the heritage site through the use of a contemporary cinematic promotional video.

The video will follow a young actor visiting and engaging with the heritage sites. Alongside this, the video will feature interviews from young people who represent each building and who have a fresh, young perspective of heritage in North Belfast.

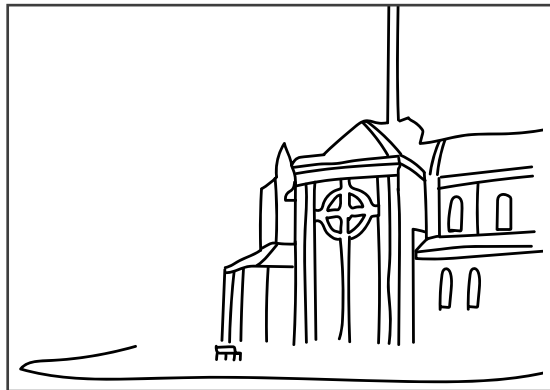
Storyboard



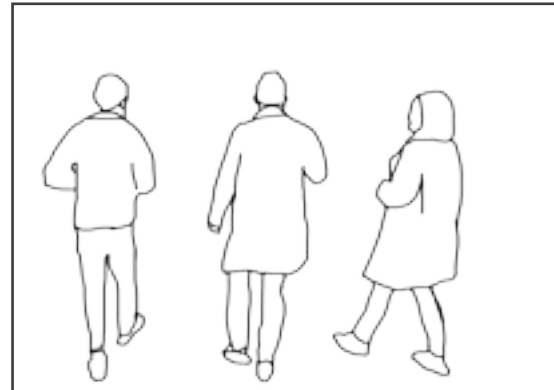
Medium close shot. Camera looks up at actor from low angle, tracking in a circle around the actor. They gaze up at the old building ceiling in wonder.



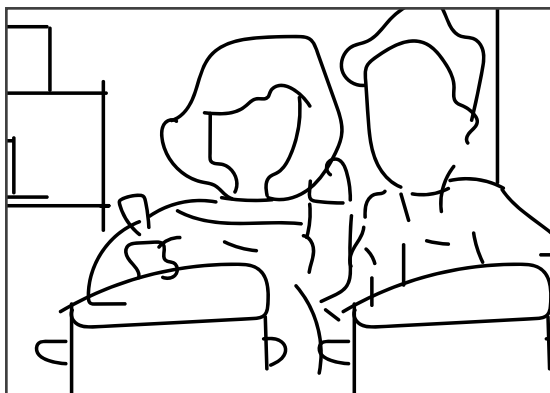
Wide shot. Actor is gazing in awe around them, deciphering the buildings history. A projector turns on, cutting through the haze and projecting video collage of heritage onto actor and background wall.



Establishing shot of St Anne's Cathedral



Montage of local people from various camera angles & various camera distances. These local people are those who have been interviewed and are shown in the local heritage buildings.



Continued montage of various events in the buildings. B-Roll showcasing how the buildings are used today.



B-Roll of the interviewed people in their sites as their audio interview is playing.

Film Script

Purpose

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.*

4



Community
Partner Pitch



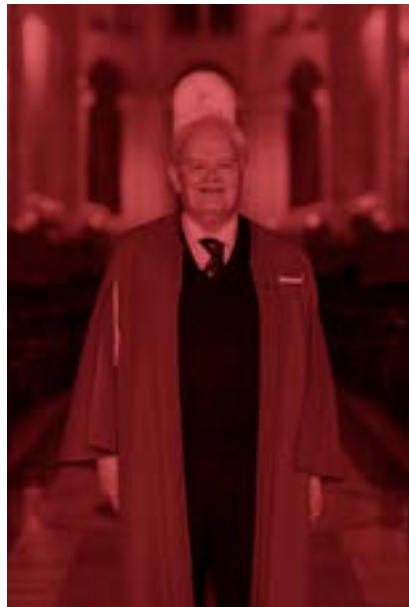
6

After feedback from both the group and lecturers I choose to pitch my 3rd design concept to the community partner.

From the feedback given I made some minor refinements to the logo in terms of sizing and insuring it was aligned correctly. Alongside this I also developed a GIF of the logo using Adobe After Effects. The GIF showed an animated logo where the red graffiti writing traced in.



I also made changes as to how I implement the red duotone. Instead of a grey scale and duotone I instead desaturated each image and placed a red colour overlay on the imaged with a linear burn blend mode with 14% noise. This resulted in much crisper and effective imagery.



Before



After

I took this final design deck forward to pitch to the community partner.

FINAL DESIGN DECK

GNB

GREAT
PLACE
NORTH
BELFAST

GNB

GNB



KNOW YOUR WHO WE ARE HERITAGE

Ocellus ince huius fui portuscre es estam
testa, neroret foratum is, nos, dem poli-
caudem, nihil vii.

Opudcipio pal verri tabuntiam omni, dnestin-
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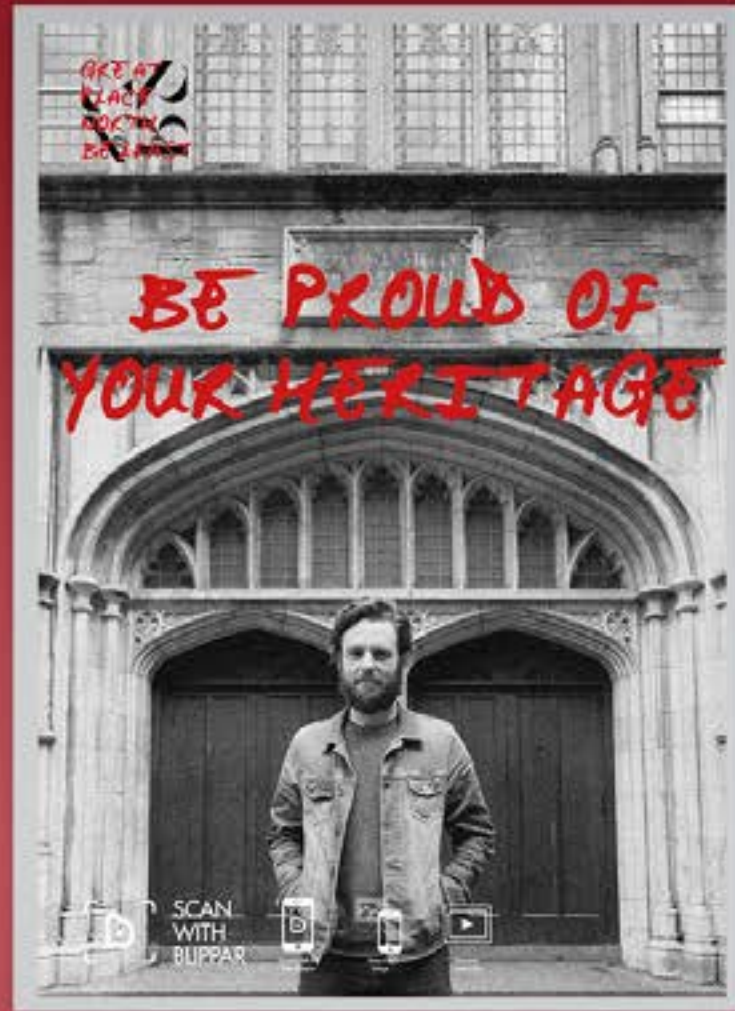
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sulesi inrem desidem,
fip, itidna the aucerico
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Si



YOUR BELFAST HERITAGE







**GREAT LANE
MUSEUM
BELFAST**



**KNOW YOUR
HERITAGE**

SCAN WITH
BLIPPAR



**GREAT LANE
MUSEUM
BELFAST**

**BE PROUD OF
YOUR HERITAGE**



SCAN WITH
BLIPPAR



**GREAT LANE
MUSEUM
BELFAST**



**YOUR BELFAST
HERITAGE**

SCAN WITH
BLIPPAR



We attended a pitch meeting in Ulster University, Belfast with Adrian and the community partners, Paula Reynolds, Belfast Charitable Society CEO and Duncan Morrow, Professor at Ulster University. As a group we each pitched our own design concept as well as the group promotional video story board and script.

Initially both Paula and Duncan were extremely pleased with the level of work we pitched. *"It is of agency standard," Paula.* However, there were elements in each of our designs of which the client preferred.

Paula enjoyed Heather's logo concept where she made use of the outline of the cities skyline as a 'heartbeat of the city.'



Alongside this Paula liked David's booklet design.



Paula was attracted the bright, bold colours. In particular both Paula and Duncan liked David's tag line, "Our stories, Our people, Our heritage." They were very keen to carry this tag line into the final design.

Both Paula and Duncan were not keen on my sharpie/graffiti design however they did find themselves being drawn to my use of use of red and black due to its drama.

David's use of 'peeling back' the buildings was also very well received.



They felt it represented the generations of the buildings and the heritage they hold

Laura's use of motion graphics with her logo was also very well received particularly with Duncan.



Paula and Duncan were very pleased with our AR exhibition concept. By showing them a demo of how the exhibition would work they were very excited about the concept and felt it would be perfect for their young demographic.

David took the lead on pitching the promotional video storyboard and script alongside showing clips of inspiration for the final video outcome. The response was very positive. They aim to assist in gathering interviews of young people who can represent north Belfast heritage in order for us to effectively produce a promotional video for our young target audience.

Paula and Duncan found themselves attracted to all designs. "We are not ruling anything out," Paula. For us to go forward with this project we needed decisions to be made. However, they felt they could not make these decisions due to the fact that their preference may differ to the preferences of our target audience as a result of an age gap. We agreed to survey our 4 designs with our classmates who are within our age demographic. Both Paula and Duncan were happy to go forward with any design which was in favour of the survey participants and target audience.

"I congratulate all concerned on the level of expertise, professionalism and high standard of design produced by the students."

Paula Reynolds,
Belfast Charitable Society
CEO

We conducted a live mentimetre survey within class which allowed us to collate quick, explicit and anonymous results. We asked everyone to rate out of 5 each colour scheme, Instagram and logo. We finally asked them to state their preferred logo and why as well as what exhibition they were most likely to engage with.

Results

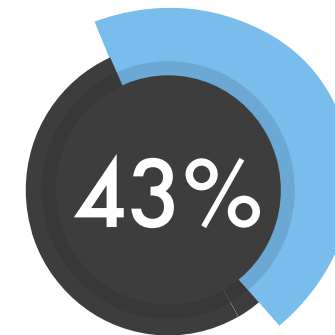
Colour Scheme



76% of those surveyed rated David's colour scheme as their preference.

"The bright colours are striking and eye catching."

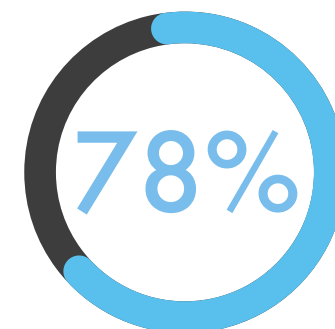
Instagram



43% of those surveyed chose Laura's 'minimal' Instagram design as their preferred choice.

"The logo is neat and the images are aesthetically pleasing."

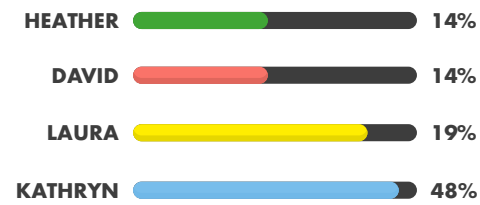
Exhibition



78% of those surveyed preferred David's exhibition design.

"It's bold and stands out. I would be more likely to stop and look at it."

Logo



48% of those surveyed preferred my logo design.

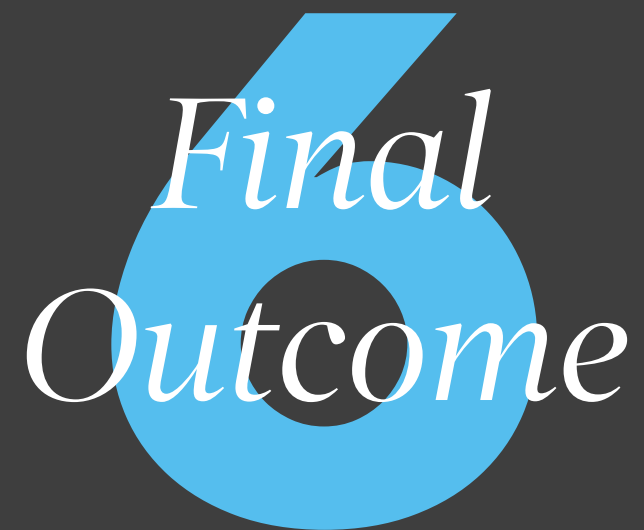
"It is edgy, current and it is something I would personally engage with."

Our survey was successful in narrowing down a preferred design concept for our target audience. From the results as a group we will be taking forward different aspects preferred by the survey participants to combine and produce a new design concept. Results found that our target audience are attracted to the bright and bold colours of David's design, the simplicity and beautiful images of Laura's Instagram mock up, David's exhibition style and my logo. We will combine each of these preferred design elements to produce the final branding concept for the community branding. However, we will also incorporate the use of Paula and Duncan's preferred aspects such as the motion graphics, tag line, David's brochure layout, the interactive exhibition concept and promotional video.

"You have all produced work of agency standard."

*Paula Reynolds,
Belfast Charitable Society CEO*





Final Outcome

As a group we discussed how we would approach the new design and how we would take the project forward. Taking into consideration our survey results and pitch feedback as a group we decided to go forward with bold bright colours, my logo, a clean Instagram theme, an AR exhibition, motion graphics, promotional video. We wanted to keep the 'edgy' feel which was well received from our target demographic.

With only 12 weeks to see this project to completion we wanted to get things moving quickly. We allocated out jobs equally to each group members strongest skill set. Heather took on the job of creating the AR exhibition. I was going to take charge of the graphic design and production of print materials. Laura took on the motion graphics whilst David took charge of filming and editing alongside our assistance in the filming process.

With such time restrictions it was important to begin the film process quickly in order to ensure enough time was left to allow for editing. We communicated with the community partner to arrange filming dates and interviews with young people via e-mail. We asked for permission to film at particular buildings and events as well as requesting interviews with young people. We put together a filming schedule and shared out the filming dates as it did not require all 4 of us to film on each date.

31st October - David, Laura, Heather & Kathryn

- Halloween Tour, Clifton House Cemetery

16th November

- Frock around the clock & St. Anne's David & Laura
- Soup Kitchen, St. Patrick's School Laura & Heather

28th November - David, Laura, Heather & Kathryn

- Clifton House interview
- St. Malachy's Interview

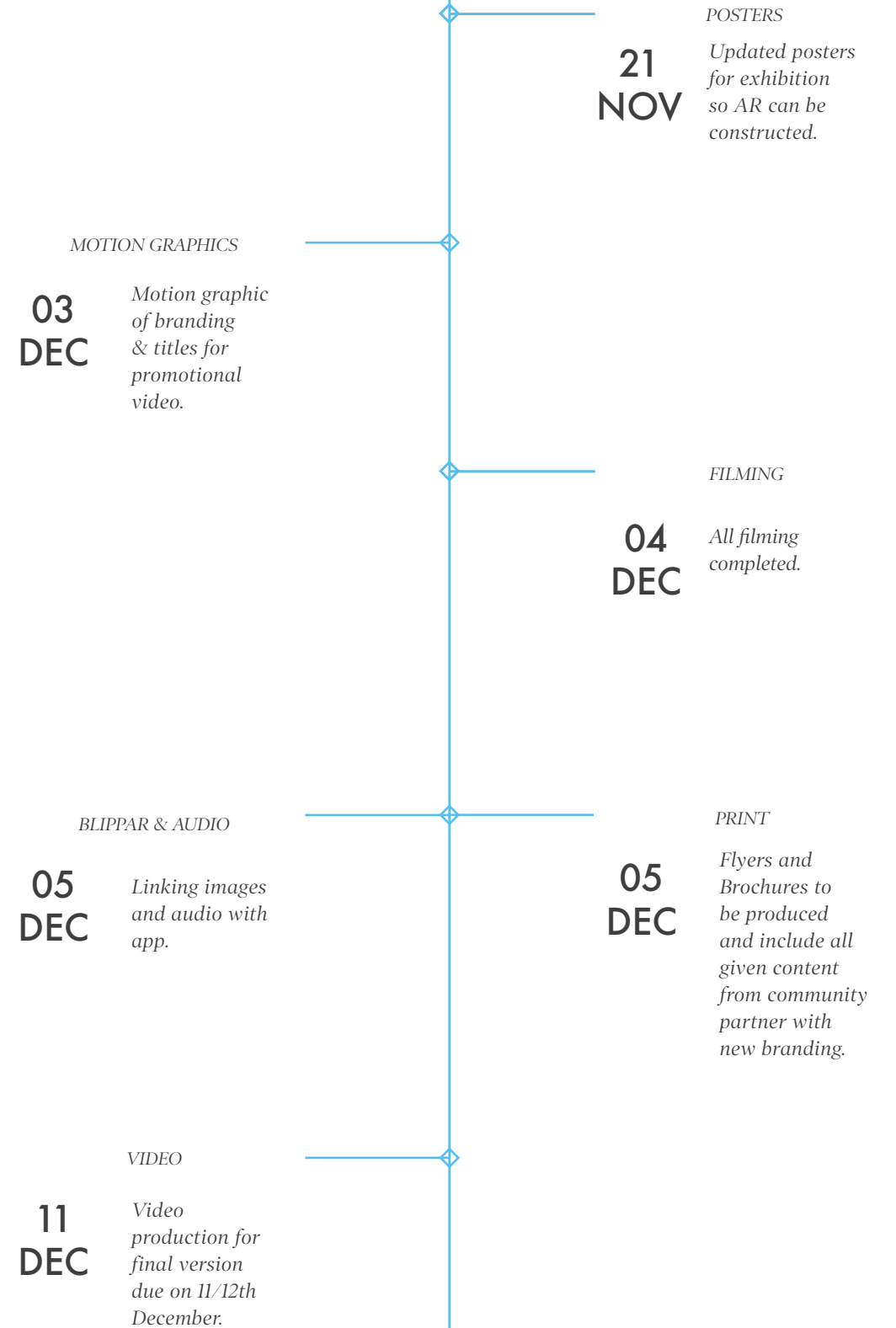
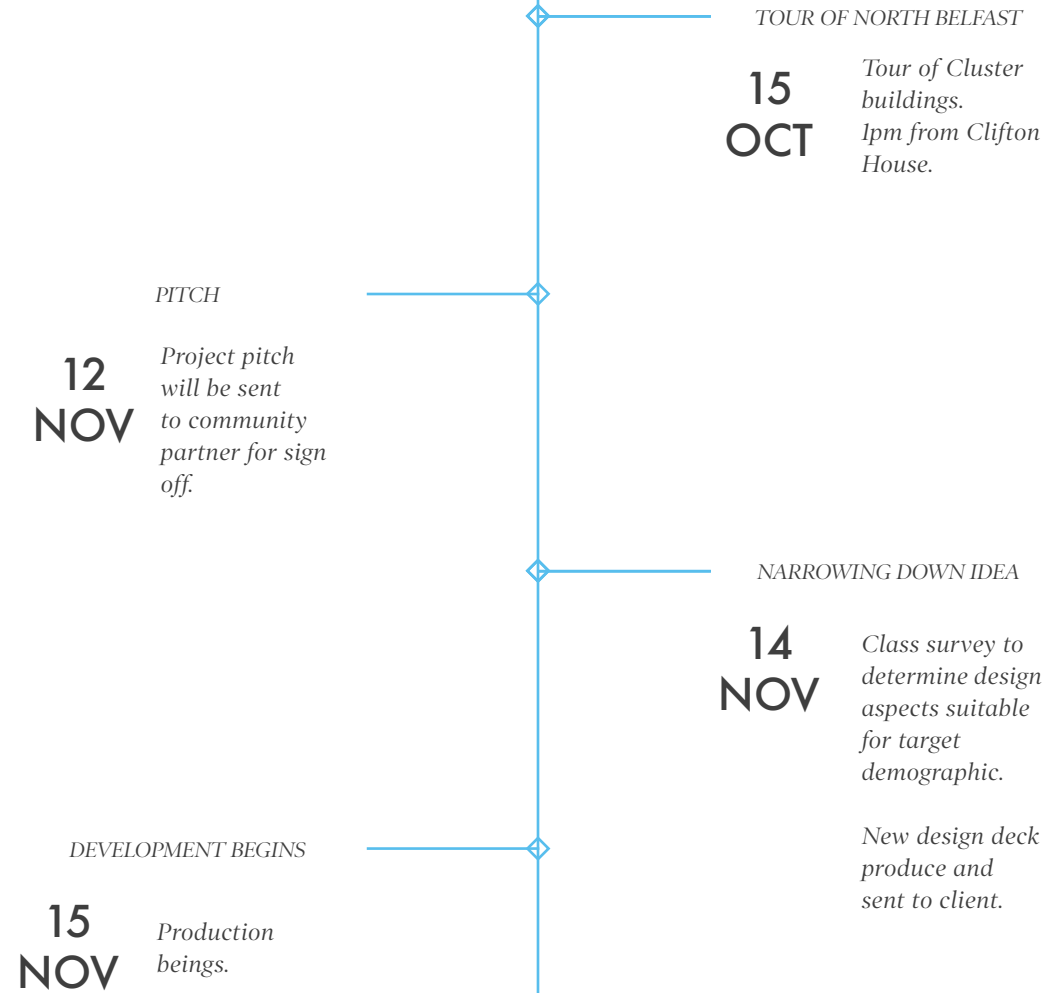
1st December - David & Kathryn

- St. Anne's Carol Service

4th December - David, Kathryn & Heather

- Indian Community Centre
- Duncairn Art Centre 174 Trust Interview
- Clifton House Interview

Due to time constraints and the fact our pitch meeting was scheduled later than we had hoped we had to readjust our schedule to ensure we could meet deadlines in realistic time frames.



During production we were informed of changes within the Great Place North Belfast project. We began this project working on 18 heritage sites however this was changed to 17. Alisha, Belfast Charitable Society Grants Development Officer, emailed us to inform us of changes within the buildings. Carlisle Memorial would no longer be needed for this project as regretfully Belfast Buildings Trust decided to withdraw from the Great Place project. We were given this information during the middle of production, although not a major issue for AR, print and motion graphics we have based our promotional video around the beauty of Carlisle Memorial Church and so we quickly needed to adapt.

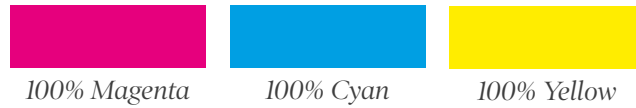


With little time to adapt we decided to replace our shots of Carlisle Memorial Church with those of Clifton House. We had to remove all information of Carlisle Memorial Church from all print materials and AR and ensure there was no other reference to the building throughout the project.

GRAPHICS & PRINT

I was tasked with overseeing the graphic design and print materials within this project. After discussing with the group it was decided to take through my edgy design however using David's bright, bold colours.

As a group we decided to base the design around 3 main colours.



I introduced these colours into the logo by replacing the red sharpie writing for these new colours.



These colours help bring the logo to life. It creates a sense of youth fitting for our target demographic.

In terms of typography as a group we wanted to keep the graffiti, sharpie font however decided to introduce David's Brothers typeface for a body typeface.

Typefaces

Brothers, HollySharpie

To ensure ease of use for the client I also produced David's tagline, desired by the client, into a logo format



As a group we decided to shorten the tag line to,

*Our People
Stories
Heritage*

When developing this into a logo format I wanted to carry through the use of the bright colours and typefaces.



I made use of the sharpie font in such a way that suggests that a young person has written on the logo 'our.' This presents the idea that the young people are proclaiming the people, stories and heritage to be theirs and they seen to be a part of it. The use of the three colours helps to divide the words and allows them to stand out against each other as their own meaning.

When producing the exhibition boards I worked closely with Heather who was designing the AR element. We wanted to ensure each exhibition posters served a purpose in attracting a young audience to not only the exhibitions but also the heritage sites.

Due to the fact the AR exhibition was going to hold an audio element we thought it to be useful to include a quote of each persons audio within each poster.

We wanted the exhibition to be minimal yet bold and attractive. The survey findings found that our target demographic enjoyed the 'edgy' tone to my exhibition however where attracted to David's use of colour and so I wanted to produce a design which would capture both elements.

On each poster featured the logo, tag line and a quote. I used Brothers for the body typeface and HollySharpie as the typeface for the individuals name and associated building.

Within each image I wanted to incorporate the 'edgy' feel. I edited each image in Adobe Photoshop. I desaturated each images and added 14% noise to create the desired 'edgy' feel.

I made both portrait and landscape versions which will allow the community partner to create an exhibition of any desired style.

The final concept includes the bold colour but has a dramatic feel. It meets our brief and incorporates all feedback to produce a design which will target our young demographic.

I created a title poster for the exhibition featuring instructions for Blippar AR. By using icons and a little text I was able to create a easy to read instructional guide not just for a young, tectonically minded young audience.



Download the free Blippar



Scan the image



Discover interactive



GREAT PLACE NORTH BELFAST

“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.”

David Armstrong, Redeemer Central

Out
People
Stories
Heritage

GET AT
LEAST
NORTH
SOUTH
WEST
EAST

OUR People Stories Heritage

INTERACTIVE EXHIBITION

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



DOWNLOAD THE
FREE BLIPPER APP



SCAN THE IMAGE



DISCOVER
INTERACTIVE
CONTENT



"The Chapel of the Holy Spirit is the most beautiful part of the Cathedral"
Ronnie Lawrenson, St. Anne's Cathedral



"We have all human life buried there from all aspects of Belfast history."
Aaron McIntyre, Clifton St. Cemetery

GET AT
LEAST
NORTH
SOUTH
WEST
EAST

As part of the brief I created both an A5 flyer and A5 brochure. The client requested these to both promote the exhibition and also inform the audience about the project and each of the heritage sites. Using the community partners existing materials I created these print materials.

Within the A5 flyer I made the front the same style as the exhibition posters in order to create a familiar design for the target audience which would become associated with Great Place North Belfast.

The reverse side of the leaflet I wanted to still have the 'edgy' feel with a pop of colour. The use of the bold colours on the black background allow them to stand out and become eye catching.

The use of the magenta graffiti elements which highlight a section of the text continues the concept of young people taking back their heritage.

I have included what the project is and what they do, information regarding the exhibition and social media handles.



Within the booklet the design carries through. The use of black and pops of colour creates an eye-catching booklet.

The community partner requested an A5 booklet which would include the same information as their existing materials however, removing Carlisle Memorial Church. They also requested that the A5 booklet would be made in such a way which could be easily edited. For that reason I ensured the layout was simplistic and clean.

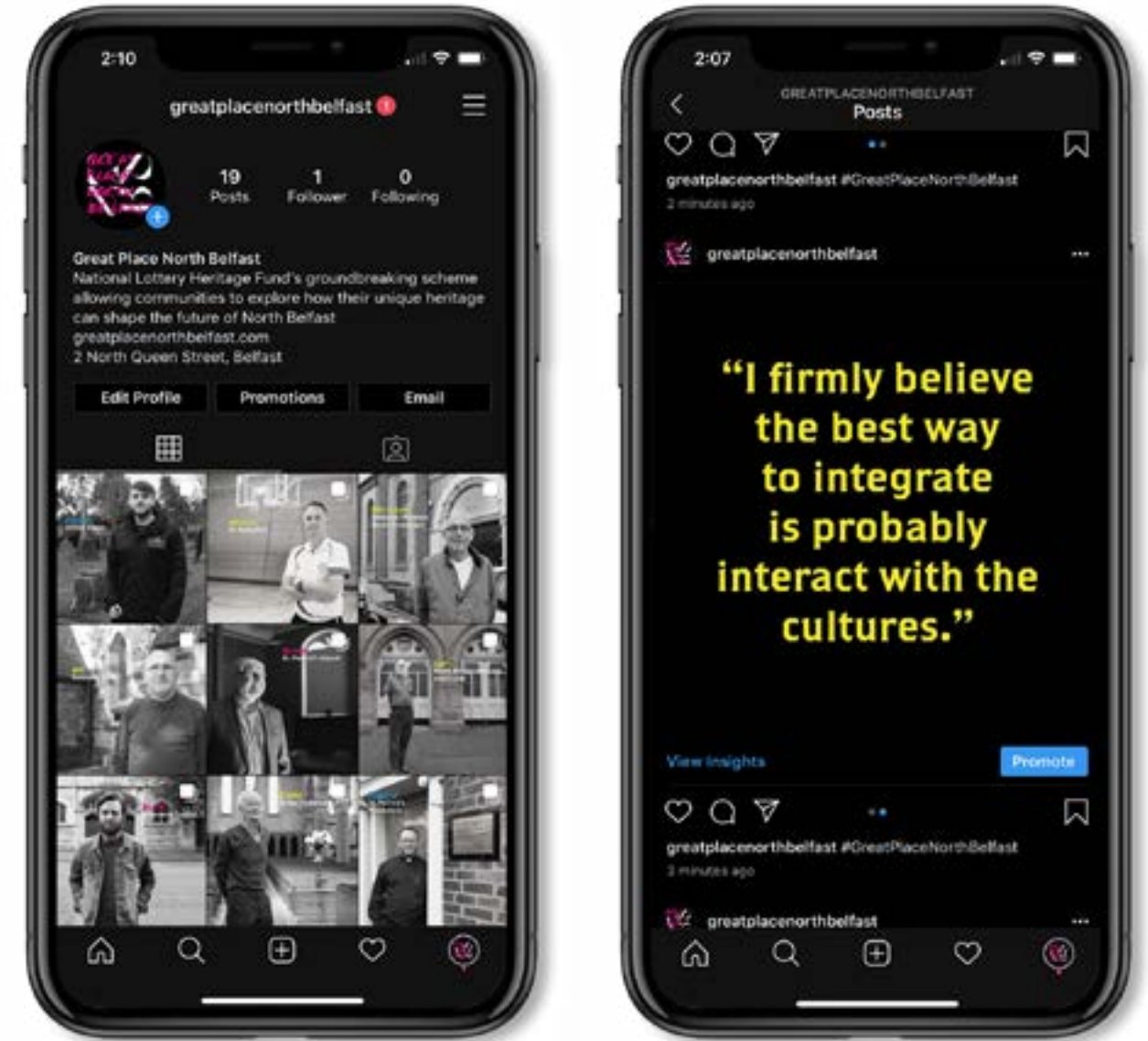
Within the community partners existing materials features a map. However, the map includes Carlisle Memorial and so I made a new updated map which also makes use of the new branding style. I kept it clean and simple and used yellow to add colour. This has also been made to be easily edited if needed within Adobe InDesign.



The community partner wanted to improve their online presence and so I set up a Instagram business page called 'Great Place North Belfast.' By setting this up as a business page it will allow the community partner to track the analytics of each post and ensure the page is performing well.

With the help of Laura who helped in the production of the images we populated the page. Laura's sleek, clean and professional Instagram mock up was the favourite from our target demographic survey. We populated the Instagram page with images of each of the individuals who represent the buildings and their heritage. We continued the use of the black and white images in order to create a clear brand and consistency. Each post features two images. When the user swipes across they can see a quote from each of the individuals. These quotes are also used within the exhibition.

The use of the logo and clear branding creates a professional and clean Instagram account. One we believe will be successful with our target demographic.



Overall, I am pleased with the final outcome of the graphic design and print work. I quickly adapted to changes with the community partner such as the removal of Carlisle Memorial Church. I updated the brochure and worked out page numbers to ensure print costs were kept down although allowing all buildings to have equal page space.

Due to the fact the client was unsure of the information required for both the flyer and brochure this made things difficult and as a result was a limitation. I was limited as to how I could design a brochure layout as the community partner requested a file which could be easily edited by themselves.

Another limitation was due to the fact the client was particularly keen to use existing materials such as the photography. However, due to difficulties we found with organising filming dates with the individuals it would also not have been possible to take new images of each of the individuals associated with each building. Although the images were of excellent resolution and quality the style and nature of the image would not have been one I would have chosen. If possible I would have taken new imagery which would have been more appealing to our young demographic.

Both myself and the team are pleased with the final outcomes of the graphic design and print work. Throughout the production process I insured I kept the group up to date with all designs and often requested feedback. I wanted the group to be happy with the final outcome.

AR EXHIBITION

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open

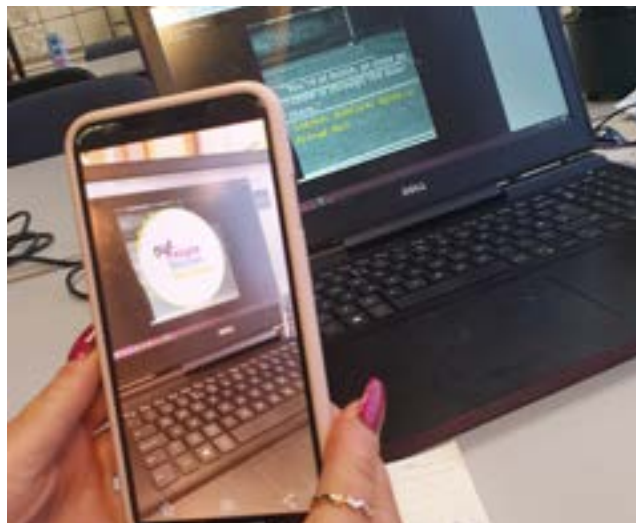
our
Peop
Stori

Heather developed the AR exhibition. Using my exhibition posters and Blippar, Heather made it possible for the user to scan the quote within the poster using the app and be able to hear the audio of the associated individual. This new technology creates a new and exciting exhibition concept which north Belfast has not seen. Proven from our research, this concept will attract a young audience and encourage them to interact with the exhibition through the use of the straight forward, easy to use application.

During development Laura and I assisted Heather in preparing the audio files. Each file was around 10-20 minutes long however we cut them down to 1.5 minutes. We felt this was a much more realistic length for an exhibition audio piece. We ensured to keep all relevant and interesting information we felt the target demographic would want to hear.

Heather ran into problems in relation to compatibility with Android phones and it's ability to show the motion graphics Heather had created. When the poster had scanned Heather allowed the user to see a sound wave of the audio and our tag line. However, Android compatibility issues occurred when trying to read the alpha channel within the MP4 file. With Heathers determination and help from the support team within Blippar she was successful in getting the function to work across all mobile devices.

After much testing and refinement the final outcome is fantastic. It is a new and exciting way of learning more about north Belfast heritage.



MOTION GRAPHICS

Laura took charge of all motion graphics within this project. The community partner enjoyed Laura's motion graphic piece using her logo within the pitch meeting and so she developed a new version with our new final logo.



This piece of motion graphics shows the journey of how we took the community partners original logo and made it into what it is now.

Alongside this Laura produced GIF's for online use on social media channels. These GIF's are animated versions of our logo. These have much potential as they are very popular amongst our target demographic particularly within Instagram stories and Snapchat. They can allow a social media to come alive through an animated dimension as well as being a key marketing tool within social channels.


The main purpose of the motion graphics was for the promotional video. Laura created an animated logo, tag line and lower thirds to be featured within the video. The use of an animation over a static logo increases production values.



Laura also produced a motion graphic piece for the promotional video to show a visual representation of the AR exhibition concept. The purpose of this was to inform the audience of how they can learn more about north Belfast heritage in a new and exciting way. The sound waves and animation within the phone screen represents the AR process.



Laura's skills in motion graphics allowed us to showcase our logo and tagline in a modern way. The use of GIF's and animations is something which is very popular within our target demographic and has taken the visuals of this project to another level.



PROMOTIONAL VIDEO

David's role was to take charge of the promotional video. David's skills are within film production and so he was happy to take this part of the project on. We all assisted David in the filming process in both the interviews and b roll of buildings.

Filming took place over 5 days. Within that time we captured 3 video interviews, 1 audio interview and many b roll shots within buildings such as St. Anne's Cathedral, Indian Community Centre and Clifton House.

As a group we agreed on a story board and film scrip for this video however due to changes with the community partner we quickly had to adapt our filming schedule, storyboard and film script. As a group we worked together to find solutions to this problem.

During our initial tour of the heritage sites all four of us fell in love with the beauty of Carlisle Memorial Church and the first thoughts in all our heads when walking through the door was how well we could capture its beauty in film. However, when Carlisle Memorial Church was to be excluded we had to find a new solution. We instead decided to make Clifton House the feature of the video as it has the heart of the 17 heritage sites.

We took inspiration from MoMA's promotional video as previously discussed and so we aimed to create something which evokes similar emotions within its appeal.

David had a clear vision for the promotional video and so when it came to the editing process he took a lead role.

Due to complications with arranging filming dates there was a tight turn around for both the filming and editing process of this video. David posted a first draft on Basecamp in request of our feedback. We suggested audio refinements, addition of clips and interviews as well as colour correction. We worked as a team to help David refine the video in order for it to be the best it could be.

David's final edit provided a young persons perspective of north Belfast heritage. The use of unique audio elements, panning shots, close ups, interviews and an upbeat track creates a piece of film which evokes emotions and pulls in an audience. The use of interviews of young people allows a young audience to relate and sympathise.

The cinematic shots and colour correction combined with the motion graphics creates a video of high production values.

Background noise within audio elements of this production made audio editing a difficult task however the final outcome and time spent on noise reduction resulted in a great promotional video.



A dark, moody photograph of a stack of papers and a laptop keyboard. The papers are fanned out, and the keyboard is visible in the lower right corner. The overall tone is professional and focused.

BRAND GUIDELINES

In order to ensure all brand elements are used correctly and consistently we created brand guidelines to assist the community partner. The brand guidelines provide information, tools and set the standards.

Clear Space
Print & Digital



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 brandmark 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



25mm

Minimum size for
Digital



95 pixels

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



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



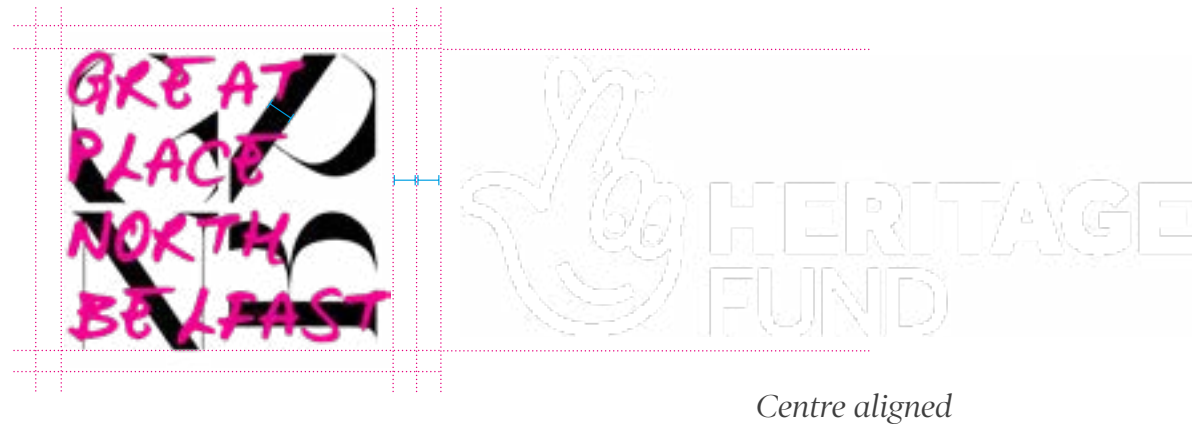
HEX: #FFFFFF
CMYK: 0/0/0/0
RGB: 255/0/255



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 brand mark isn't compromised and to control how other brand marks work in unison with it.

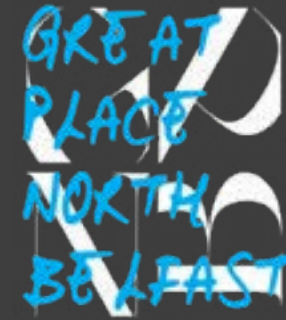
Partner Lockups

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 against 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.



Colours should not be outside of project guidelines.



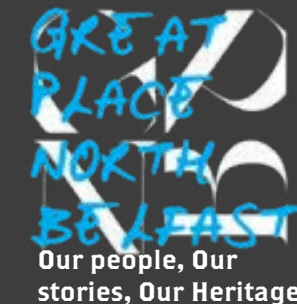
The relationship between elements (e.g. spacing) should not be altered.



Logo should not be recreated.



The serif text should not both be coloured.



Additional elements should not be added to logo.



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



Do not place in shapes.

Tagline Usage



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.

Typography

Brothers OT

BOLD

Regular

Holly Sharpie

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



Colour Scheme

Black

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

Blue

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

Pink

HEX: #FF00FF
CMYK: 0/100/0/0
RGB: 255/0/255

White

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

yellow

HEX: #FFFF00
CMYK: 0/0/0/0
RGB: 255/255/0

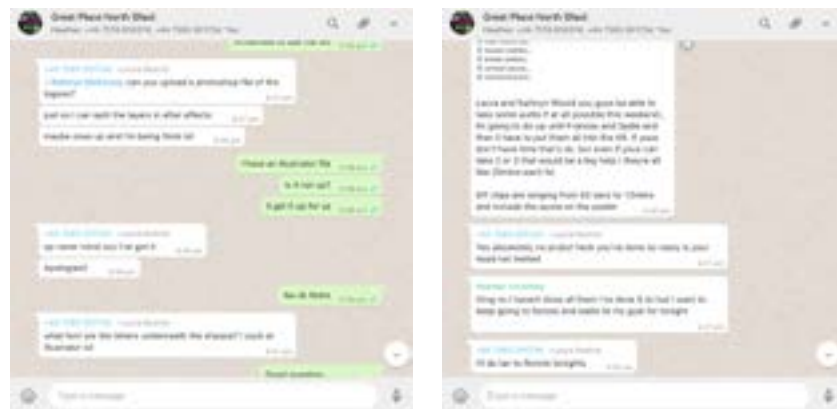
Project Management

As a group we worked well together. We worked to each individuals strengths and gave each other feedback and assistance when needed. In order for us to work well as a team communication was key.

We made use of Basecamp, a project management system. Through this we were able to discuss ideas, give feedback, post our work and design files, keep a schedule and to do list. This allowed us to work effectively as a team. Alongside this we also made use of a Whatsapp group chat where we were able to instant message about filming meet up times, quires and any problems.

The use of both these platforms allowed us to communicate with ease. In particular Basecamp was useful to post project work such as ai. files, InDesign files and footage etc. This allowed each member to take on their part of the project with ease due to easy access to all files required.





The use of these applications benefited us in so many ways. It allowed for easier collaboration, better scheduling, ease of delegating tasks, document and sharing access and remote working.

Not only was this beneficial for this project and team but we also learnt valuable skills. As the modern workplace continues to evolve, so too does the delicate art of project management. With the experience of working on a project using a project management system we have learnt valuable skills for future jobs.

Individually we used Toggl to track our time on this project. We each recorded any time we spent on design work, meetings, filming, class time and production log.

Time tracking is of great importance in the modern workplace when working alongside clients. Workplaces make use of this tool in order to better utilise staff, streamline billing and turn time into money, assist with accurate quotes and estimates, increase productivity and motivation and give clients more insight and information into what's in the bill.

Although not relevant to us within the project it is important to track where we spent our time and develop these valuable skills for our future careers.



In total over the course of 12 weeks I tracked 237 hours of my time within this project. I spent 71.2 hours of that on design work and 16.5 editing. The other time was taken up with class time, meetings, filming and with the production log.

I found this tool useful in ensuring I was spending my time wisely. It allows me to track my time by day, week and year. The programme has easy to read data and is very effective.

During this project we mainly interacted with the client through e-mail and meetings. As a team it was important to always be professional when writing and answering e-mails with the community partner. We ensured all e-mails were written correctly, no spelling errors and we got our message across clear and concise.



As a group we learnt skills in the importance of e-mail etiquette. These skills are of most importance for future jobs and careers. Professionals pay attention to how well put together an individual is. They will want to work with individuals who present themselves in the best light.



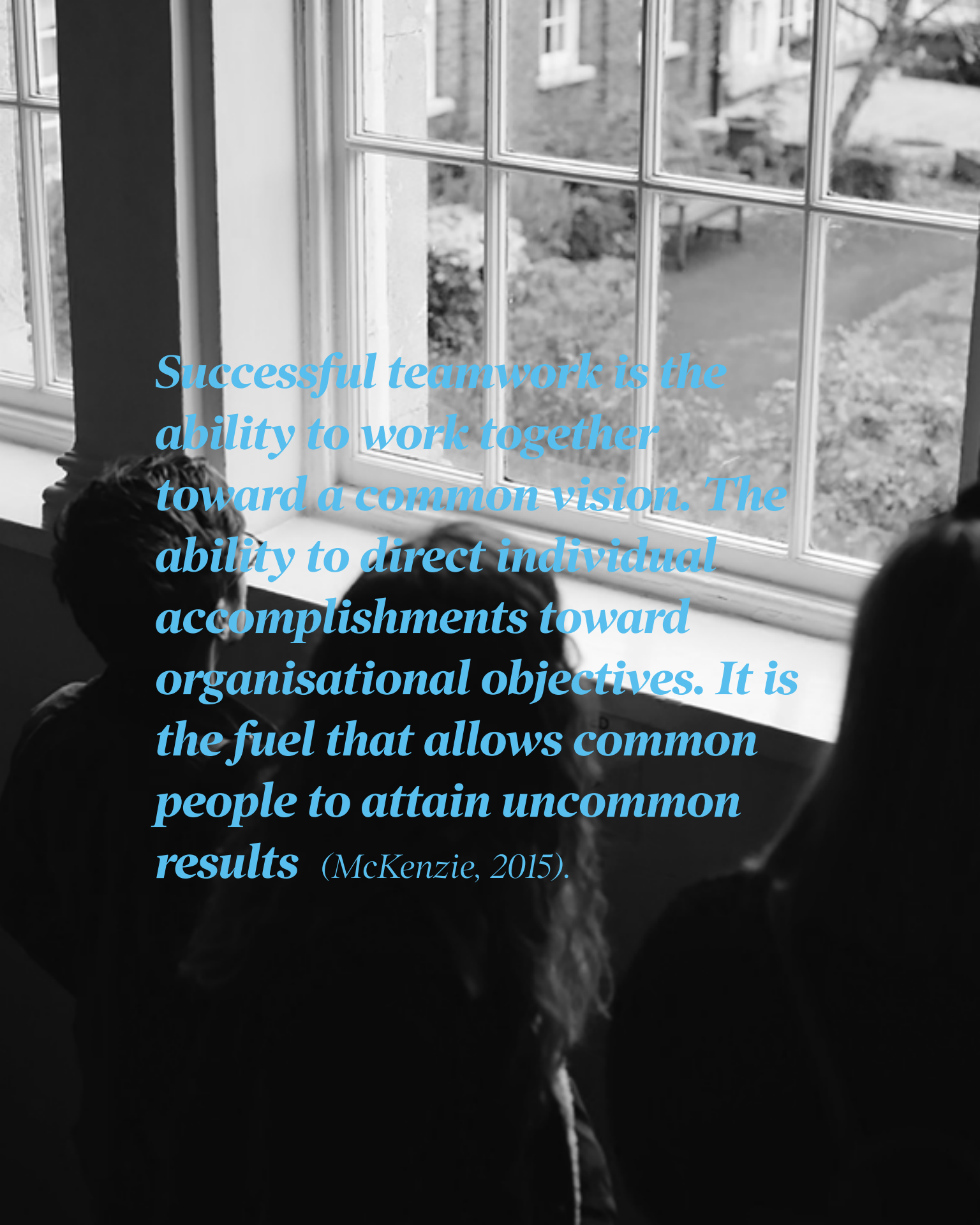
Evaluation & Reflection

Interactivity for Social Enterprise with the Science Shop has taught me a great deal of skills particularly within group working and working with a client.

Within this group project we worked to each others strengths. We encouraged each other to push ourselves to create a unique, interesting project which would attract a young demographic. I developed many skills due to our effective team work: how to break complex tasks into parts and steps, plan and manage time, refine understanding through discussion and explanation, how to give and receive effective feedback, challenge assumptions and develop strong communication skills.

Although I feel we worked effectively as a group it had it's limitations. Due to time restrictions and minimal communication surrounding the promotional video I did not feel as involved with the editing process. As a group we only seen a 1st draft and a final edit. Although David produced a great final outcome I would have liked to have been more involved with this. In general as a group we could have shared jobs out much more equally to allow each member a chance to have an input on each section. Although we each had our own job and continually asked for feedback we often created our work individually and so not getting to see many of the editing processes. This is not at fault of group members but instead due to time constrictions on the project.

The skills developed during the project, technically, within group work and working with clients are those of great importance to carry through into our future careers.



Successful teamwork is the ability to work together toward a common vision. The ability to direct individual accomplishments toward organisational objectives. It is the fuel that allows common people to attain uncommon results (McKenzie, 2015).

We all stepped into this project with little to no knowledge on Belfast heritage sites and have come out the other side with a vast skill set and knowledge of north Belfast heritage. The project was both interesting and challenging.

The project allowed us to gain insight into what it's like to work alongside a client in the world outside of academia. Our community partner was great, always helpful and tried were possible to help us during production with gathering resources and filming dates.

Communication with the client is vital, it builds trust. Through both meetings and email we effectively communicated with our community partner in order to deliver the desired final outcome. We anticipated their needs where we could for example I produced a new map within the brochure anticipating that they would require an updated version due to the removal of Carlisle Memorial Church.

Due to time limitations and such a fast paced project we encountered some confusion due to changes within the community partner. Our original community partner contact who we had been contacting over the course of few weeks stopped replying to our emails. Some time later we discovered he was no longer a part of this project. Due to not being informed of this change we had been pushed back. We found difficulties in receiving desired content for the flyer and brochure and instead used content from their website. The client desired editing files of the flyer and brochure so they could edit the content themselves in future. Although not ideal we worked around and adapted to this request.

Due to changes within the community partner there was much confusion with our new point of contact. We found ourselves travelling to film interviews with individuals and being told on arrival that it would no longer be taking place. Despite these confusions and disruptions in the schedule the community partner done what they could to accommodate us when interviews were cancelled.

As a group we learnt the reality of working with a client. We provided the community partner with a brief of the project including our deliverables, pitched our designs and allowed the client to provide feedback. We learnt the reality that sometimes clients can struggle to make decisions in regards to design and in this case due to an age gap with our target demographic.

We all enjoyed this project. We were given creative freedom to create new and exciting branding for Great Place North Belfast and an interactive exhibition. We are pleased with the final outcome. As a group we worked well and communicated effectively in order to deliver the final outcome. We learnt valuable skills and gained great experience in client based work.



GREAT
PLACE
NORTH
BELFAST

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