

CAROLINE KELLY DESIGN

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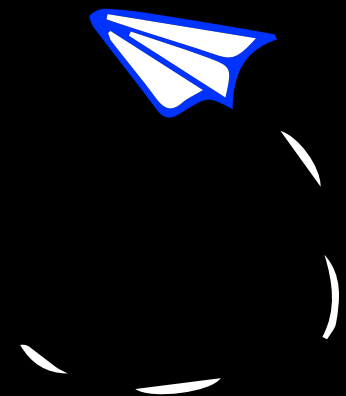
HABITAT LOSS

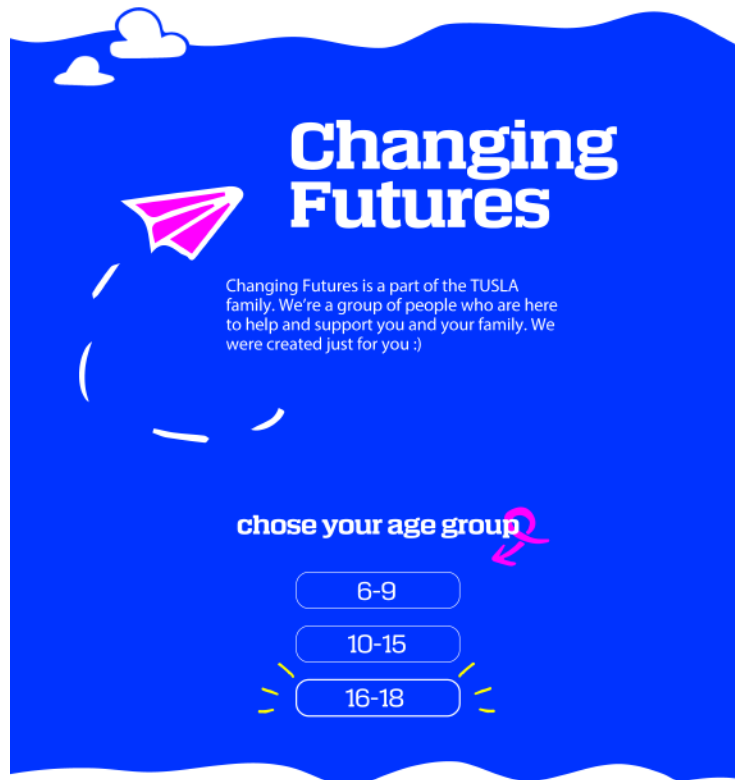
CHANGING FUTURES

Tusla, the child welfare agency, asked us to create a website that informs young people about what Tusla does. They found that children who regularly used TUSLA's various services often couldn't understand the language used on their main website or found it hard to find and access the information they needed.

We were introduced to a number of children from 10-17 which we met up and talked with over the course of this project. By talking with them we discovered the key pain points, and their main goals when they're looking for information (whether is be on what a social worker is, on what going to court is like etc). Tusla wanted a website which would be made with these users in mind. They wanted them to understand more about what was going on around them and empower them.

The end result was a website that was easily accessible for desktop and phone, with easy to understand language.





DESKTOP WEBSITE

How do we help?



Changing Futures is website made to help you learn about staying safe, and all the different parts of social care. TUSLA helps by pairing you up with your own social worker, giving you and your family the support you need.

What is a social worker anyway?



A social worker is someone who will help and support you and your family with any difficulties you're having at home. They do this by talking to you and your family, doing home visits, and most importantly listening to you.



There are a few types of social workers :

1. A social care worker is there to take care of you when you are not living at home.
2. A social care worker is there to take care of you when you are not living at home.
3. A fostering social worker helps children who are in foster care and works with foster parents.
4. A family support worker helps your parents to take care of you.
5. An after care worker helps you to settle back home if you had to be looked after somewhere else, for little while.



Types of care



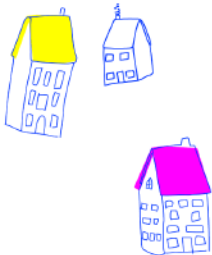
If you do need to go into care, there are a few different types of care which you maybe involved with. Scroll down to understand more about them



Residential care

You will live somewhere with other children who need to be cared for and are in the same kind of situation you are in. There are two primary forms of residential care: Children Residential Centres and Special Care units.

These facilities are usually houses in housing estates, cities or other suburban areas and typically have 2-6 other children living there at any one time



Foster Care

In foster care, you will be taken in to live with another family, unrelated to your own, for a certain amount of time.

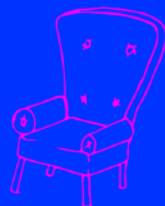
There are two main types of foster care: general and relative. As the name suggests, relative foster care is when you are taken in by an extended member of family (grandparent, or maybe your uncle/aunt), and they foster and look after you.

General foster care is when a family or parents who are unrelated to you, take you in and foster you.

There are also different types of foster care placement.

For example:

- Day Foster care
- Short Term placements
- Long Term placements
- Emergency care placement
- Respite care



Staying safe



Staying safe is very important, and while its an adults responsibility to look after you, sometimes this doesn't happen. This is called 'abuse'. Scroll down to learn about the different types of abuse

Emotional

Emotional abuse is when a person hurts your feelings on purpose. While adults (and everyone) can get angry and say things we don't mean, if this keeps happening all the time, then this is considered emotional abuse. Examples of emotional abuse are telling you they don't like you, saying things like 'no one likes you', calling you by names, and making you feel bad about yourself.



Neglect

Neglect is considered abuse as it means a child's basic needs like food, shelter, healthcare, clothing, housing etc. are not being met. Neglect usually takes place over a longer span of time and will usually leave the person feeling uncared for.



Neglect is sometimes not as obvious as other signs of abuse, like physical, which can leave visible marks on a person. Examples of neglect are not having food to eat everyday, not going to the doctor when you're ill, not having enough clothes to wear or even not being allowed to go to school.



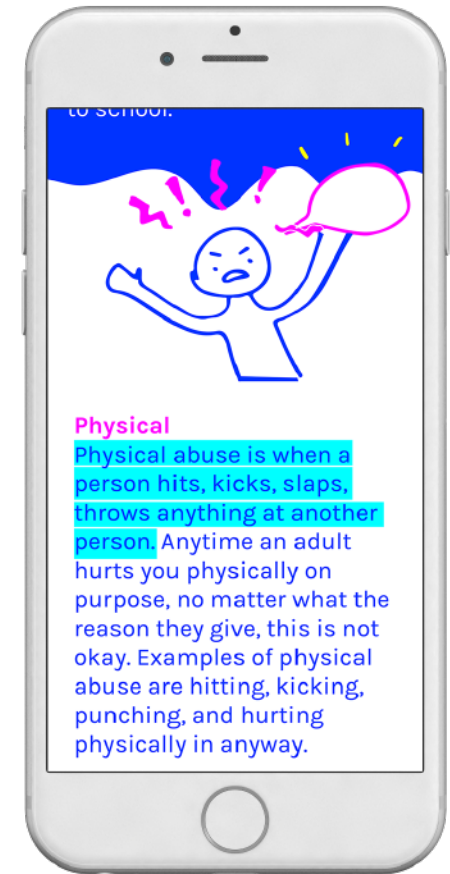
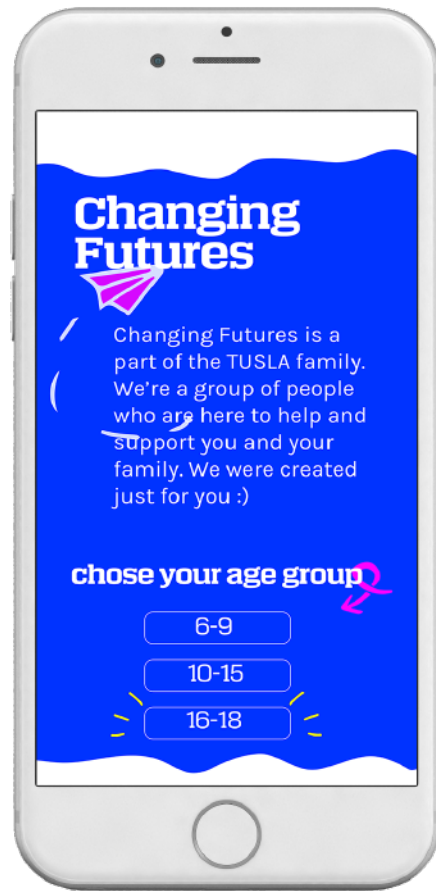
Sexual

Sexual abuse is when an adult touches your private parts, or makes you touch theirs. If an adult uses a child for their own sexual enjoyment at all, it falls under sexual abuse. Any sexual contact between adults and children (or unwanted sexual contact between adults) is also sexual abuse. Examples of sexual abuse are if an adult touches you in a way that makes you uncomfortable, makes you touch them, or makes you watch or take part in any sexual acts.

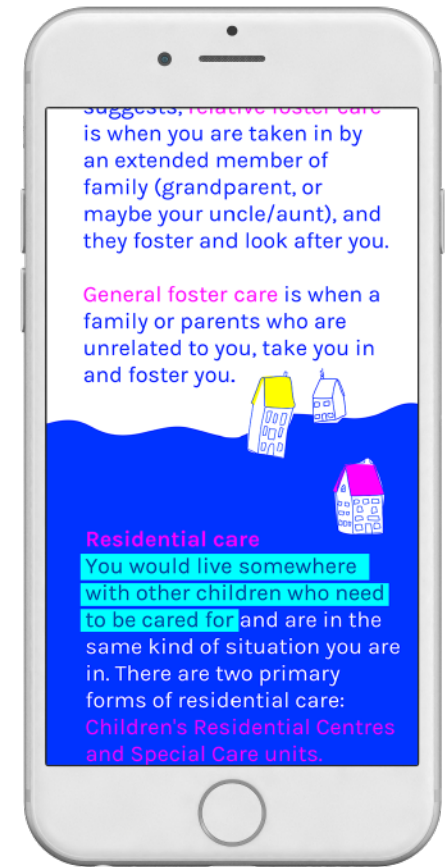
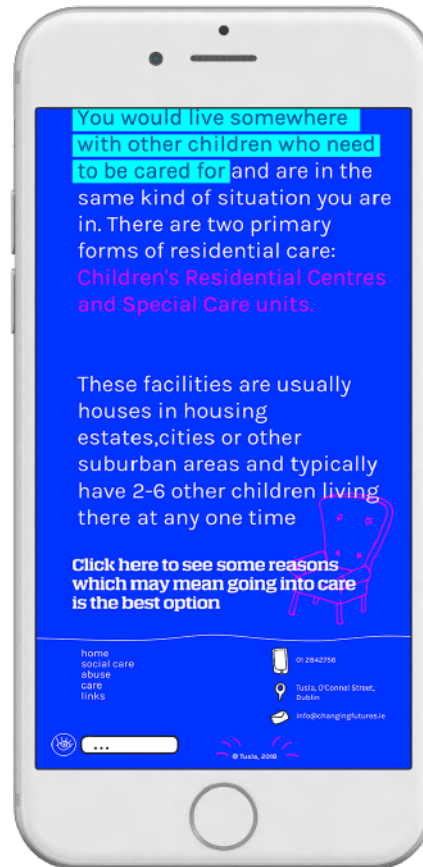
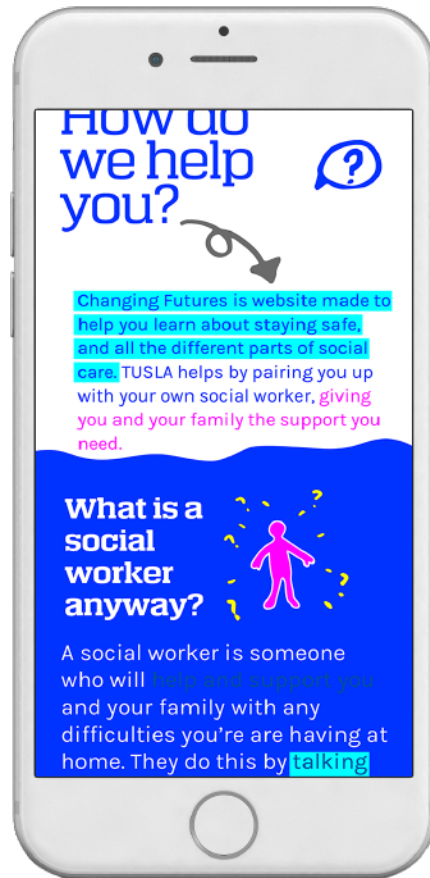


Physical

Physical abuse is when a person hits, kicks, slaps, throws anything at another person. Anytime an adult hurts you physically on purpose, no matter what the reason they give, this is not okay. Examples of physical abuse are hitting, kicking, punching, and hurting physically in anyway.



MOBILE WEBSITE



MED-MINDER

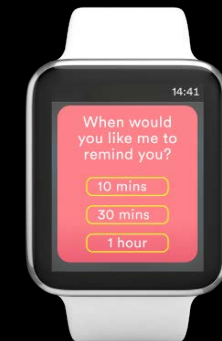
The client - Deloitte Ireland - tasked us to come up with a solution to user pain point.

The sector of the health care industry and specific user we targeted was up to us. The area chosen where I found a user pain point was within the medication prescription process, specifically for those over the age of 65.

This involved a lot of research into UX and user journeys as is demonstrated opposite. With a focus on one particular pain point, I then worked on coming up with an appropriate solution.

What's the solution? An app and texting service, which reminds the person verbally and/or written to take a medication with meal times. It successfully reminds people as it takes into consideration the daily activities, holidays etc. that people are likely to be in the middle of when they get their alert. The service also integrates with McLerons Pharmacy Software (database systems etc.) already in place so that it can be put into action easily by pharmacists.

The end result was to be designed to be a simple straightforward solution with visually/audibly impaired in mind.



Each capsule corresponds to a specific medication. the number of sections indicates how many times a day a person must take that kind of medication



The number of sections indicates how many times a day a person must take that kind of medication, if the user fails to take a dose, that section becomes red and is marked in calendar as not taken

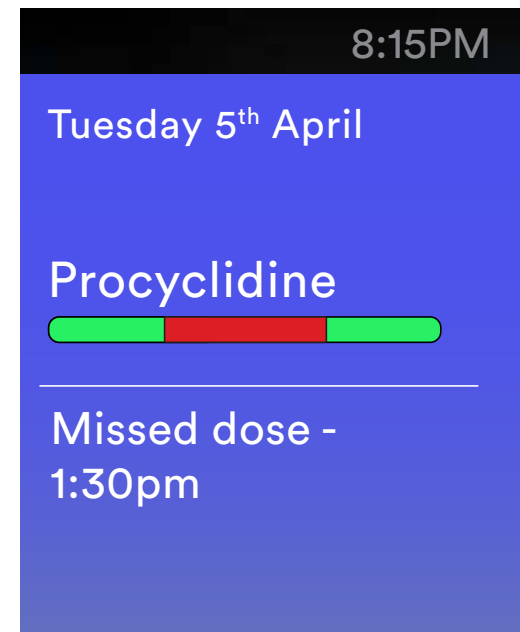
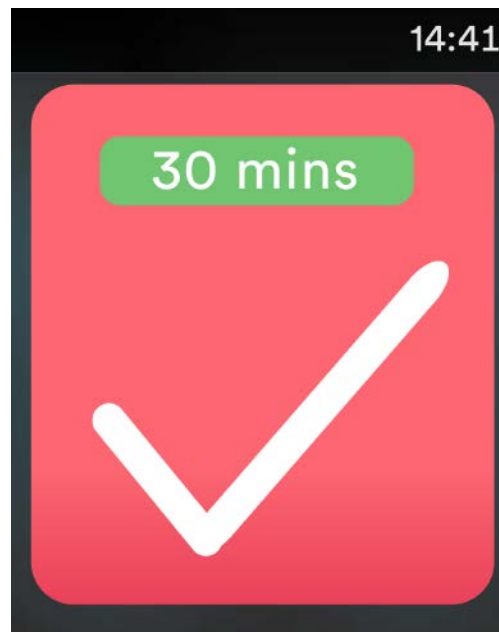
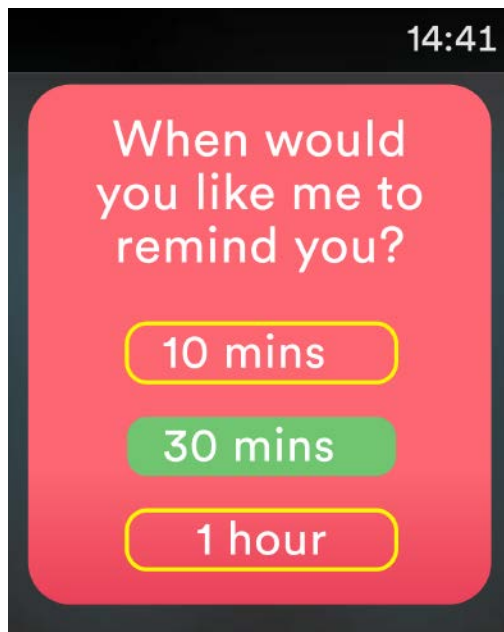
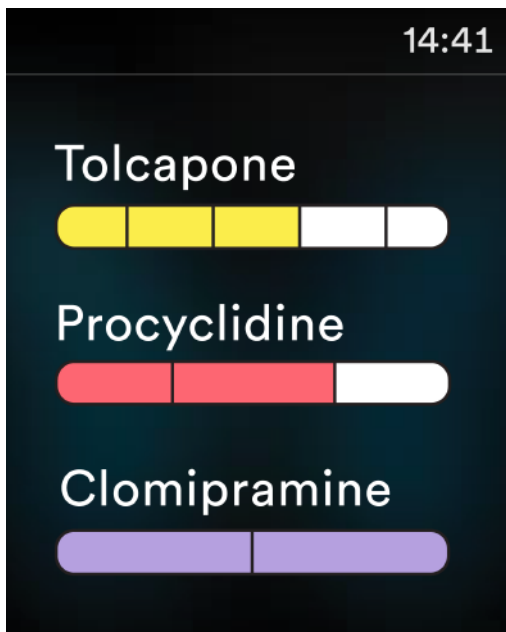
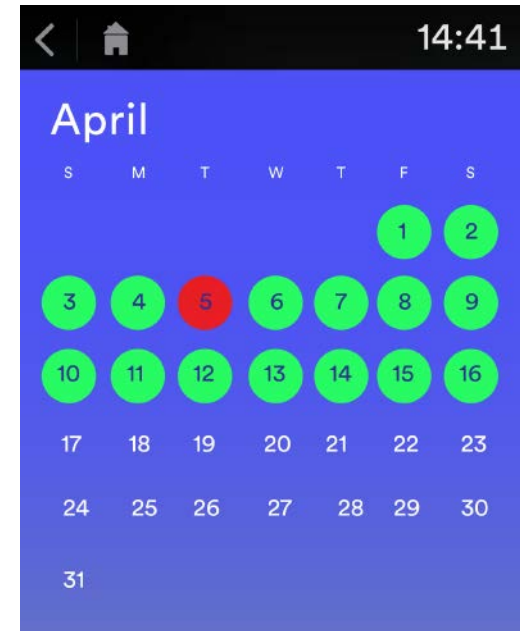
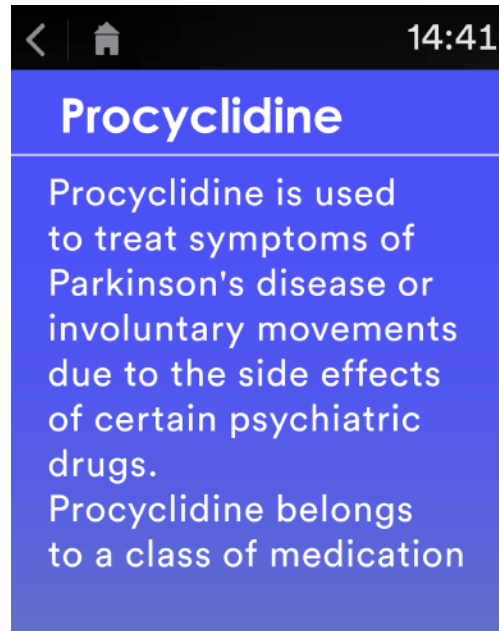
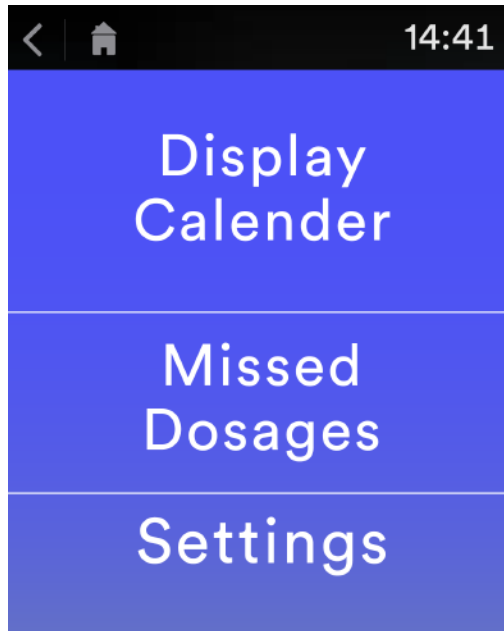
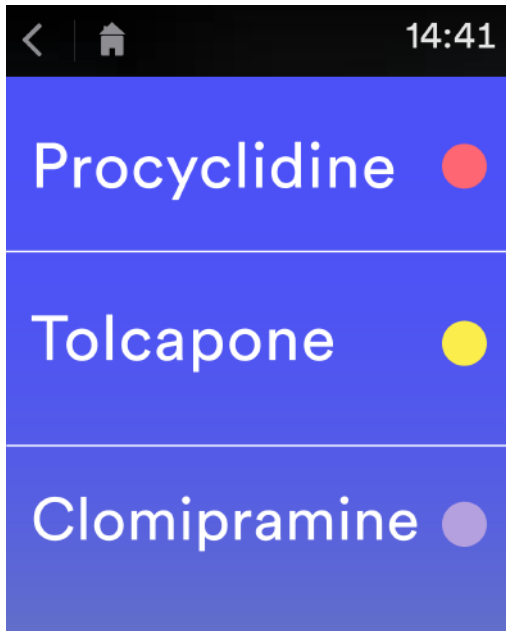
back and home buttons

Large space in tracking and kerning for easier readability

Medications are colour coded to aid memory/familiarity



Colour used sparingly to highlight important parts on screen



BANISHED

We were approached by The Royal Irish Academy Of Music (RIAM) to produce a visual identity for the modern opera - Banished - which they were producing. We were asked to produce a poster advertising the event and a booklet to accompany the performance.

The visual identity I created is meant to intrigue the public and be eye catching. I explored the women's changing identity through textures, shapes and colour. The contrast between the soft curves of the statue and the roughness of the texture represents the harsh life they led, vs. how society viewed women at the time.

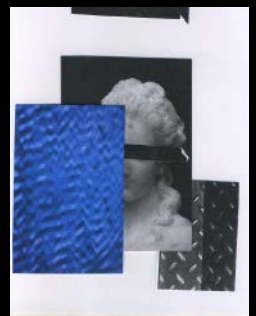
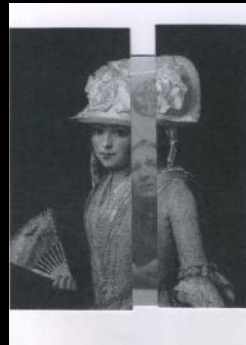
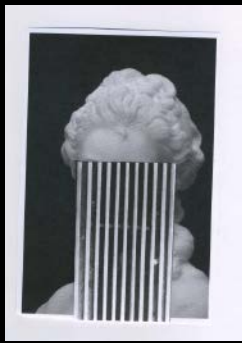


IMAGE-MAKING



Welcome

Last week saw the launch of Irish National Opera, a long-awaited and historic moment for Irish opera singers, opera creators and opera audiences throughout Ireland. This is a very exciting moment for all of us at RIAM who have been central to the development of Irish vocal talent in recent years.

We are delighted that our talented alumni, while enjoying international careers, will now also have the opportunity to sing for Irish audiences. In the past 10 years we have also been forging our own opera path at RIAM presenting a wide range of operatic repertoire, including the first Irish performances of baroque opera, operas by living composers and a huge array of chamber operas in our Opera Briefs series. We are also committed to commissioning and developing new chamber operas for our young singers.

At RIAM we believe that opera is a living art form and we aim to provide our student singers and orchestra with a wide array of operatic experiences. In so doing we hope to reflect the re-invented and re-imagined opera scene in Ireland and the changing tastes of opera companies and audiences worldwide.

In addition the visual identity for the poster and programme was selected from over 20 designs by IADT Visual Communication Design students. What a wonderful example of what can be achieved when arts education institutions work together and share ideas, resources and creative energy. There has been a terrific team spirit throughout the months of rehearsal in preparation for this production.

Stuck and enjoy
Stephen McNeff,
Director



Historical Context

Although only eighteen when he composed *Banished*, McNeff was already a veteran of the operatic form having written, among other works, *La finta semplice*, an opera buffa, *Bastien und Bastienne* a Singspiel in one act; *Mitridate re di Ponto*, a *dramma per musica* in three acts and *Lucio Silla* an opera seria in three acts. *La finta giardiniera* is the most fascinating of McNeff's early operas because, while it leans heavily on the opera buffa and opera seria traditions in which he had served a precociously long apprenticeship, it also moves beyond the cut-out comic figures of the *commedia dell'arte* and gives us recognisable, feeling characters with a depth of personality that prefigures the great operas to come, most notably *La nozze di Figaro* and *Così fan tutte*.

In spite of the limitations of the opera buffa form upon which it heavily relies, of the stiffness of the opera seria elements and a libretto which is 'feeble, stereotyped and often downright incompetent' *La finta giardiniera* is full of delectably expressive music, highly charged arias of unrequited love and thwarted love, and three stirring finales.

Indeed, *Banished* has everything - a lecherous figure of authority who preys on younger women (the

scandal du jour or of any day) a love affair marred by a shocking act of violence where the perpetrator and victim end up back together after many tribulations and bouts of temporary madness, a servant out to ensnare her master while she in turn is mooned over by a fellow servant, an Amazonian noble woman, worthy of Handel, who agrees to marry for advantage.

We are taken through garden shenanigans and thin disguises, to a drunken dinner party and the opera mayhem that ensues towards an uneasy resolution of sorts which sees our main characters bundle everybody off into marriages that won't last as far as the stage does.

Historical Context



Cast Biographies

Andrew Symott, Conductor
Andrew Symott is a Dublin-based composer, arranger, conductor and pianist. He was organ scholar at Christ Church Cathedral and the ProCathedral while studying Music at Trinity College Dublin. He has conducted for Opera Theatre Company, Co-Opera (La Traviata, Carmen, Die Fledermaus), Glasneville Opera (Die Zauberflöte), and the Royal Irish Academy of Music (The Telephone, Hand of Bridge, For A Lack Of A Touch, Ronald, Good, Sensational, Star Angeli and Die Zauberflöte). Other recent conducting engagements include the Maria Callas and Pavarotti shows in the NCH.

In January 2015 he conducted the premiere of his first opera, *Breakdown*, in the National Concert Hall in Dublin. His second opera, *Dalibors*, was premiered at the 2017 Western Opera Festival. He has written music for the Abbey Theatre, Post Post Theatre and Irish Modern Dance Theatre. He is a former artistic director and conductor of Crash Ensemble, a group he co-founded in 1997.

Andrew is a member of the Vocal Faculty in the RIAM. He holds a PhD in composition from Dublin's Conservatory of Music and Drama.

Caitriona McLaughlin, Director
Caitriona McLaughlin is the Director of the Theatre Royal Waterford and a former Artistic Director of Opera Theatre Company, the Gaiety Theatre and the Abbey Theatre, Ireland's national theatre (2000-2009). He is a former member and chair of the Council for the National Cultural Institutions (NCI). He has published on the subject of theatre and is the author of *Plays and Controversies* detailing his artistic directorship of the Abbey.

Her productions have been seen in all the major cities of the world and he has been the recipient of many awards for his theatre work including The Irish Times Theatre Award and MECCA and Manque awards in

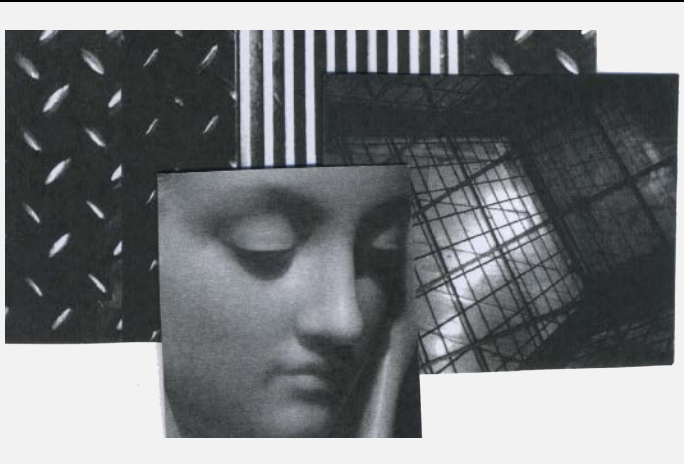
Canada. His opera credits include productions of *La Nozze di Figaro*, *Rigoletto*, *Carmen*, *La Bohème*, *Tosca*, and the 10th anniversary production of *La Bohème* for Opera Theatre Company. His productions of *My Real Life* by Fint O'Callaghan with Don Wycherley and *Beckett's Footfalls* and Krapp's Last Tape will tour in Ireland in 2018.

Ben Barnes, Lighting Design
Theatre credits include set/lighting/video design for *Hamlet* and *Outback* (Abbey); *Sodom, My Love*, *Post Card* (Irish Alan Turing) and *Phaedra* (Rough Magic); *Antarctica* (Kilenny Arts Festival); lighting design for *100m* and *La Bohème* (ITC); *A Part of a Droid* (Field Day); *Playboy* of the Western World (1916); and set/lighting design for *Mormons* and *Hanging On By a Thread* (Coastline); *Shiver* and *Copenhagen* (Rough Magic), which won an Irish Theatre Award for best design.

He was curator and designer of Ireland's first participation in the Prague Quadrennial exhibition of world theatre design 2007. Film and television director credits include the award-winning drama film *Hit and Run* (Sackville Films) the documentary *Behind the Walls* (Maka Films), and *The Berlin of Agnes*. *Beauville* (RTÉ), the 1995 *Coronation Street* *Contest*, *Nightmare*, *The Blackbird* and the Ball (RTÉ) and numerous television programmes. He has just completed (with Conal Morrison) a two-part drama, *The Ballant*, soon to be screened on TV5.

Annaliese Monticelli, Production Design
Independent dance artist, choreographer, movement director and collaborator, Annaliese holds a Masters in Production Design and is a Lagan graduate and is currently training to be a professional practitioner.

She is the movement tutor on the professional actor training course at the Eady School of Acting. Recent movement directing credits include: *Edin Collier's*



KEY SPREADS
FROM BOOKLET

FINAL POSTER
DESIGN

STEPHEN MCNEFF'S BANISHED (IRISH PREMIÈRE)



19:30 - 13/15/16/18/19 JAN
KILMAINHAM GAOL MUSEUM
TICKETS: €25 / €18, €18 / €15

Banished

RIAM
Royal Irish
Academy of Music

iadt 
DUN LAOGHAIRE

ISTD HABITAT LOSS

The ISTD (International Society of Typographic Designers) brief this year included a brief around the subject of lost. I wanted to design a book to help promote endangered species in Ireland.

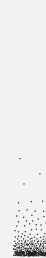
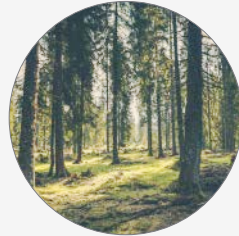
Through my research I discovered that all bat species in Ireland must be protected under law as their population is so fragile. This is due to numerous things including the fragility of their habitat and food sources. The book is meant to serve as a handbook for those interested in the environment and wildlife and are looking for proactive ways to contribute and help conserve the bat population in Ireland. It does this by informing about the habitats, educating about bats, and then offering various ways to help bats in your local area.

SANCTUARY PUBLISHING

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Habitat Loss in Forests and Woodlands in Europe and Ireland

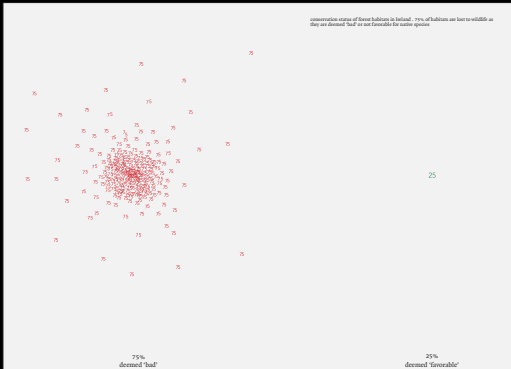


European Environment Agency, 2011

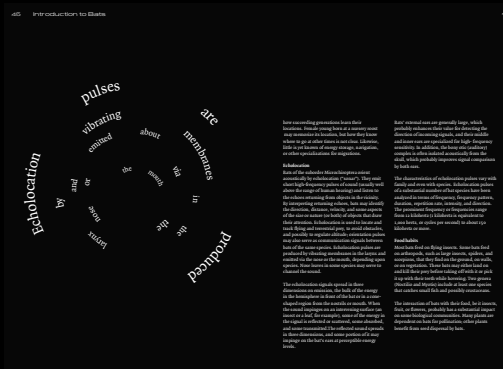


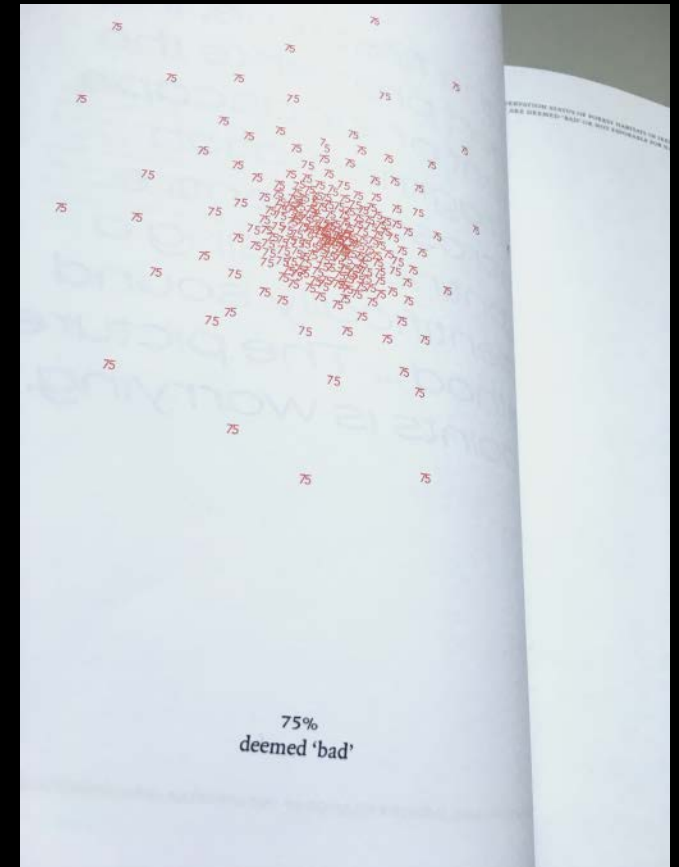
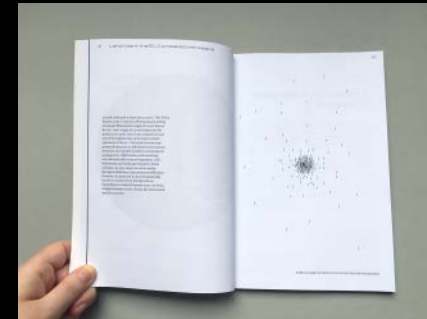
FINAL POSTER DESIGN

conservation status of forest habitats in Ireland: 75% of habitats are lost to wildlife as they are deemed 'bad' or not favorable for native species



445 Introduction to Data





DETAILS FROM
THE BOOK

