

BIRDSHIT

BURNOUT

CRISIS
ACCEPTANCE
KIT

CONCEPT

SECTION ONE

Concept

- 2 Concept
- 3 Foundation
- 4 Design Inspiration
- 5 Metaphor Inspiration

The Crisis Acceptance Kit is a speculative product and surrounding campaign to expose our current unstable relationship with 'crisis'. The project is based around the idea of perpetually fuelled crisis constantly being generated by the media pushing the word crisis to a point where it no longer has any meaning.

The aim of the kit is to highlight ways we view and deal with crisis, demonstrating through interaction what we could do to change our mindset and prevent the need for this product in the future.

CONCEPT

C R I S I S

Crisis. It is a huge word, undeniably present in everyone's lives at some point.

I am aiming to explore how we define crisis and how we act on what we believe to be crisis.

Looking specifically at the dilution of crisis as a word of impact. Use today is scattered, spread so thinly and vaguely that meaning has been lost.

As a society we try to solve crises, but how can we, if we can't solidly define it. By analysing where boundaries are and how different groups perceive it, I am aiming to get an insight of what we could do change our actions now to have a real knock on effect in the future.

Active researching is necessary to uncover real opinions and unfiltered definitions of crisis. Through conducting a range of primary research, conclusions can be made as to how we could see it differently.

Similarly, interaction is where I plan to take the concept for the core of the message to come across. Pushing away from passive understanding to direct communication, by requiring physical interaction the core concept of what is crisis should be brought into question.

By using visual metaphors the comprehension and understanding of the project should increase. Adding an element of familiarity to the concept.

FOUNDATION

News

UK in 'crab crisis' as restaurants forced to pull dishes from menus

Carbon dioxide crisis to hit supermarket food choice

NHS faces 'summer crisis' as heatwave sees record numbers at A and E

UK set for carrot crisis as lack of rain hits crop

Fake news a democratic crisis for UK, MPs warn

FT reader solutions to Britain's productivity crisis

Young people's mental health is a 'worsening crisis'. Action is needed

Yemen crisis: The sick children trapped by the war

Scottish figures 'point to hidden UK crisis in tranquilliser abuse'

Britain is facing its worst constitutional crisis for 200 years - this is what will happen and how to avert it

More than 200 UK shopping centres 'in crisis'

Jennifer Harby
BBC News

London's teenage mental health crisis

The crisis in Britain's prisons is perpetuating a cycle of offending

UK facing 'crisis of capitalism', says Archbishop of Canterbury

Fall in local UK bus journeys to 12-year low prompts talk of crisis

Press release

UK and France host high-level event on the Rohingya crisis

Theresa May's flagship policy to solve housing crisis will deliver no new homes in half of England

UK wage growth SOARS at fastest rate since financial crisis almost 10 YEARS ago

Britain has created a crisis in childhood, says former children's commissioner

Royal and aristocratic privilege is at the heart of the UK's housing crisis

Six reasons behind the High Street crisis

TRICKY MINAJ Nicki Minaj's UK tour is in crisis with poor ticket sales and no sold out dates

County in grip of mental health crisis says Lancashire's police chief

Barclays will not face trial over crisis fundraising

CONCEPT

Ten years after the financial crisis, the UK is facing another huge economic shock in the form of Brexit – this time it's self-inflicted

To fix the climate crisis, we must face up to our imperial past

DANIEL MACMILLAN VOSKOBONYIK 8 October 2018

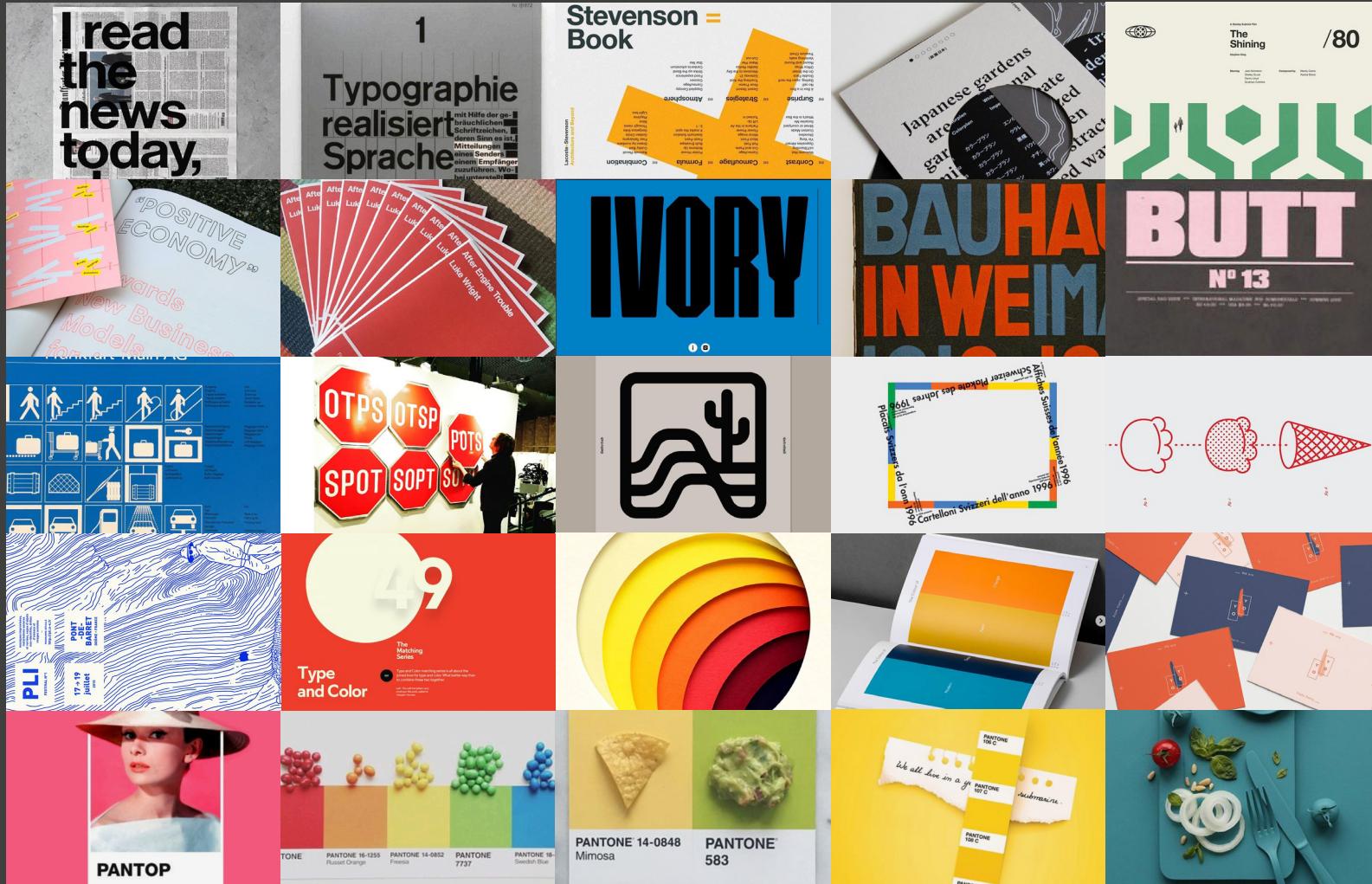
RBS: the cost of crisis and lurking legacy

Man Utd news: Juventus wary of injury CRISIS before Champions League showdown in Turin

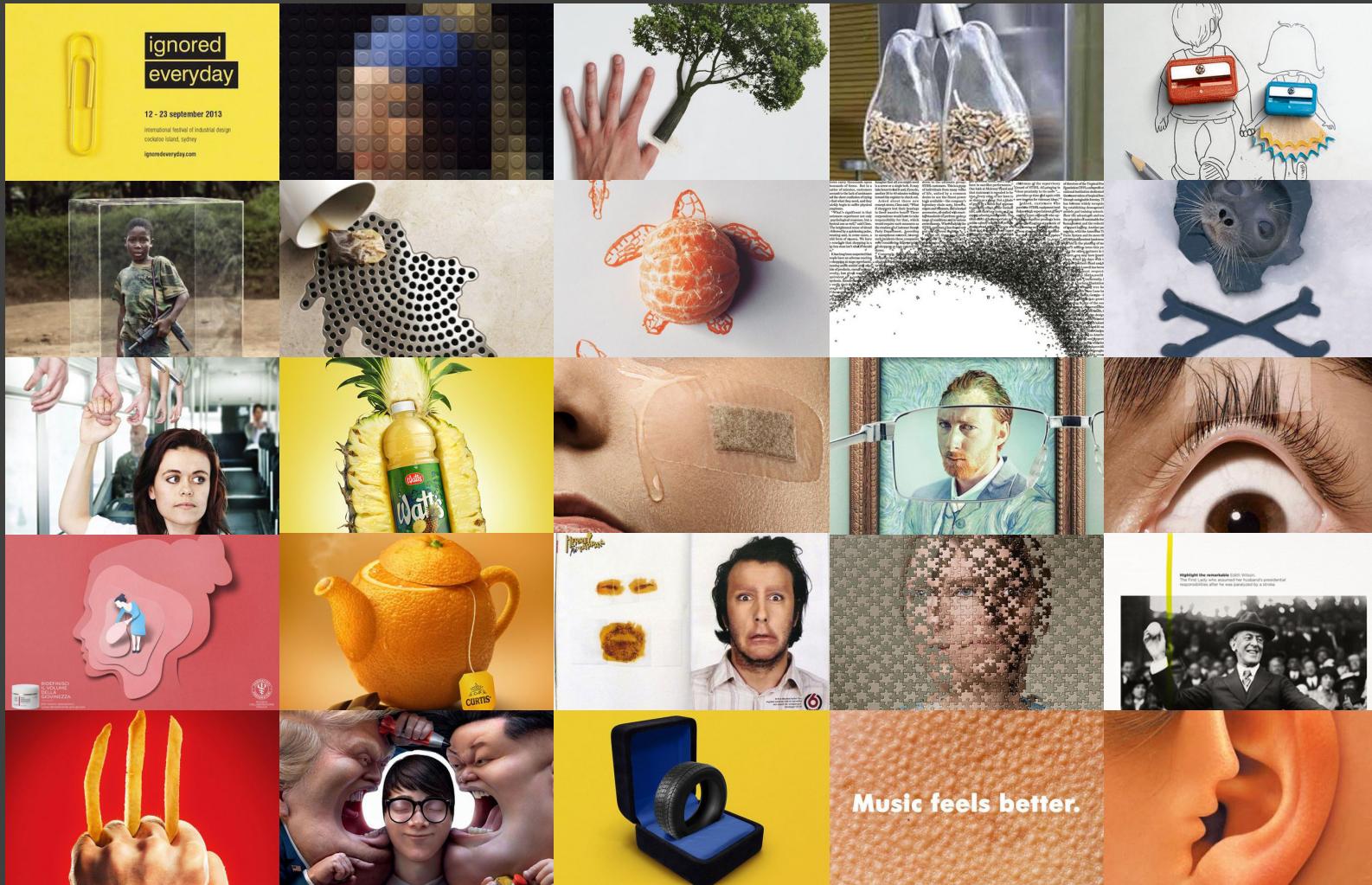
EU'S BIG MISTAKE: Brussels left open to 'LEGAL CRISIS' with Irish backstop demands

Lord Black: UK music is facing an existential crisis

DESIGN INSPIRATION



METAPHOR INSPIRATION



CONCEPT

BIRDSHIT

FUEL LIGHT

CRISIS
ACCEPTANCE
KIT

RESEARCH

SECTION TWO

Research

- 7 Physical
- 8 Digital
- 9 Physical
- 10 Insights

As established previously, crisis is an incredible vague term, my first point of research was to look into what we each define as crisis and where this differs. Research undertaken was pointed towards gathering a range of viewpoints on what defines a 'crisis'.

Universal Credit and the benefit system were primary focus points, case studies that were being constantly updated. There was also a significant amount of public interaction and interviews with those dealing with crisis on a daily basis.

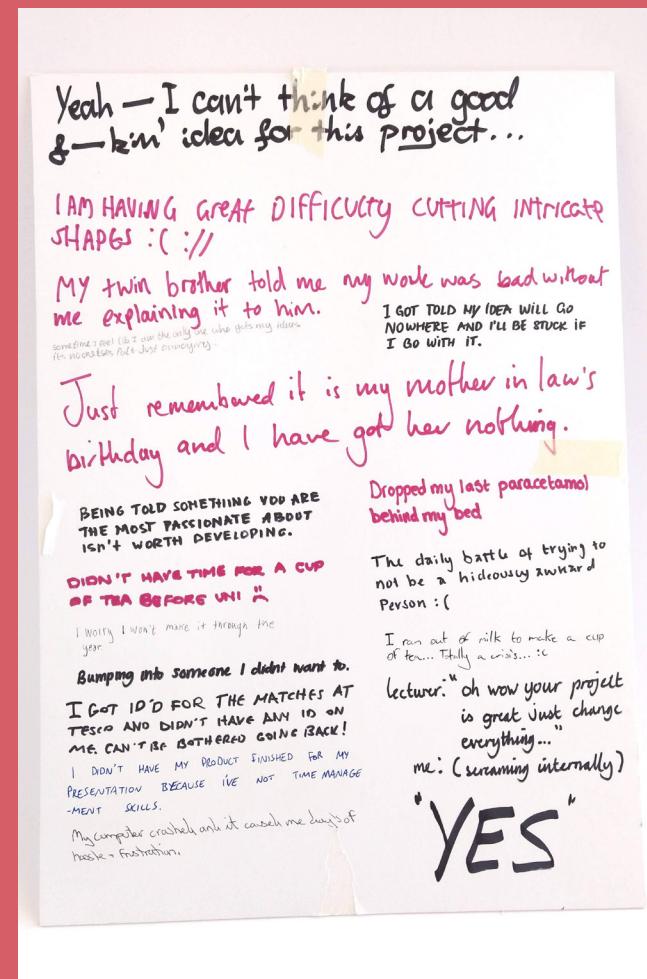
PHYSICAL



Interactive matchboxes, focusing on heat poverty. By opening the box you let out the heat, looking towards how to prompt emotion from an audience.



Second matchbox focused on financial poverty, the idea that some people never quite have enough.



Asking the question 'Have you had a crisis today?' to students. To gather early primary research on how we define crisis and what we consider it to be.

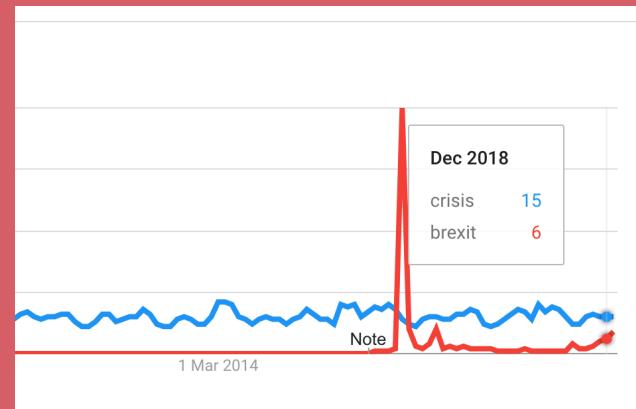
DIGITAL

The results? 14 million people, a fifth of the population, live in poverty. Four million of these are more than 50% below the poverty line,¹ and 1.5 million are destitute, unable to afford basic essentials.² The widely respected Institute for Fiscal Studies predicts a 7% rise in child poverty between 2015 and 2022, and various sources predict child poverty rates of as high as 40%.³ For almost one in every two children to be poor in twenty-first century Britain is not just a disgrace, but a social calamity and an economic disaster, all rolled into one.

The Phillip Alston report came out in November 2018, a detailed account of the current state of UK poverty. As visible above 1/5th of the UK population live in poverty. This is the area the project needs to illuminate. Why is this the case? What can we individually do to help? Is this a systemic problem with no solution?

"We are supposed to empower people, give them the skills, tools and knowledge to help themselves, but a lot of people don't want to, they are scared, scared that they will fuck it up. It is really difficult to get people to do things for themselves, and then they become a bit dependant on us."

I talked to CHAI, and Edinburgh based advice initiative about the misalignment of the peoples needs and what the government is willing to do.



Google trends was also a fascinating resource, showing current data on how often keywords were searched. Above shows use of 'Brexit' and 'Crisis'.

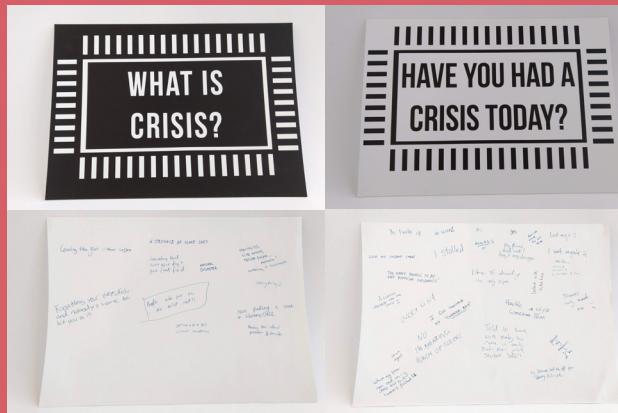
PHYSICAL



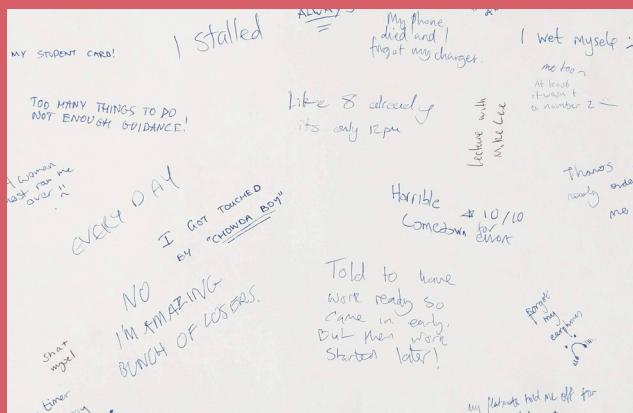
Primary research using a symbol of crisis to ask if the public can define crisis. Left for a day at the Meadows and Princes Street Gardens.

to deal with stress and anxiety issues during the last semester of the last year of university	so as individuals can only change a few amount of things and that we have no power over our government actions.	FEELING HELPLESS IN REGARDS TO <u>BREXIT!</u>
Being vulnerable.	The number of children living in poverty is a crisis for our country	Crisis - jobs + training for young people (my daughters etc)
crisis is NOT HAVING A GOOD HEALTH.	Crisis is the rise of the far right	Tuesday's Brexit vote

**Answers to the question “What is crisis?”.
The public showed a well rounded knowledge
of what might be considered ‘real crisis’.**



**Asking students over a week two questions.
Boards hung up in university in different
locations each day.**



Students answered in a similar way to earlier research, focusing on crisis being around momentary issues, not necessarily larger issues.

INSIGHTS

**STUDENTS UNDERSTOOD CRISIS
LESS THAN THE PUBLIC.**

Two student crisis test boards.

**THEIR ARE INHERENT PROBLEMS IN OUR
SYSTEMS TO DEAL WITH CRISIS, VERY
HARD TO CHANGE ALL OF IT.**

CHAI interview.

**THE PUBLIC GENERALLY HAD A MORE
GROUNDED VIEW OF CRISIS.**

Tent primary research.

**THEIR IS A LARGE PUBLIC APPETITE FOR
CRISIS, PERPETUATED BY THE NEWS.**

Google trends and news analysis.

Comments:

There is a lot to commend this project at this stage - good research and graphic consideration from this. I feel you're taking a scatter gun approach, and perhaps losing focus as a result. Some of the graphics, though rich in content are very difficult to engage with, and I think what comes from this needs to be simple and impactful - I still think the two little matchboxes are the most moving. Be careful of colour palettes that identify other things (womens suffrage).

I think that all the crisis on display, depicts a world in perpetual crisis fuelled by a media , which in some quarters feeds on crisis, when there is none.

Real crisis is indeed lost - big crisis, like a natural disaster is all we can see.

It's about 'Crisis Management' . . . manage all the crisis into something which engages us politically and communicates a different way of thinking, and find a way to say that graphically that is unique and impactful. Just stop us in our tracks, and get us to question our actions and reactions.

Comments:

This was a well-informed and illustrated presentation with a variety of graphic outcomes that have come about from primary research. The research workbook is of note as it catalogues and contains analysis of different research avenues. However, despite the range of crises examined there still lacks a clear way forward and a solid design proposal that will attract audience interaction. The aims are there but the means to do it is still elusive.

First assessment feedback.

BIRDSHIT

TAN STAIN

CRISIS
ACCEPTANCE
KIT

DEVELOPMENT

SECTION THREE

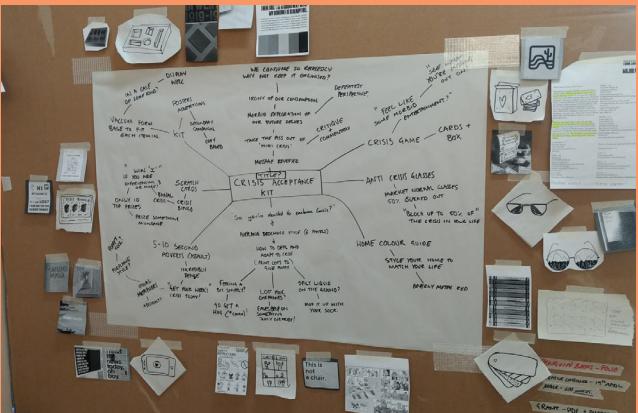
DEVELOPMENT

- 12 Concept
- 13 Kit
- 14 Content
- 15 Content
- 16 Branding
- 17 Branding

After uncovering a selection of insights, the focus of the project was clearer.

- What are we doing now, that could change?
- How can I solidify a universal understanding of crisis?
- Why do we just seek to exist in a 'Culture of Crisis'?
- Why do we have an appetite for crisis of others?
- Why do we see crisis so literally?

CONCEPT



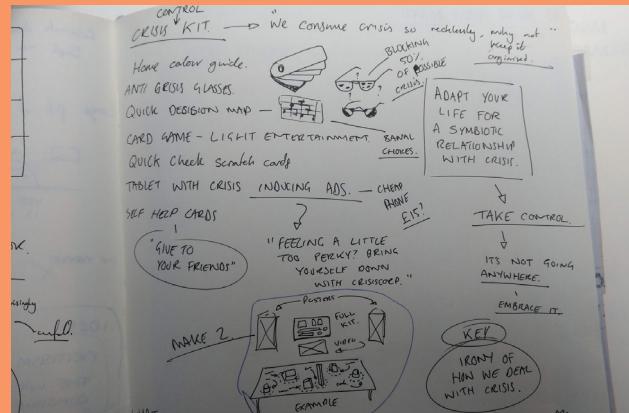
To reach a point of visualisation, that would start to be the foundation of the final outcome it was necessary to answer some questions clearly.

What are the problems?
Misunderstanding, advertising, ignorance?

Who is the audience?
Young adults who will be the main workforce in the future. Current workforce most tuned into the news.

Why will they care?
There is a demand for honesty and transparency in the news, this aligns well with the project's aims.

What could prevent this issue in the future?
Change mindsets now, demonstrate the errors we make in thinking and dealing with crisis.

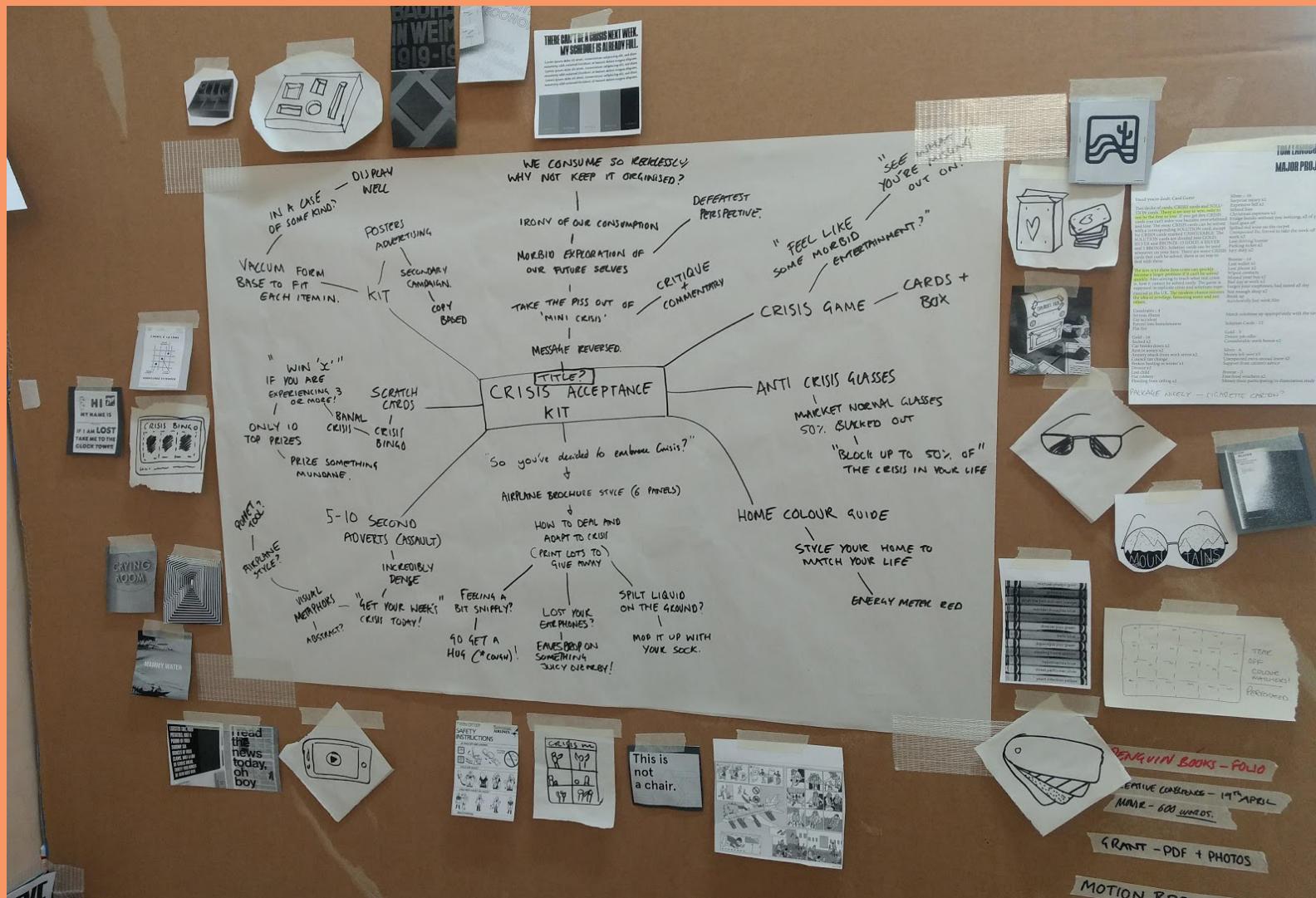


From this it was clear that I needed to make a speculative product and surrounding campaign that would change viewpoints now. By changing how we see crisis now, there is a chance we would could learn to be more mindful when dealing with it in the future.

This idea of changing mindsets could be done in multiple ways. For impact I felt it was important to include the user fully in the experience. Focusing the product to be as interactive as possible.

Flipping the idea of traditional crisis solutions, by making it intentionally defeatist. Items could prompt viewers to see and understand a different message. Each message will relate to a crisis discovered through research.

KIT



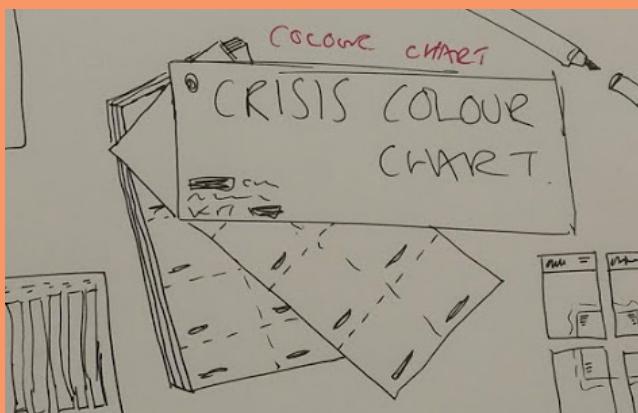
CONTENT



HAND YOU'RE DEALT - Card game showing how quickly crisis can become overwhelming.



ACCEPTING YOU CAN'T WIN - Scratch cards with a 1/6 chance of uncovering real devastating crisis.



CRISIS COLOUR CHART - Bring crisis into your home life with a mock colour chart, colours each with their own unique crisis personality.

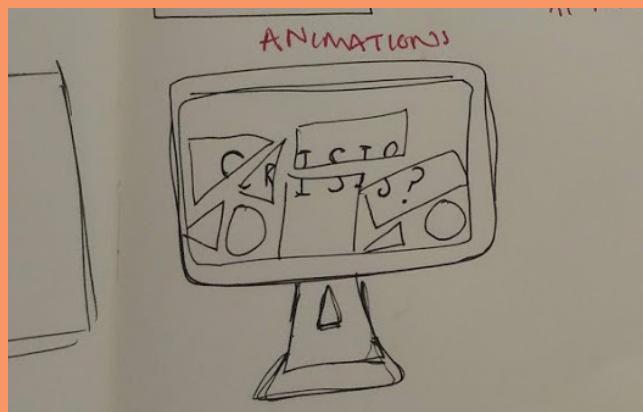


EMERGENCY CRISIS NULLIFICATION KIT - Glasses with pen to allow you on the spot prevention of any crisis you may encounter. Literal solution.

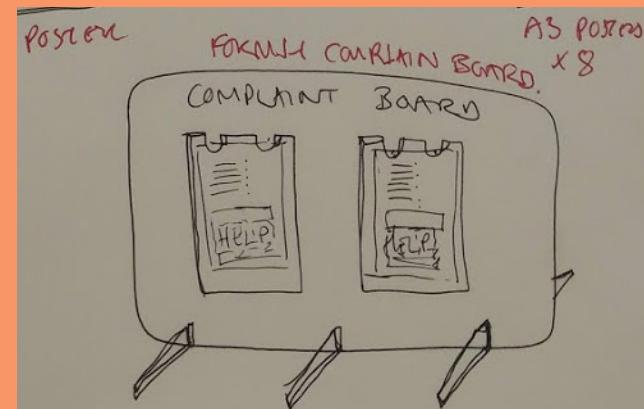
CONTENT



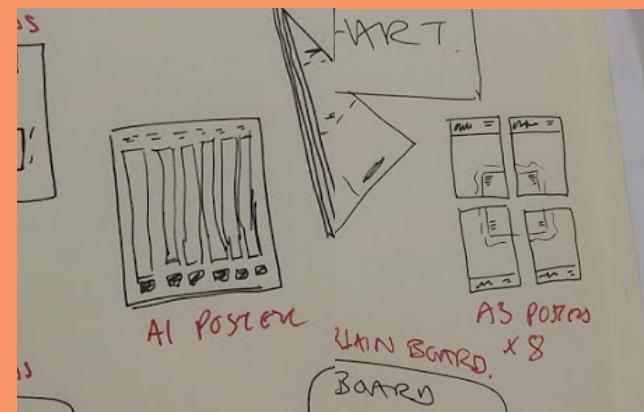
CRISIS ACCEPTANCE KIT - A solid plastic box, traditionally using the idea of crisis proofing.



ANIMATED ADVERTS - To advertise the kit on social media and television. Short and meaningful. Showing how short our attention span for crisis is.



CRISIS COMPLAINT FORM - Following research into the benefits system and the importance of the first point of contact. Intentionally frustrating.



POSTERS - Supporting the CRISIS COLOUR CHART, mirroring real advertising techniques of Pantone and Farrow&Ball.

DEVELOPMENT

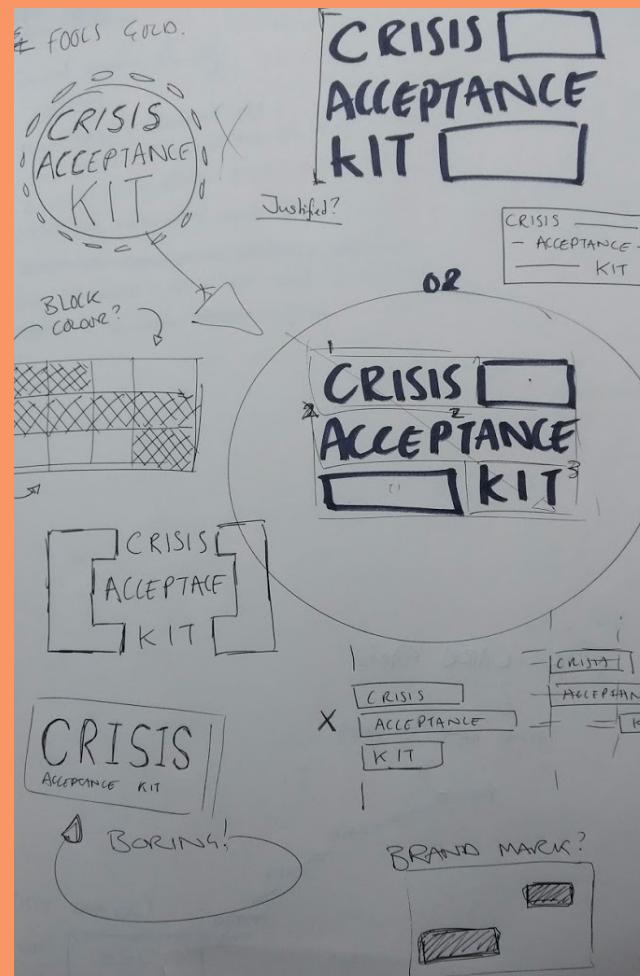
BRANDING



Early colour combinations, trying to find something that could pair well with names of mock crisis colours.

DR IVORY

Starting to come close to a working typeface.
DR IVORY mimics a government/clinical style.
Perfect for giving the kit authenticity.

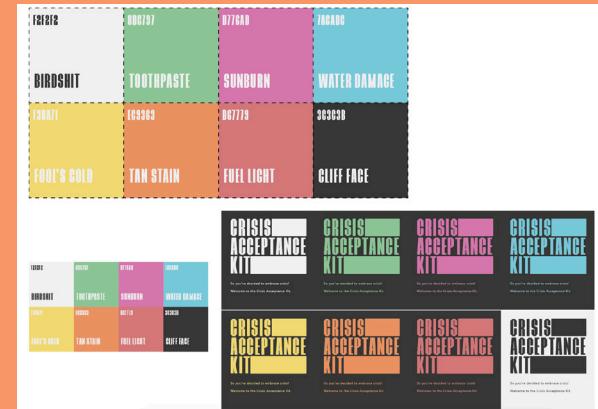


Sketches of how the brand mark would look. Again really focusing on authenticity, what would an actual crisis acceptance kit logo look like?

BRANDING



Digital version of the brand mark.
Experimenting with colouring and outline.



Testing colour within the brand mark. Starting to figure out a colour scheme.



Colour scheme and original names. I tried to find something representative of the colour to title it.



Working mark, blocks could be used separately as branding assets. Text justified left, left and right.

BIRDSHIT

FOOL'S GOLD

CRISIS
ACCEPTANCE
KIT

EXPERIMENTS + PROGRESSION

SECTION FOUR

Experiments Progression

- 19 Plan
- 20 Craft and Feel
- 21 Scratch Cards / Cards
- 22 Colours / Complaints
- 23 Classes / Kit box
- 24 Motion Techniques

Pinpointing exactly how to show a clear message through a range of mediums is difficult. Managing to make each part of the kit interactive and have multiple meanings even more so.

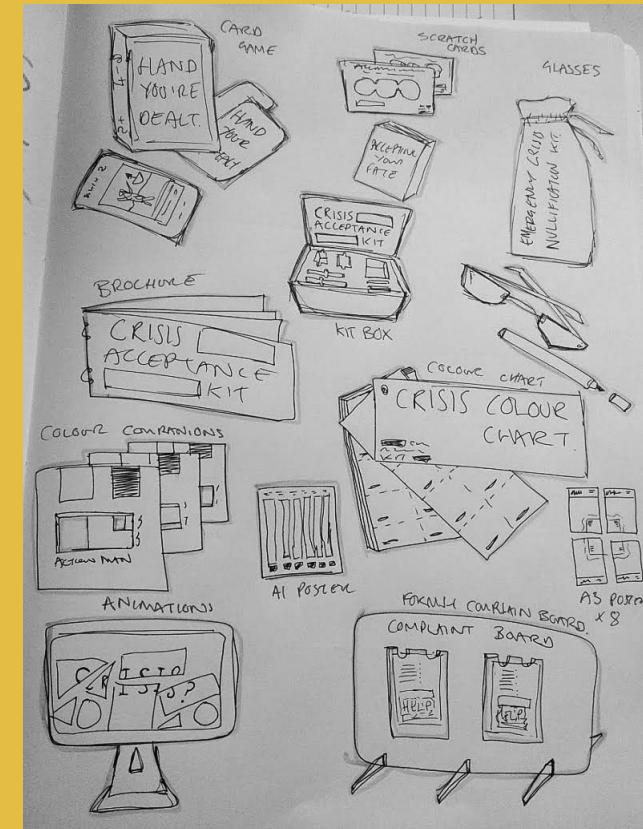
By looking at how to attract and hold attention, exploration of both physical and digital mediums needed to be conducted.

It was very important to maintain a feeling of authenticity throughout the kit, its branding and advertising.

PLANNING

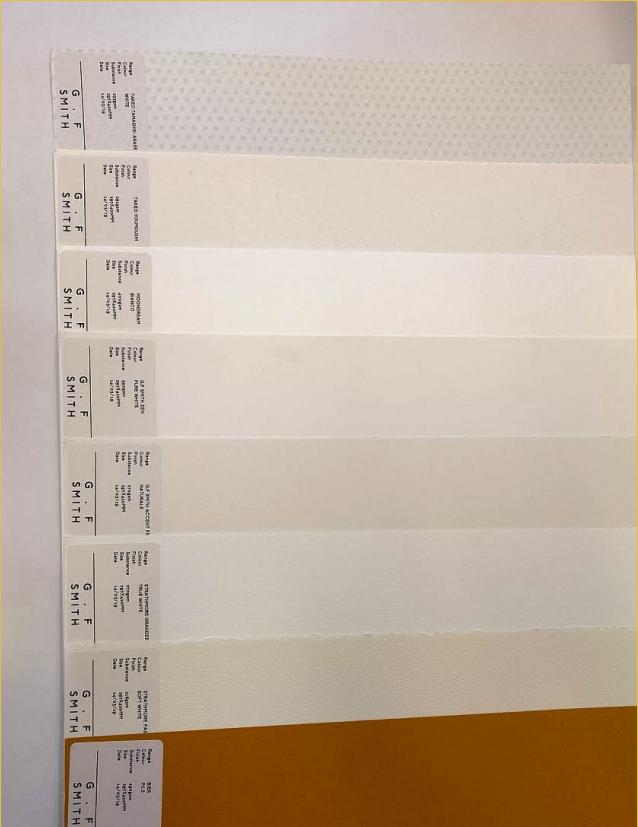
I went through a rigorous prototyping stage of the project. It was important to constantly be re-assessing if the items were doing the job I wanted them to. If they weren't they were overhauled and changed.

Sketching out what I wanted them to look like made a big difference in quickly exposing flaws. For example how flimsy cut card would be, how big playing cards should be and what would be an engaging way of presenting complaint forms.



EXPERIMENTS

CRAFT AND FEEL



I ordered a sample of G.F Smith paper for testing print materials. High quality paper would possibly give the items a extra layer of authenticity (through touching and feeling).

The paper was useful but unfortunately I only had one sheet of each type, so maintaining consistency wasn't possible. However I did learn about how likely card is to split after being scored and how colour changes significantly depending on the weight.

Also allowing me to figure out if gloss or matte paper would work best for different items or posters.

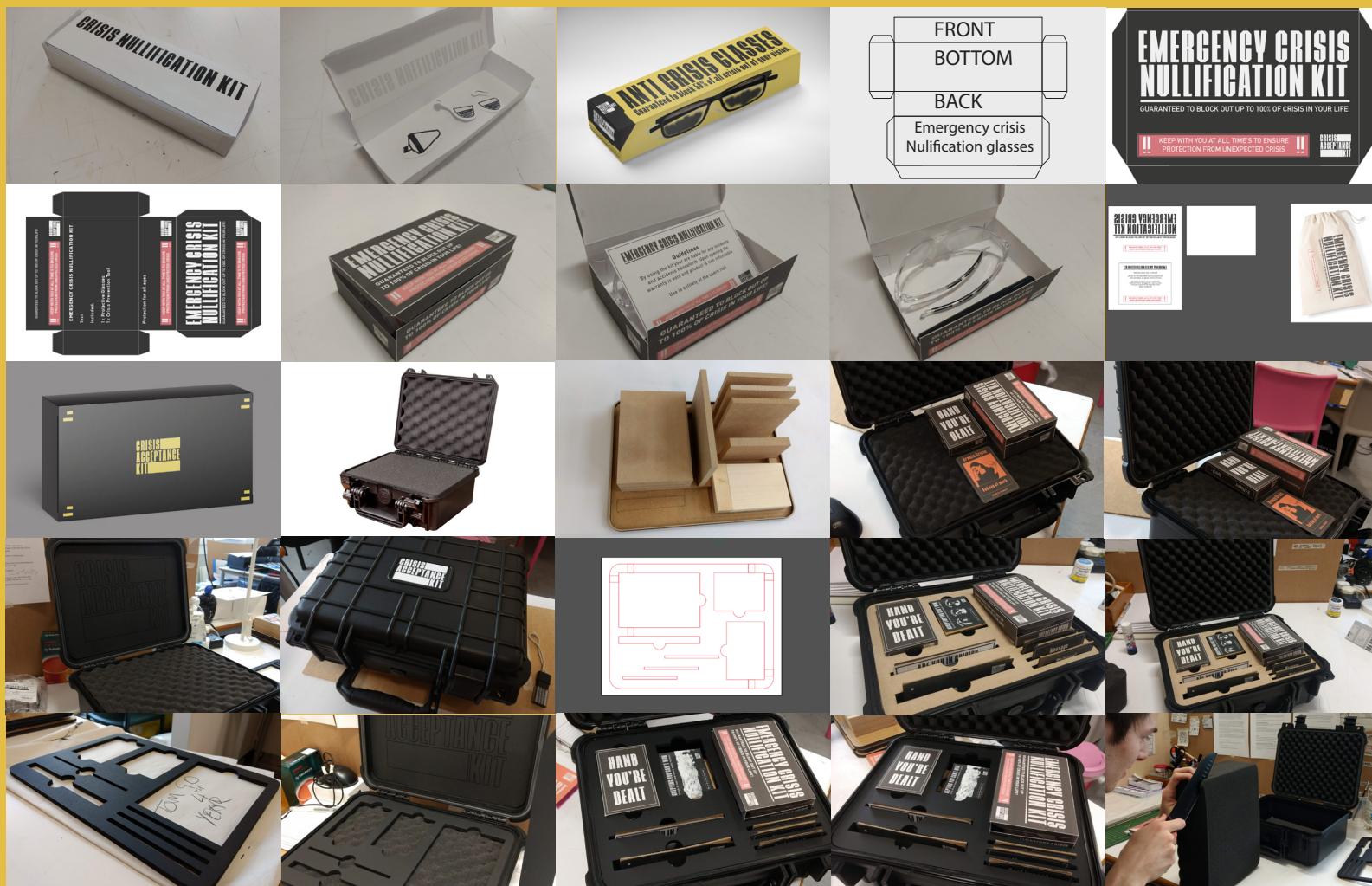
SCRATCH CARDS / CARDS



COLOURS / COMPLAINTS

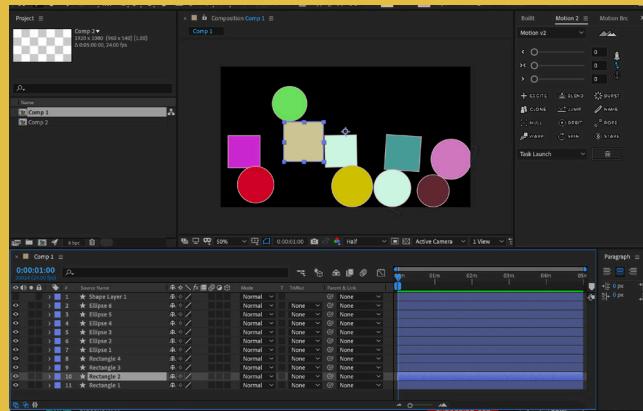


GLASSES / KIT BOX



PROGRESSION

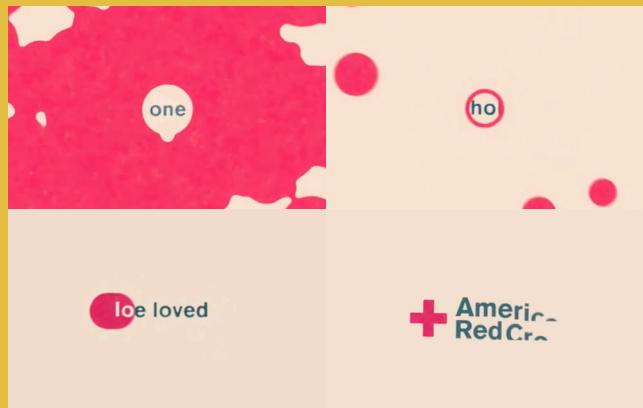
MOTION TECHNIQUES



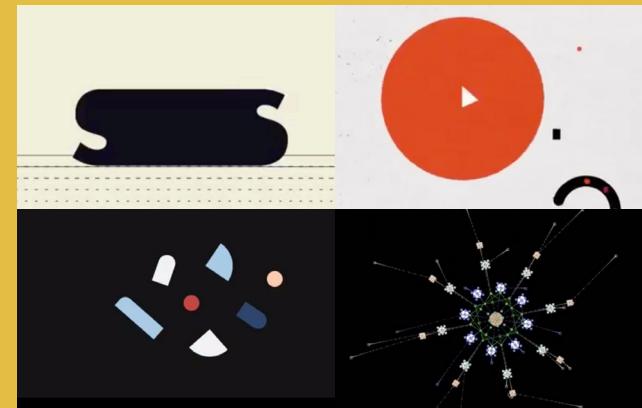
I experimented with After Effects plug-ins, specifically Newton and Motion v2. Both giving the animations an extra dimension of realism.



I took inspiration from simple two tone animation and soft shape pastel styles.



Transitions for text would perhaps be the most important of communication. Cutting sections of type to be engaging to follow on screen.



Exploring interesting transitions would also give the adverts an extra dimension of fluidity.

BIRDSHIT

SUNBURN

CRISIS
ACCEPTANCE
KIT

PLANNING

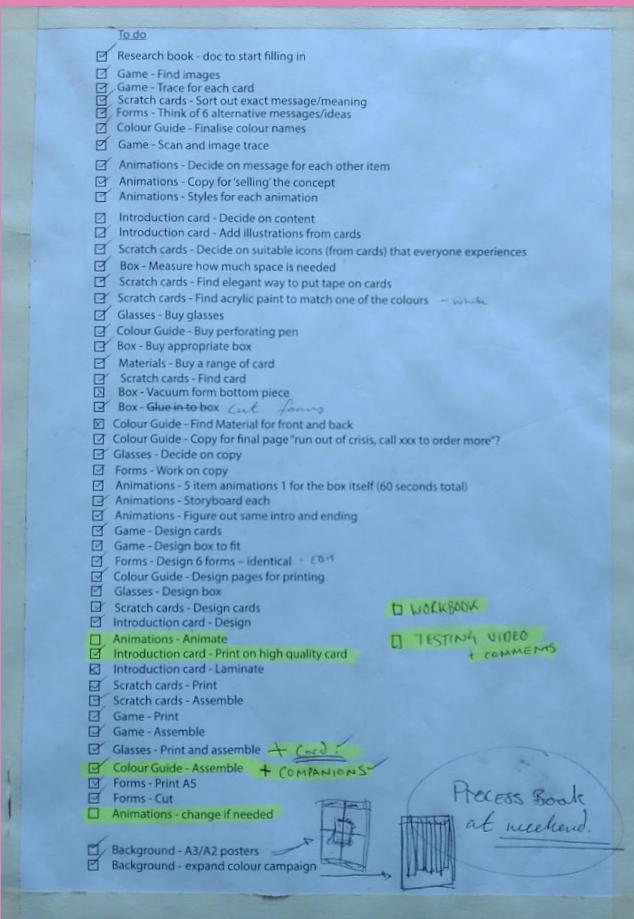
SECTION FIVE

Planning

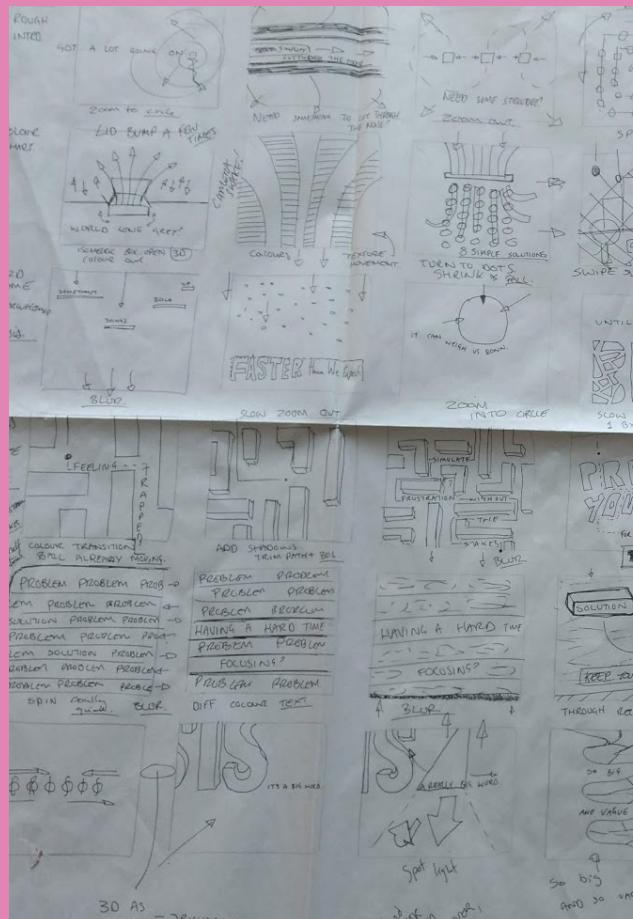
26 Timeline
27 Plans

For the project to run smoothly and ensure their was enough time to make each aspect work well and have been tested, a strict schedule had to be kept.

By estimating how long it would take to research, source and produce each item of the kit time management had to be precise. However it also had to allow for more of a creative process and bumps in the road. Not to limit the concept by ignoring methods or ideas that would create more of an impact.



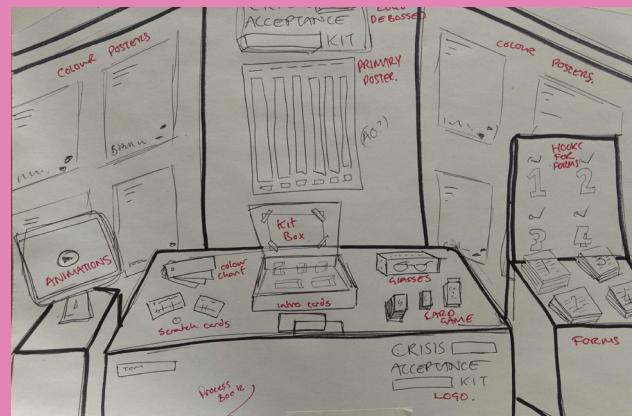
Detailed to-do list on sketchbook. It helped to have a concrete plan of what to do in what order. Easy to update if anything changed.



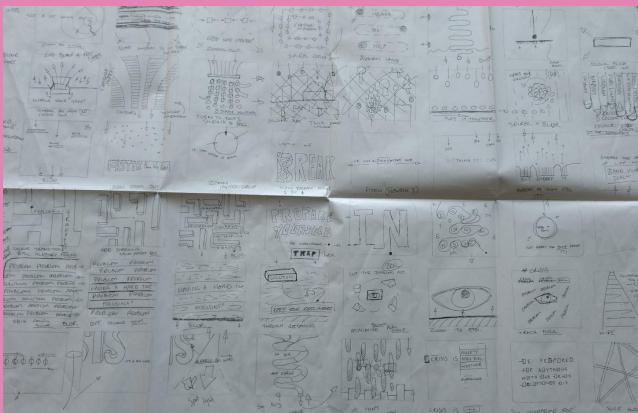
Snippet of first draft animation storyboards.



Test print. Checking card weight and colour clarity.



First plan of layout. It helped to visualise the space, think about what work will pair well with others.



Animation storyboards. First draft plans for six animations based around the messages for parts of the kit.



Revised plan of layout. After being allocated a space in the studio plans changed slightly.

PLANNING

BIRDSHIT

WATER DAMAGE

CRISIS
ACCEPTANCE
KIT

REFINING

SECTION SIX

Refining

- 29 Craft
- 30 Craft
- 31 Craft
- 32 Animation

Refining each aspect of the kit was a very important stage. A large part of this revolved around testing and questioning.

Ensuring that those who had not seen anything before were able to understand the concept without assistance. This became increasingly challenging as I had to find a point I was satisfied enough of the concept was immediately understandable.

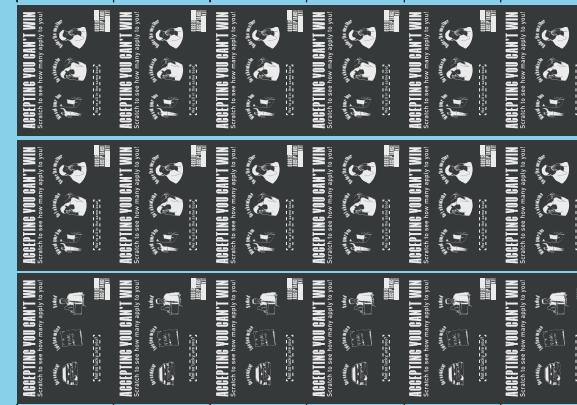
CRAFT



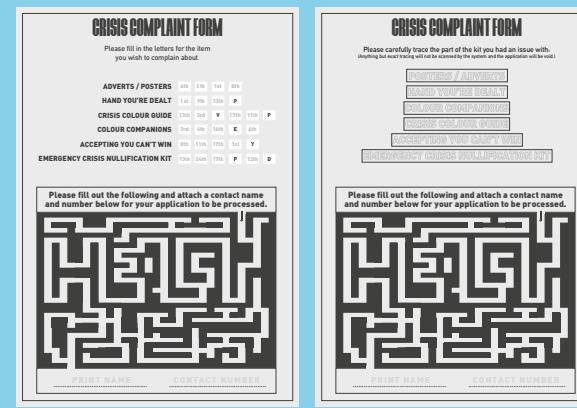
**Considering how posters will work A1 size.
Series of smaller A3 posters placed next to each other to make up an A1 size collaborative poster.**



Example page of cards, hierarchy was changed several times after testing with real players.



Sheets of scratch cards, ready to be printed and painted over.



Simple complaint forms ready to be mass produced.

REFINING

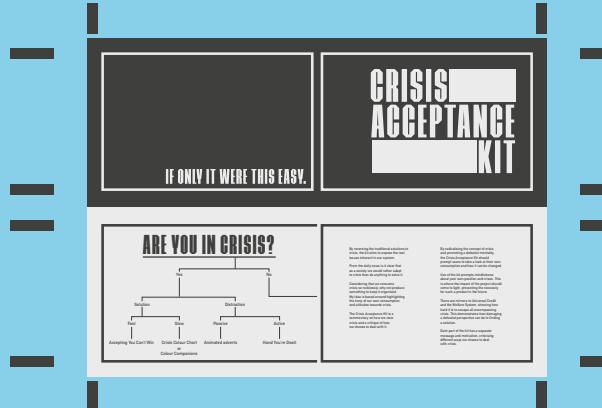
CRAFT



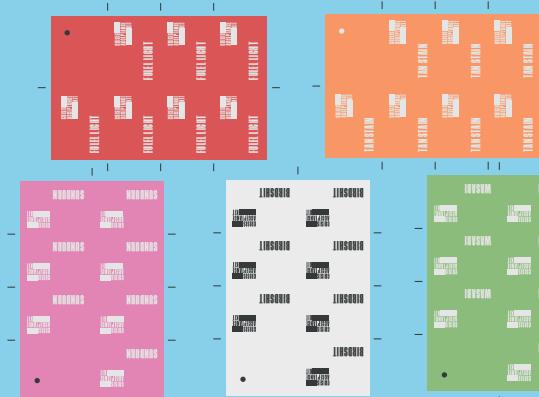
Net for scratch cards, and colour companions.
Companions are a new addition filling a space
the explainer cards would be.



Nets for cards and scratch cards. As well
as assistance cards for the Nullification Kit.

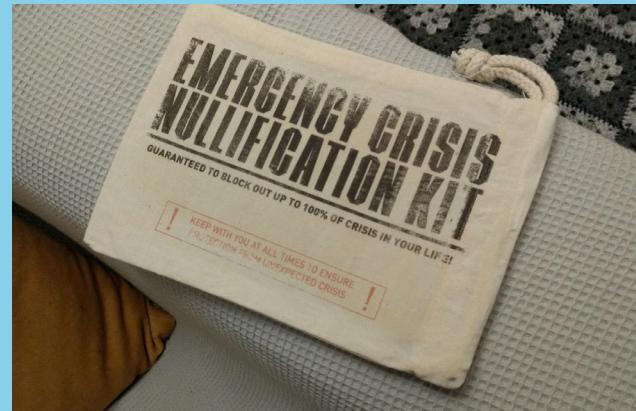


Single explainer booklet. Flow chart overlaps
on to the back showing the yes/no choice.



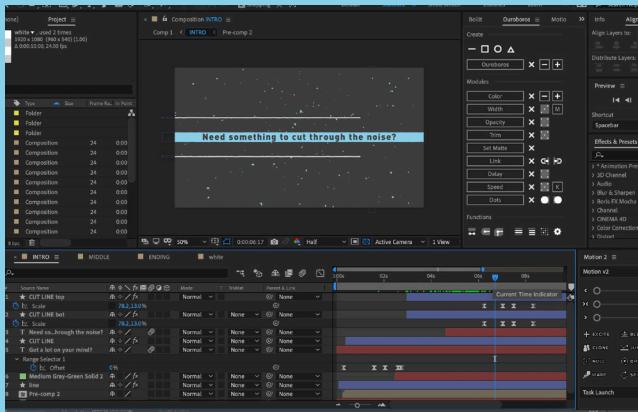
Sheets for the Crisis Colour Chart,
ready to be perforated and bound.

REFINING

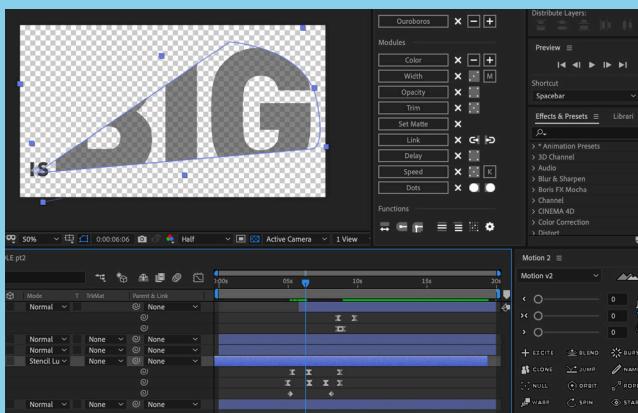


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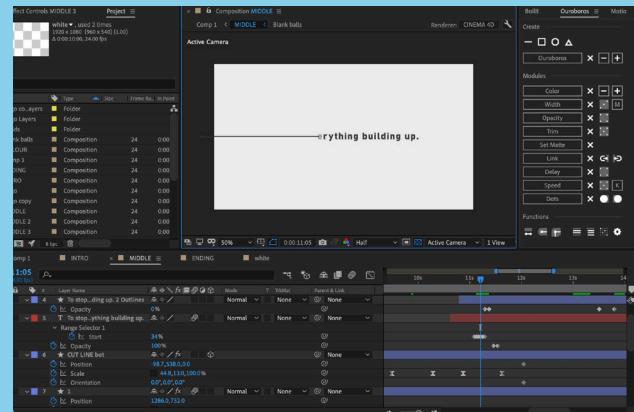
ANIMATION



Maintaining organised compositions was vital for each animation. Clipping five seconds at a time to new compositions to keep layers manageable.



Using masks and blending modes helped to add texture to basic shapes and reveal text and shapes in interesting ways.



Plug-ins like ouroboros and Motion v2 really helped with the fluidity of animation, giving lines realistic snap and movement effects.



Audio and sound effects were added to animations for more authenticity and believability. I composed around 50 short sound clips for use.

BIRDSHIT

WASABI

CRISIS
ACCEPTANCE
KIT

TESTING + REFLECTION

SECTION SEVEN

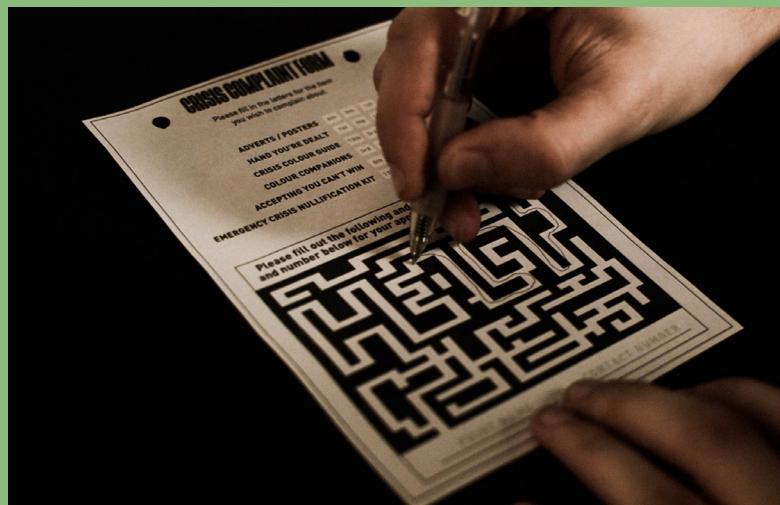
Testing + Reflection

- 34 Testing
- 35 Testing
- 36 Interviews
- 37 Impact / Potential

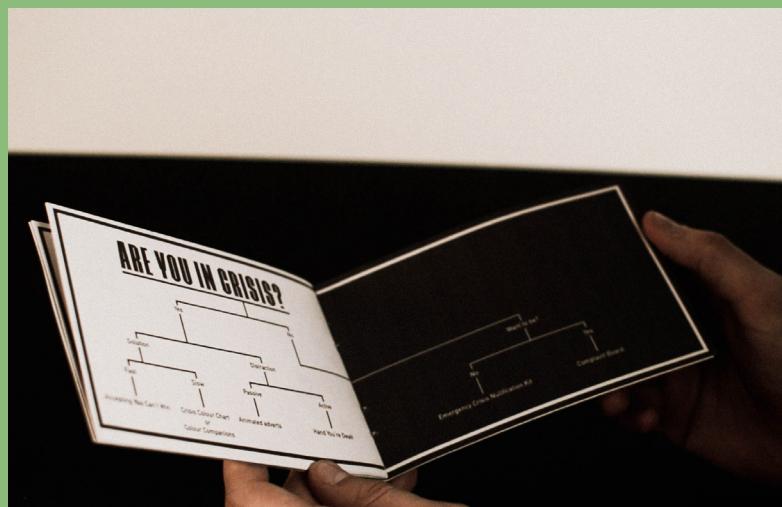
After finishing the kit, a test of how the public interacted and understood the kit was necessary. Both for seeing the impact of the kit and my personal reflection of the quality of job I had done.

The process also allowed me to try and look at the kit unbiased to see what potential it would have in a real world market, or how powerful a statement it would make on crisis in contemporary society, to change behaviours.

TESTING



TESTING

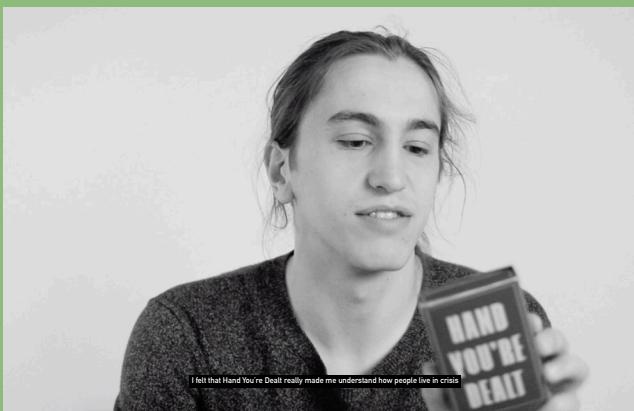


TESTING

INTERVIEWS



After testing each person was interviewed and asked four questions.



They were also asked to identify what part of the kit had the most impact, and explain if and why they thought it could make a difference.

The interviewees were asked four questions:

- Could you define crisis?
- What part of the kit has the most impact?
- Has the kit made you think of crisis differently?
- What three words summarise crisis to you?

Answers to these were enlightening. All interviewee's liked that the kit was so interactive. They felt it make the point of each part of the kit more understandable.

I also reflected on my experience using the kit and throughout the process. Though crisis is an incredibly vague word, careful consumption in the future and a positive mindset appear to be (to some capacity) solutions.

I feel the kit is well resolved, even if separated aspects have just as much impact alone. I personally feel like Hand You're Dealt was the most hard hitting, mirroring both the fun of games and despair of crisis. The idea of being overwhelmed and their being no way to win, only to prolong crisis before losing aligns with the reality of crisis in the UK.

IMPACT / POTENTIAL

“[Crisis] would be something bad happening very suddenly that is out of your control.”

Interviewee 1

“I liked Hand You’re Dealt, I think it really accurately conveys the view of someone in a crisis.”

Interviewee 2

“It has made me think about crisis differently, I am now more aware of how I address crisis in my own life.”

Interviewee 3

“It has certainly helped me assume the viewpoint of someone in crisis and look at it in a different way around me.”

Interviewee 4

BURNOUT

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CRISIS
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OUTCOMES

SECTION EIGHT

Outcomes

- 39 Kit outcomes
- 40 Kit outcomes
- 41 Kit outcomes
- 42 Kit outcomes
- 43 Advertising
- 44 Posters

**Personally I feel the outcomes of the kit turned out well.
As similar as possible to how imagined earlier in the process.**

**Only when finally printed and assembled was it clear how well the
kit would work. How fluidly Hand You're Dealt was played; or if the
idea of not being able to win was understood from the scratch cards.**

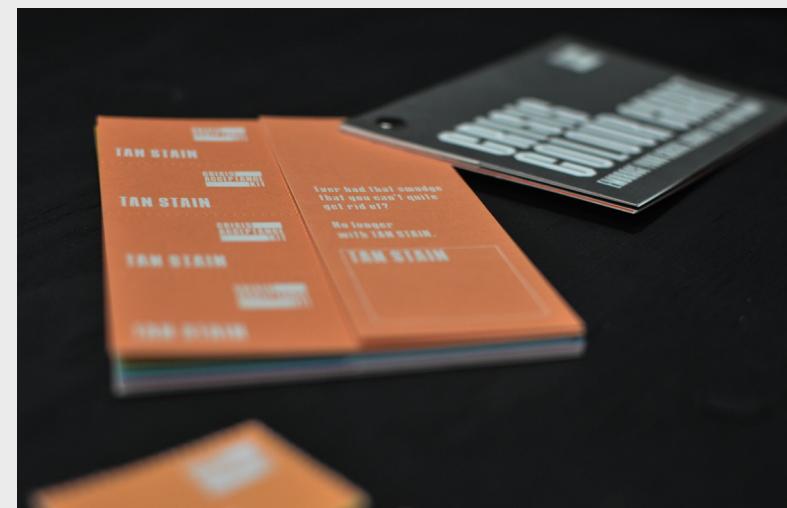
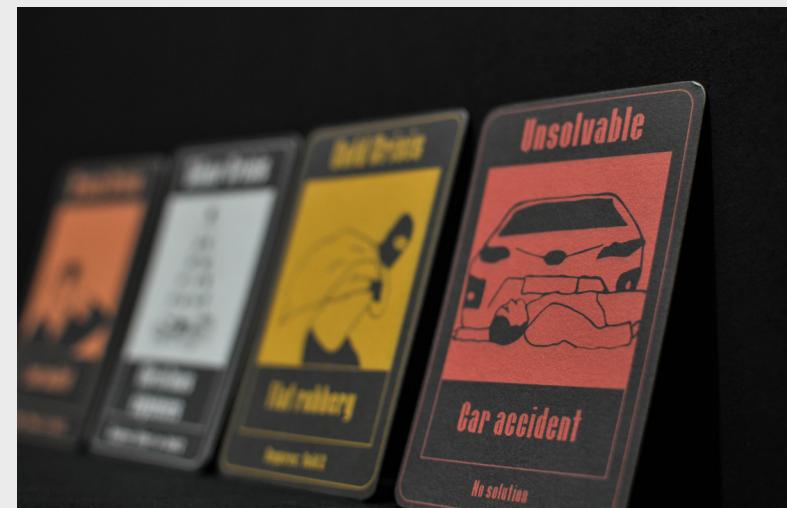
**The secondary advertising was also a beneficial addition
to the kit realistically presenting it as an entire campaign.**

KIT OUTCOMES

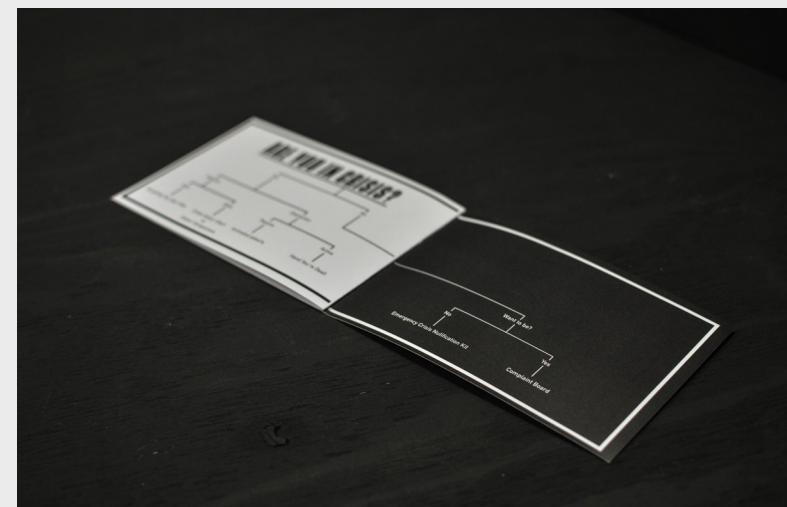


OUTCOMES

KIT OUTCOMES



KIT OUTCOMES



OUTCOMES

KIT OUTCOMES



ADVERTISING

To stop everything building up.



CRISIS ACCEPTANCE KIT

Could you define crisis?



OUTCOMES

POSTERS

