



ICEBREAKER

*A Social Campaign for the preservation
of the Arctic ecosystem*

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THE TEAM

Joe Rosborough

Web Design, Social Media Coordinator & Video Editing

Throughout the project Joe had been involved primarily within the editing and shooting of the TV production.

He developed the campaign's website which hosts a majority of the campaign's content such as the game, radio and video advertisements. Joe also manages the various social media platforms the campaign took advantage of, posting content such as posters to promote the campaign.

Joe was heavily involved in the editing process of the TV advertisement, using adobe premiere and after effects to create a professional looking production to promote the message of our campaign to an older audience. He used his expertise during the shooting of the production itself as the lead cameraman. Finally, Joe was actively involved in the creation of the radio advertisement – playing a key role in the scripting process and acting as an on air personality.



Jack Boyle

TV & Radio Production, Market Research & Graphic Design



Jack's initial idea was similar to the concept which Safi presented, where Safi's campaign was more focused solely on Polar Bears he wanted to broaden the scope, covering all Polar Ecosystems. This increased reach, as well as the primary research, secondary research and personas which were incorporated into the Icebreaker Campaign.

Serving as a key creative force within the team, Jack contributed towards the creation of an iterative logo, where he created variations of the same logo before gaining feedback and finally creating the final logo.

In addition to this, he recorded and edited both 30 second radio adverts and then produced, acted

as assistant cameraman and aided Joe in the editing of the TV advert. Lastly he produced a mailing campaign that kept thematically with the rest of the campaign and provided feedback for the rest of the group as they completed their individual tasks.

03

Muhammed Safi Patel

Radio Scripting, Marketing & Team Leader



Safi's main contribution to the team was researching existing campaigns, initiating ideas and contributing to various tasks.

Icebreaker stemmed from his presentation. It was clear that he was passionate about saving Arctic Ecosystems. He formed the Icebreaker team.

Safi became a main contributor to marketing the game that was made, created three posters and helped to storyboard and direct the TV ad. Safi also injected his sense of humor into the radio adverts, taking a key role in writing the scripts.

Above all else, he helped organise the group by tracking their progress and tried his best to motivate the others around him, ensuring his peers did not lose focus of the task at hand.

Matthew Cook

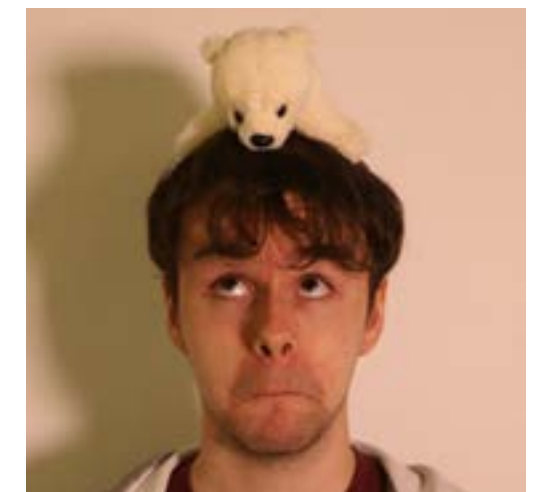
Game Designer, Print Content Manager & Designer

Matt had originally pitched another environmental campaign against the rampant Ivory industry, one that has been recently fraught with a changing landscape due to new legislation in the UK and China.

Acting as a driving force for the digital innovation of the project through alternative platforms such as game engines and digital publishing softwares such as Adobe InDesign.

He completed the game as an individual component of the campaign and went on to design and contribute towards the campaign pack, as well as formatting the other components of the project including radio scripting.

Another key responsibility he took on board was the proof reading and quality assurance of the campaign pack, maintaining a consistent tone throughout. Finally, Matt played the role of the main character in the TV production as well as offering minor creative adjustments.



04

THE PROBLEM

Why Icebreaker?

The continued and growing use of fossil fuels and unsustainable energy is having catastrophically negative effects on our world, the Polar Ice Caps are melting from the increased temperature caused by the ever present influence of Greenhouse Gasses. Now, more than ever, the actions of mankind will decide the fate of our world and, unfortunately, the wildlife that inhabits it along with us.

Icebreaker is a campaign with a single, straightforward core goal, the preservation of the Arctic Ecosystems. With their living space threatened and food chains disturbed an incredible amount of species which live in these areas are being slowly and regrettably pushed towards endangerment and, as a seemingly inevitable eventuality; *total extinction*.

According to the WWF's 'Species Guide' there are currently 86 endangered or threatened species, a few included in this list are Arctic Foxes, Arctic Wolves, Narwhals, Snow Leopards and Polar Bears.

Other existing campaigns such as the WWF (World Wide Fund for Nature) and ACF (Alaska Conservation Foundation) have similar ideals but much different scopes to that of Icebreaker.

The WWF, for instance, is a blanket fund used to preserve wildlife in all parts of the world; their aim is the eventual large scale repopulation of endangered and threatened species. However, because their aim is so broad the money used from an average donation is extremely spread out to ensure all of their efforts are aided.

On the other end of the spectrum is the ACF, The Alaskan Conservation Fund, which focusses on the preservation of wildlife within Alaska. While this organisation may be somewhat representative of the intention behind the Icebreaker campaign it still possesses a much narrower scope than what Icebreaker has set out to achieve.

Icebreaker's campaign itself finds its scope inbetween these two organisations; with a larger geographical scale than the ACF and a smaller net of species than the WWF. With this scope in mind it has become much easier for us to maintain focus on which methods and channels are most effective in reaching our intended participants.

This pack will take a deeper look into the back-end of how and why Icebreaker was created, the various aspects of content creation ranging from pure audio to a 2D platformer game as well as the desired end result of our campaign and our future 'stretch goals'.

We appreciate your ongoing present and future support and anticipate that our philosophy will inspire a positive and lasting impact on our world.

- The Icebreaker Team



The Arctic Fox, a species verging on threatened

THE INSIGHT

Secondary Research

While conducting our secondary research our primary focus were two existing organisations that launched campaigns aimed at the conservation of the world's animals.

The first campaign that we looked into was World Wide Fund for Nature (WWF), the second was a Coca-Cola Campaign who worked alongside the WWF to aid in creating a safe haven for Polar Bears.

The WWF are a very well known foundation whose mission is simply to protect the planets many threatened

species. They generally help protect species by working alongside the government but are not entirely funded this way, instead they operate primarily off of donations from the public.

In 2015 the WWF had launched a twitter campaign which provided their supporters with an alternate way of donating to their cause. This was through tweeting various emojis of endangered animals, they had released 17 exclusive emojis which represented each of these endangered animals and promised that for each one used in a tweet they would donate £0.10 towards the conservation of that animal.

The campaign was a major success. It had sparked 559,000 mentions and 59,000 sign ups since its launch in May of 2015. Their main objective was to spread awareness through social media and highlight how important conservation is to inspire the younger generation to

perpetuate their role in the preservation of our world.

The WWF's Digital Innovation Manager, Adrian Cockle, detailed the campaign in an article with The Drum.

He stated that in order to reach a younger generation their campaign "needed to take a light hearted approach".

Thanks to our research into this campaign we understand how powerful social media is when it comes to connecting to a wider audience



The WWF's List of Donation Eligible Emojis

and how it could be used as a medium to communicate our message to a collective online community. Another lesson we took from his interview with The Drum is the importance of inspiring the younger generation into continuing the work that begins with our generation. The preservation of our world is not a 'one off' deal that can be solved and never looked back at, it's something that requires sustained and continued support.



The WWF Logo, a well known animal conservation fund

As previously mentioned, we also looked at a previous Coca Cola campaign in which they worked alongside the WWF in order to raise money for the preservation of the Polar Bears.

Coca-Cola decided to partner up with the WWF in 2012. The animal which they decided to raise money to preserve was none other than the Polar Bear, a staple of the Coca Cola brand's marketing since 1922 when a poster featuring the animal was released in France, eventually being altered to feature the slogan "Always Coca Cola".

Since its introduction the polar bear has been a prominent feature in hundreds of adverts. To pay tribute to their mascot's real life counterpart they began to raise money and awareness for their degrading quality of life.

In addition to this they also released a string of promotional material to help create awareness. Including a super bowl commercial featuring their polar mascot in an effort to accentuate the company's affection and commitment to the animal.

Other methods of promotion like this included featuring the animal on most of its cans along with a code on their packaging. This code allowed their consumers to text in to a provided number and donate \$1 to the preservation of the Polar Bear.



The Coca Cola company have made their brand synonymous with the Polar Bear

The joint campaign was also a major success, as they raised a total of \$2 million which was then paid to the WWF.

One major lesson we learnt from this campaign was the power of, and importance of, brand appearance. We noted that the average person may not have an in depth knowledge of many other endangered animals, and as such we also decided to put the polar bear at the

forefront of our campaign. This also prompted us to take another, sustained look at exactly what audience we are targeting through our User Personas.

Victims of Circumstance

Perhaps one of the more emotional influences that the Icebreaker team had encountered was the series of pictures and videos released by Paul Nicklen, a Canadian wildlife photographer and film-maker, in May of 2017.

Nicklen released a video on Instagram showing the soul crushing scene of a starving Polar Bear, it was struggling to even walk short distances in the search for food.

The Video footage, which was captured in Canada's Arctic region, has offered a raw, devastating and emotional look at the impact that climate change is having on Polar Bears in the region.

There is nothing more blunt than showing the absolute worst case scenario, and in this case the short video of an emaciated Polar Bear which was clinging to life as it desperately and fruitlessly scrounged for food in an iceless land.

Nicklen's post highlights that there are only 26,000 bears left in the wild, and in 50 years time there is a devastatingly high probability that it is set to decline by an additional 30%.

However, we are not just losing the polar bear. National Geographic stated that the loss of the Polar Bear will have a detrimental effect on the remaining 21,000 arctic species in the ecosystem.



The proclaimed "Face of Global Warming"

During this research the Icebreaker team felt that many people are not properly aware of just how many animals are actually endangered due to the ignorance and denial of global warming, as well as our continuation in the excavation of oil through drilling, the lasting effects of human caused pollution and a combination of both hunters and poachers.

The Icebreaker campaign aims to create this awareness to prevent future ignorance and denial of a very real and very dangerous issue that we *must* tackle together. Additional methods of achieving this we considered include spon-

sorships towards saving endangered species in an attempt at educating them on why and how we can strive to make a small difference in our lives to make a major difference in the preservation of thousands of others.

News & Current Legislation

As it stands there is not much existing governmental legislation regarding the preservation of arctic ecosystems. A lot of this is up to non-profits or charities like the WWF that aim to preserve wildlife on a global scale.

In terms of preservation news; on January 3rd, 2018 the Highland Wildlife Park was blessed with the first Polar Bear cub to be born in the UK for 25 years. This kind of gradual preservation and repopulation is essential to maintaining the species existence.

THE MARKET RESEARCH

Primary Research

A key component of our primary research was reaching the audience we had envisioned with our User Personas.

A user persona is the fictional representation of our ideal audience member. For our campaign we created a few idealistic user personas based upon who would actively participate and interact with a cause like this.

The persona was based upon user research and incorporated the individual's goals, needs and brand behaviors.

The first user persona was a middle aged man named Paul Ellis.

We firstly identified the background of the character. He is a Geography teacher at a secondary school; his natural interest is keeping in touch with political affairs around the world.

We assumed that a character like this would be well read on current social, environmental and political affairs. Alongside his demanding career he partakes in few hobbies such, which include bird watching, going jogging and spending time with his kids.

Our fictional persona also identified that the teacher was into gaming, however since married life and work commitments he found it hard to find time to play. After making assumptions of what our customer day to day life was like, we then determined his consumer patterns.

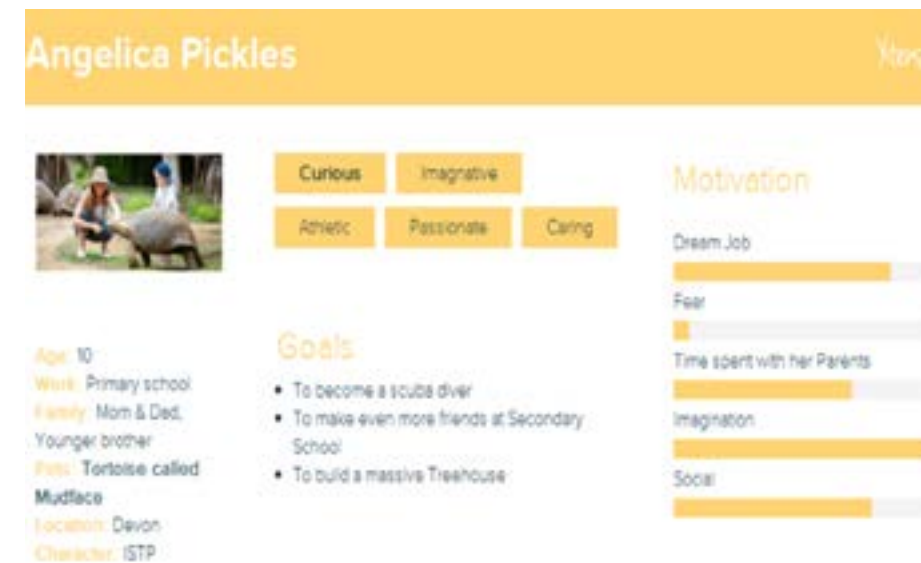
Paul's main brand influences are outdoor brands; he enjoys clothing from Berghaus and engages frequently with the National Geographic website, TV Channel and publishing house.

It was also assumed although he was middle aged he was still in tune with modern technology and frequented social media sites; his main social media sites were Facebook, LinkedIn and YouTube. Paul Ellis would engage predominantly with our campaign through online sources. After determining his consumer behaviors we then looked at what our character might want from us. With this in mind we identified some frustrations he may face and looked at ways in which we could tackle them.

We believed his frustration would mainly consist of not having enough time to spend with his family and passing on to them about what he is passionate about. As well as this, his position as a geography teacher means he would be knowledgeable and concerned about the environment.



Paul Ellis,
User Persona



Part of Safi's User Persona, Angelica Pickles

So to combat his concerns, we tailored components of our campaign towards his needs. One such product was a game based upon creating a scenario in which a human is living the life of an arctic animal. When playing the game, the user is presented with facts and challenges. The challenges would be to essentially survive increasingly difficult platforming challenges and look for food, this would be an ideal product to share with both his students and children.

A contrasting user persona which represented a younger more youthful demographic was also created.

For this user persona we created a fictional character called Angelica Pickles. Angelica Pickles is a 10-year-old girl, who loves playing outdoors and looking after her pet tortoise 'Mudface'.

She also finds enjoyment playing games on her iPad and following Youtubers.

Her only problem is that she doesn't spend enough time with her parents, and so our game was tailored for her.

We agreed that our trailer would be on YouTube for audience members like her, and aspirational plans were laid out for it to be endorsed by a YouTube star.

We believe that having a campaign endorsed by a major YouTube contributor would be invaluable to the spread of our message. This stemmed from an article produced by Forbes highlighting a study commissioned by Defy Media. The study showed that, 63% of respondents aged between 13-24 said that they would try a brand or a product recommended by a YouTube content creator" (Forbes 2018).



Angelica Pickles, User Persona

Unfortunately, in the short term our campaign was only at its beginning stages and has not reached such heights, so we were unable to reach out to a YouTube star of desired magnitude to endorse our campaign.

Crowd Sourced Data

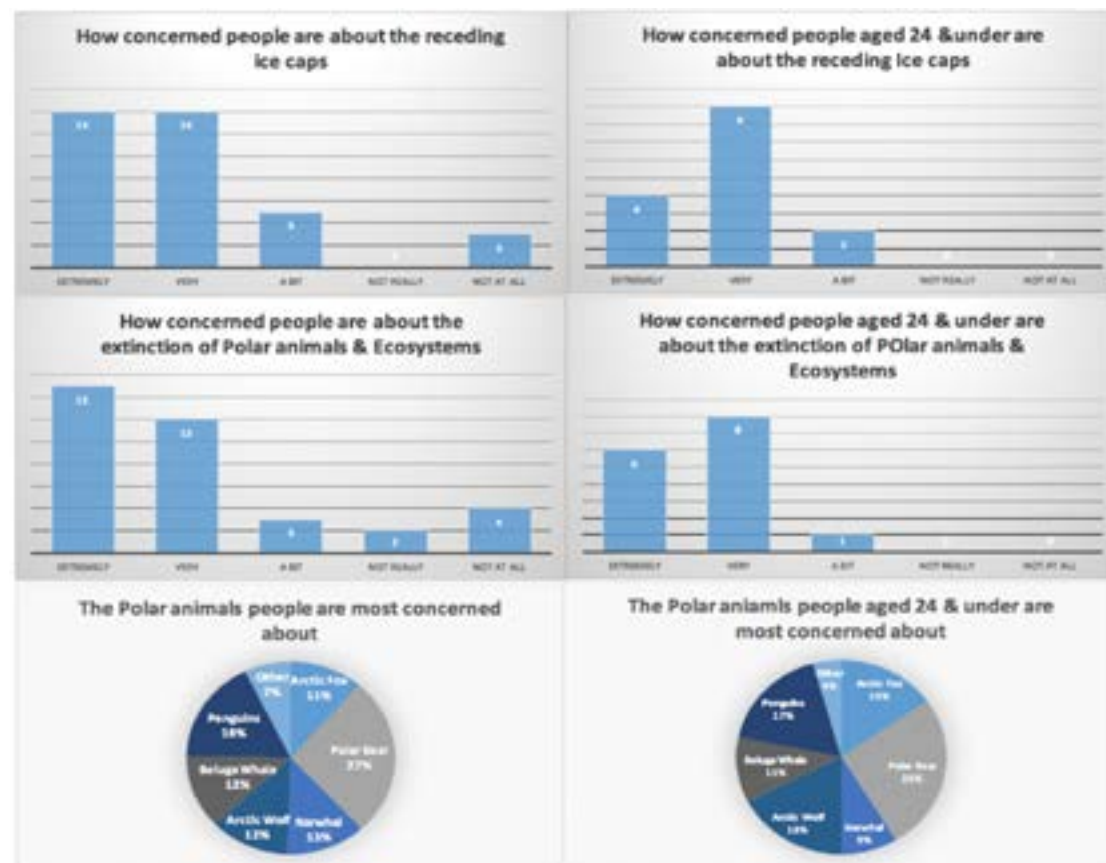
Our next step was to gather data to help shape our campaign and we did so by designing and distributing an online survey through the service SurveyMonkey.

We received a total of 36 responses to our survey and the data we received made a few things clear about the campaign and its ideal audience.

In total, only 3 people ranked themselves as 'Not At All' concerned about the receding ice caps, as well as this we received 6 responses stating that they are 'not really' or 'not concerned at all' about the extinction of polar animals and ecosystems.

Following on from this, we found that there were no responses from the age of 24 & under that followed the same pattern and only two people picked the middle ground ('A Bit') when asked how concerned they were about the receding Ice Caps. On top of this there was only 1 response from the entirety of this group that chose the same middle option when asked how concerned they were about the animals and ecosystems.

We found that the Polar Bear was undoubtedly the standout animal when it came to deciding which species people were most concerned about; this painted us a much clearer picture of how we needed to market our campaign, what audience we would be able to reach and exactly which animals would be best suited as forms of effective mascots for our campaign.



THE CREATIVE PROCESS

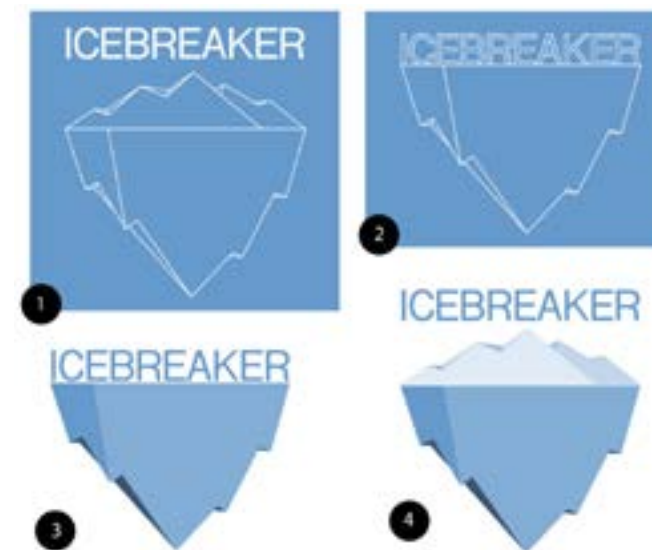
Our Name

The name Icebreaker has stuck since Safi delivered his original presentation. The idea for the name was to take an ironic approach; we want to save the ice from breaking - but we also want our campaign to be a talking point - or an "Icebreaker".

We wanted people of all ages to be discussing the environment and how we could be protecting it. We often find that most people use Sports, Music, Food or Travel as an icebreaker, but how many people actually start off talking about the world itself?

We believe that if our campaign grows it could be a millennials ideal conversation starter, and that using it as a way to promote a hashtag or a slogan makes it an extremely marketable name.

Our Logo



The various stages of logo creation

Prior to the creation of a first logo we thought it was important to determine a colour scheme, this was so we could maintain an identity and theme throughout the campaign. We selected a web friendly shade of blue (#6699cc) that was a cool and pastel colour. We then created a colour palette which included shades of white, grey and blue to use throughout the campaign assets.

Having identified a colour scheme we set about researching various logos related to wildlife conservation and polar industries to provide both inspiration and gain a better understanding on the logo and methods of branding used by other companies or non-profits. In our search we decided we were all keen on having a minimalistic logo that

depicted an iceberg. The feeling was that this would give the campaign a sleek, clean look and keep in theme with the campaign name, Icebreaker.

We then set about sketching some rough ideas before taking the ones we liked the best into Adobe Illustrator; the logos you see above are the final designs we decided on. The logos were then presented to a focus group and asked them individually which they preferred, why they prefer it, and how it could be improved.

The focus group overwhelmingly selected design 4 as their preferred design. They liked the minimal design style, the colour scheme and that it could easily be identified as an iceberg. However, they did suggest we experiment further with fonts, saying that our font choice was a little plain.

With this in mind we looked at other font options, but eventually returned to our original font choice. Primarily because it is a web friendly font - meaning we could then use the same font throughout our campaign, creating a consistent brand. It also adheres with the clean and sleek look we were trying to achieve for the logo.

Brand Identity

Establishing a brand identity was something that we spoke at length about.

The results of our Secondary Research presented us with the fact that it is easier to reach the audience we intended to reach, a younger crowd, with social media and a light hearted approach. We felt that

conveying this light hearted approach through our radio ads, posters and social media that we would be able to reach that section of our audience.

When it came to connecting with an older section of our audience we decided that we would take a more serious approach but still maintain some level of humor, as seen in the tone of our TV Ad, "The Last of Your Kind", and the text based informative narration in the game.

Graphic Design

For our campaign we created a series of posters to raise awareness for our cause.

The first poster created was a double exposure of a polar bear. Its simplicity says it all, we wanted to portray loneliness, so the picture within the silhouette shows a distraught polar bear on a melting ice cap. We also gave the poster a touch of light heartedness



*A Double Exposure Poster Created for our Campaign
by Safi*

by adding the caption "I feel so ICE-ISOLATED", the word play gives it a light hearted feeling, staying true to our brand identity.

The second poster that was created took inspiration from a marketing technique used by a company called 'Smile Train'.

Smile train is a charitable organisation that works with children who have cleft lips, aiming to help them repair it.

The way in which they engage with their target 'Millennial' audience is through using memes.

In 2015 they launched a campaign inspired popular baby memes, the company opted to use a light-hearted and relatable message to encourage donations.

The campaign saw a nine-month-old Walter going on a 'smile strike' in sympathy with afflicted children around the world. With the hashtag 'seriousbaby', the campaign was deliberately designed to be shareable, capitalizing on the idea that young people are more likely to donate when something is humorous or entertaining.

With this in mind, we created our own meme of two whales having a comical conversation between themselves.

The poster itself was aimed at raising awareness for the dwindling population of Beluga whales.

Whilst the addition of the pun may leave some peoples eyes rolling, it is something that we saw as very in tune with our Brand Identity - an opportunity to inform while remaining lighthearted.

One of the last posters created was of an Arctic Fox, the Arctic Fox is currently edging its way towards becoming a species that is threatened.

As such, the poster created depicts an Arctic Fox slowly disappearing.

In order to highlight the disappearance of the Arctic Fox, we choose to use a dispersion effect in Photoshop.

The idea being that as the fox runs it is slowly becoming evaporated in the air.

Another poster that was created was to advertise our mailing list, because of its need to appeal on a brand-wide level we decided to use our 'poster child', the Polar Bear.

The QR code brings the user to a brief form to sign on to the mailing list which also contains a question about how the user heard of us, an essential tool for deciding which aspects of our campaign we need to spend more time and resources on in the future.

Our final poster depicts a penguin leaping from one block of broken ice to another as a means of promoting our social media, containing Facebook & Instagram links - along with our intended hashtag to promote our campaign.

SAVE THE POLAR BEAR

JOIN OUR MAILING LIST TODAY:
SCAN HERE
Or Visit <http://jeepurl.com/dTHR75>



Promotional Poster for our mailing list made by Joe



Minimalist poster made by Jack to promote our social media

Radio Adverts

Another creation for our campaign were two separate radio adverts. We took a similar format of executing a light hearted joke based on swapping out characters for arctic animals; this style of advert was heavily inspired by the 'Hamlet Moment' campaign from 1991.

Similarly to the Hamlet Cigars campaign, these two adverts were both themed by the ending narration, providing the hashtag 'Icebreaker' to help spread awareness of our campaign. As well as providing a shortened link to our Facebook page and the Instagram handle we created for the campaign.

We chose two jokes, one focusing on a Polar Bear and the other on a Penguin. We almost wanted them to be like 'Dad Jokes', where they are almost unoriginal or unfunny to the point they are actually funny, then we set about adapting them to be the best fit thematically for our campaign.

Since there is no visual content in a radio advert we felt it was key to make sure we had good sound effects to paint a picture for the listener when hearing the advert. For example, in the first advert (where the Polar Bear goes into a shop and asks for a loaf bread) we used a blizzard sound effect which was then muffled as the Polar Bear entered the shop. In the second advert we used the background sound of a bar to create a similar effect.

However, a song also plays in the background, 'Lets Get It On' by Marvin Gaye. This helped set the mood for the advert and underlined the light hearted comedic tone we wanted to convey. In addition to sound effects we used a narrator to briefly describe the scene, providing additional information for the listener that could not be conveyed through audio.

At the end of the advert, the narrator says a line that keeps in theme with the joke whilst also taking a more serious note; the aim of the joke is to make the campaign memorable and sticky - much like the prior mentioned 'Hamlet Moments' - allowing us to promote our campaign and raise awareness for the preservation of arctic ecosystems.

TV Advert

The creation of the video advert was our step towards a more serious tone in our campaign whilst still maintaining a lighter tone than most. We believed that shocking people with imagery of polar bears on shrinking ice caps or arctic foxes without a place to live has been done so often that many people are desensitized to it.

This is why we decided that our ad should take a different approach, and so the question was posed: "What would you do if you were the last of your kind?"

Our main source of inspiration from the video came from the well known

A Polar Bear walks into a shop...

Characters: Voice Over, Polar Bear & Shop Keeper

SOUND: Strong arctic breeze. Does not stop until the end of advert.

VO: A Polar Bear walks into a shop, greeted by the shopkeeper

SOUND: Door opens. Shop bell rings. Door closes.

SK: Hello buddy, what can I get you?

PB: Do you have a (long pause) loaf a bread.

SK: Oh, buddy. Why the long pause?

VO: The polar bear replies;

PB: I was born with them

VO: #Icebreaker. Save the Polar Bear before it becomes a dead joke. For more information visit our facebook page: FB dot me forward slash Ice Breaker Campaign or our Instagram: 'Icebreaker underscore Campaign'

A script used for one of our radio adverts

John Lewis 2015 Christmas advert.

It followed a man who was alone on the moon and had nobody to really spend Christmas with; they had teamed up with Age UK to raise awareness of the fact that "one million older people go for a month or more without speaking to anyone".

Because of this, it was our belief that we could all relate with the feeling of loneliness. The advert we created conveys that feeling on loneliness in a similar way.

We decided to follow a character who is dealing with the loss of the people that once populated the earth. The character is performing group social activities by himself. The audience is given a visualisation of what life must be like for the endangered animals, fading into eventual extinction as the last of their kinds.



Early Storyboarding of Our TV Advert

Website

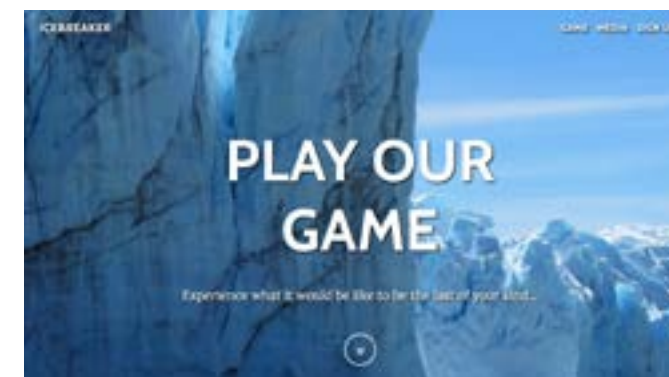
To act as a self designed home base for our various campaign resources and content we decided to create a website.

The website acted as the main hub for the distribution of our digital content (excluding the posters which were still posted - however we felt this type of content would be more suited for the campaign's Instagram).

In it's current state it houses both our radio and TV content as well as the direct download links for the game for windows 32 and 64 bit machines.

We felt that a website would allow our campaign to be more easily accessible to our audience since no account is needed- which is the case with our other digital plat-

forms Instagram and Facebook. To direct people to other areas of our project, and in an effort to create a more cohesive campaign, we included the links to our social media platforms as well as a link to sign on to our mailing list.



The website's landing page, designed by Joe

Game

One of the things we decided to create as a form of informative promotional material was a game.

This took place as a 2D styled platformer in which the player leaves their now shrunken home into a desolate landscape in search of food. The further along the player goes from the start the less likely

it seems they will find food, until eventually they begin to slow down and not jump as high from lack of energy. As the player progresses more information about the daily struggles of arctic animals as well as the rate of decline and information about which animals are effected.



Matt continues production on the game

This game was created in Unreal Engine and, due to complications with fully packaging the project, is currently only available for 64 and 32 bit windows machines. An experimental HTML5 version of the game is in development but there are complications in packaging and hosting the project on a server to ensure it runs constantly.

Ultimately, we believe that the game is a very good piece of additional content to aid our attempts in reaching a target audience that is technologically inclined. We also believe that the method in which the message and information is conveyed makes it convey a much more meaningful and lasting impact on the player.

Email Marketing

As part of our plan to retain engagement for the campaign we plan to release a monthly newsletter using Mailchimp – a marketing automation platform and an email marketing service. The aim of our newsletter is to inform people who had previously engaged with our campaign about the latest news as well as the future plans for the Icebreaker campaign. By doing this the goal is to have them interact and engage with future content as it is released.

In designing the email marketing campaign we created a series of image tiles which act as headers for different sections.

They are themed to fit in with the rest of the campaign, help break up the email and add colour to the newsletter. Then we kept the text concise to keep the email short and easy to digest before we linked to the website as well as the other channels as we see appropriate.

Social Media

As previously stated, our aim was for a younger audience, we decided that Instagram and Facebook would be our primary platforms.

Instagram's audience being primarily that of people between the ages of 18–24; Instagram serves as the best way for us to distribute the posters that we created. It also has working integration with MailChimp, so if we so desired we could integrate the mail list with social media platforms resulting in a more cohesive campaign.

We decided that we should use Facebook as a platform for more detailed posts in a more text based format, and also as the central hub for the campaign outside of the website. In our audio/ visual sources people are directed to the Facebook and Instagram pages which then points to the links for Instagram and the website.

Our Summary

Overall, it is our belief that we have created a broad range of different styles of interactive and educational pieces to support our campaign across a wide spectrum of platforms.

With continued support and time we would be able to extend the project further and improve the current assets further; an additional series of radio adverts is definitely something that has been considered as well as improvement in the texturing and modelling of the game to make it more thematically suitable.

We still very much believe that our product is high quality and conveys our message to the target audience through their preferred platforms.

THE CHALLENGES

Major Challenges

A majority of the challenges we faced were to do with the scale of our intended projects, for example there were shots for the TV advertisement that we wanted to get but weren't able to such as a larger empty street with just one person walking down it.

As a solution to this, we attempted to use smaller or more accessible ideas and figure out ways to do them on slightly larger scales or finding a middle ground. For example, the pool table sequence spawned originally off of the idea to be in an empty pub; due to complications with filming in, and finding, a pub that was empty in the first place we decided to compromise our idea by instead just using a pool table.

In terms of the creation of the game, a majority of the challenges faced here were more technical than anything. Creating moving platforms, finding usable assets and texture scaling were all components of Unreal Engine that we were unfamiliar with.

Another challenge faced during our campaign was the active use of Social Media. We wanted to act as a content aggregator for other existing non profits such as the WWF, directing all funds towards those organisations.

THE RESULTS

Whilst this idea for social media may have been effective, it is also worth noting that this makes it slightly more difficult to build a following since you're effectively re-hosting or sharing another page's content.

Due to this school of thought we have began the process of re-assessing what the social media platforms we currently possess should be used for and as such until this is decided the platforms are currently in a state of limbo.

Minor Challenges

Some smaller issues we came across while creating the various graphical content used in the campaign included finding images licensed under Creative Commons or other such free to use licenses.

As well as this, determining a consistent theme for color and design took a considerable amount of time as well.



Early poster designs vs. later poster designs with our colour scheme

Overcoming these challenges were essential to the project's success and we feel that our campaign has benefitted massively through a trial and error style of development to our color scheme and game development. Finding a middle ground of what looks good and what is technically good has provided us with some fantastic minimalist art to promote our campaign.



Joe and Safi's work on the radio advertisements progresses

With the challenges we have faced in mind, it's now time to discuss the end results of our campaign, and what we can do in the future to improve both the quality of our campaign and extend our reach and audience.

At A Glance

Icebreaker has completed the necessary preparations to launch a successful campaign. At present we have seven posters, a website, two social media accounts (Facebook & Instagram), a 2D platformer game, two separate radio ads as part of a future series of them, a TV advertisement spot and a mailchimp powered email marketing method.

We feel that this is ample preparation for a successful campaign launch and with our social media platforms and future for the potential radio and TV ads that the success of our launch will be sustained, continuing as long as there is support.



Jack & Joe begin work on post production for radio

Part of our plan for the future is to use our website as a platform to aggregate a variety of other campaign's content. We want to create, effectively, a one stop location for all news and developments regarding the preservation of the arctic environment and the current status of endangered or threatened arctic species.

There are, however, a few things that the Icebreaker team thought that could have been executed more efficiently or better – these are things that we would like to address in the future.

The Future

Now we would like to state the future aspirations of our campaign, including some areas we would like to expand and others we would like to remove in favor of others.

The game was a project that had its fair share of issues, and in the end presented the final issue of only packaging from 64 and 32 bit windows machines; replacing the game's engine (Unreal) in favor of, perhaps, a more straightforward engine geared straight at HTML or Java would be much more effective in creating a good looking web compatible game that can be played on any platform.

An alternate game engine that was looked into was Game Maker Studio 2, an interface which is more suited to creating a game based in a 2D setting – unlike Unreal which is geared towards creating a 3D experience.

Using this engine would definitely have been positive for the game aspect of the campaign.

Lastly, we believe that extending our audience through unique content on Social Media such as in house edited videos and credited photography is a suitable way to extend our reach.



Game Maker Studio 2's Logo

THE VISUALS

"Polar Bear Observed from Cutter Healy" – Cory Mendenhall, Coast Guard Compass

"Emperor Penguins" – Christopher Michel, Photojournalist on Flickr.com

"The WWF Logo" – The WWF

"Arctic Fox Fluffy" – Eric Killby, Flickr.com

"Our Coca Cola Polar Bears" – The Coca Cola Company, 'Our Polar Bears Journey'

"Starving Polar Bear" – Cristina Mittermeier, National Geographic

"Portrait of a Middle Aged Man" – Shutterstock

"Feeding Giant Turtle" – FeaturePics

"Game Maker Studio 2 Logo" – YoYo Games

"Iceland" – Jiaci, PxHere

ICEBREAKER



Thank you for reading



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IceBreaker is a non profit social campaign*

*Photo:
"Polar Bear Observed from Cutter Healy" - Cory Mendenhall, Coast Guard Compass*