

Call for entries

2018/19

**Competition
pack**

**Think
Differently
About
Design**

"I owe my career to the RSA Student Design Awards. The RSA award changed my life and provided me with experiences and relationships I could never have dreamt of."

Richard Clarke

Former Head of Advanced Innovation, Nike
RSA Student Design Award Winner 1988

The RSA Student Design Awards (SDA)
is a competition run by the RSA,
a registered charity in England and Wales (212424)
and Scotland (SC037784)

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www.thersa.org/sda
@RSADesignAwards

**Think
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Design**

Ten real-world challenges for people who want to change the world

At the RSA we explore the big challenges facing the world today and support innovative ideas and solutions to tackle them.

As the issues we face are more complex than ever before – from health crises and gender inequality to climate change – we need to come up with creative new ways of solving problems.

The RSA Student Design Awards is a global competition focused around a set of project briefs that challenge participants to tackle the big issues of our time through design thinking. How might we design ways to transform emergency healthcare, address the loneliness crisis, reimagine train stations or kitchens, or enable citizens to shape the decisions that affect them?

These are some of the issues posed by the 10 design briefs in this year's competition, developed in collaboration with a diverse mix of partners: Philips, The Ellen MacArthur Foundation, Network Rail, Twitter, NHS England, The Marketing Trust, CIM, Blum, Symphony, Kesseböhmer, BLANCO, The Kitchen Education Trust, The National Innovation Centre for Ageing, RSA Food Farming & Countryside Commission, Esmée Fairbairn Foundation, NCR, The Office for Disability Issues, Kinneir Dufort, Natracare, RSA Events and the RSA Student Design Awards Alumni Community.

The competition is open to undergraduate and postgraduate students enrolled at any higher education institution, college or university anywhere in the world. New graduates can also enter within a year of graduating, and we accept entries from individuals and teams. Responses can come from any discipline or combination of disciplines, and can take any form – from product, communication and service proposals to spatial and environmental solutions. There are also two special animation briefs. Entries are judged by high profile panels in a two-stage process: anonymous shortlisting followed by interviews with finalists, who receive professional feedback on their work from the judges.

The RSA Student Design Awards is the world's longest running student design competition, with an impressive legacy behind it. The competition has rewarded thousands of people and ideas that have transformed the world we live in. Winners receive practical and financial support from the RSA and our partners. They join a remarkable community of alumni that span different generations and sectors, from chief design officers to social entrepreneurs.

We also hear time and again from participants who don't win an award that tackling an RSA brief was still a transformative experience – and companies and investors say that RSA projects stand out in portfolios and CVs, with or without an award.

While the competition has been running for nearly 100 years, it is also constantly evolving. Each year the project briefs change to reflect current societal issues, and we always strive to adapt and improve the process and the support we offer to participants and educators.

See the online toolkits for each brief and our recommended design resources, and check the News section of our website for details of free events and workshops. The Tutor section of our website outlines the support we offer universities, including Tutor Briefing events each September, university visits by members of the RSA team to brief students directly, and a simple voucher code system for universities that want to pay on behalf of their students' entries.

We listened to feedback from last year's competition and have some new updates for 2018/19:

1 New briefing content

We know from our survey with 2017 competition participants that most who attended a briefing session by the RSA found it "extremely useful". In recent years demand for briefings has outstripped our capacity to deliver them – so this year we will be releasing an online pack, accessed via the Tutor section of our website. This will provide educators with a session outline and selection of film and image content they can select from to facilitate tailored briefing sessions.

2 Eight open briefs and two animation briefs

The RSA briefs typically pose a broad challenge that students can respond to, developing whatever type of solution they feel best addresses the challenge. This year briefs no. 1-8 fit this description. But in addition, we are offering two animation briefs – Living and Dying Well (no. 9) and Moving Pictures (no. 10). We introduced the Moving Pictures animation category in 2014, drawing short audio clips from the RSA's renowned public events programme

and asking entrants to illuminate the audio through animation. Moving Pictures returns this year with two new audio clips: 'Everyday Sexism' and 'How to be More Pirate'. We also have a new collaboration with NHS England: 'Living and Dying Well' provides an audio clip which explores why talking about illness and planning for death is important, and asks students to produce an animation to bring this content to life.

3 Revised Written Statement and Supporting Material submission requirements

Following feedback from our 2017/18 judges, we have provided a new structure for the written 'big idea' summary, breaking it down into three short points: problem, process and solution. We have also reduced the supporting material requirement to five pages to enable judging panels to spend more time reviewing each entry at the shortlisting stage. The hero image requirement is the same as last year: a single engaging 'poster image' that conveys the essence of the project plus a one sentence description, but this year we've included an example of an effective project description.

4 Livestreamed Q&As

The RSA building in London is currently undergoing a major redevelopment. The new facilities open later this year and will enable us to run drop-in sessions for students who want to find out more about the RSA Student Design Awards and speak to members of our team – these sessions will be livestreamed and include a remote Q&A so students around the world can participate.

Do register your interest by signing up for our newsletter at www.thersa.org/sda to receive key updates and information from us. We'll remind you about deadlines, keep you informed on the judging process and shortlisting, and send you invitations to free events and other opportunities.

We eagerly anticipate this year's entries!

Rebecca Ford

Head of Design Programme, RSA

Introduction

“I’ll always be grateful to the RSA for the start it gave me”

Matt McGrath

Founder of Aircraft Medical (developed from his winning RSA project)
RSA Student Design Award Winner 2000



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Key dates

Aug 2018

– Briefs launch + register your interest online

14 Jan 2019 – Competition opens for submissions via www.thersa.org/sda

13 Feb 2019, 4 pm GMT

– Deadline for 'early bird' submissions at reduced entry fee of £25

13 Mar 2019, 4 pm GMT

– Final deadline for online registration + submission (£35 entry fee)

20 Mar 2019

– Judging begins (2 stages: shortlisting + interviews with finalists)

May 2019 – Winners announced

Jun 2019 – Awards Ceremony at the RSA

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How this brief will be judged

- 1 Social and environmental benefit
- 2 Research and insights
- 3 Design thinking
- 4 Commercial awareness
- 5 Execution
- 6 Magic

Please see the next page for further details

The Circular Emergency

01

Awards

There is one award available for this brief.

Philips Award of £2,500

The judging panel may decide on more than one winner and will allocate the awards accordingly. In addition, the judging panel may award commendations.

Brief

Design a product, service or system that uses circular design principles to make emergency medical care more effective.

Background

- Emergency medical care is the treatment and transport of people in crisis health situations that may be life-threatening.
- It is used in a wide variety of situations – from cardiac arrests and strokes to car accidents and drownings – by paramedic services (ambulances, cars, motorbikes, aircrafts, boats) and in hospitals. It is often the nature of these situations, rather than lack of resources, that make it difficult to deliver care.
- We are interested in exploring two areas of challenge and opportunity:

1 Resource availability

- The right equipment, expertise and information needs to be available and kept in working order to ensure patients receive treatment when it matters most.
- To be able to respond to emergencies whenever they happen, a certain degree of 'redundancy' is built into the system. Equipment and resources can sit idle much of the time whilst being ready to be used at a moment's notice. Inefficient usage results in an overall cost to the environment.

2 Supply chains and information flows

- Globally, emergency healthcare systems differ from region to region, but most are incredibly complex – they often depend on long and intricate material supply chains, a fleet of well trained staff and information exchanges.
- This complexity means that when things go wrong and supply chains or communications are disrupted, emergency treatment and patient wellbeing can suffer. For example:
 - Rural communities cut off by extreme weather can easily get detached from long supply chains.
 - Treatments in urban environments can become backed up when complex, resource-intensive technologies like scanners are in high demand, break down or lose power.
 - Disruption or delays in communication and medical information exchange across

different stakeholders can slow down or even harm diagnosis and treatment in emergency situations where time is of the essence.

- Circular economy thinking offers an inspiring vision for a world that is restorative and regenerative by design. It changes the way we view resource use by aiming to eliminate the concept of waste, with three principles: (1) designing out waste and pollution, (2) keeping products and materials in use at their highest value, and (3) regenerating natural systems.
- These principles have the potential to help us solve some of the emergency care challenges around resource redundancy, complex supply chains and communication flows.

How should you approach this brief?

- Explore one or both of the challenges outlined above – how might we balance the needs of emergency medical care systems and ensure resources are maintained and used as efficiently as possible? What are the opportunities to make them more resilient, reliable and viable in the long term?
- Select a specific place, such as a rural environment, busy urban setting or disaster zone, and understand how the emergency healthcare system currently works. Look at its strengths and shortcomings – how could a circular redesign improve its impact on society and the environment?
- Your design solution may address any typical emergency healthcare scenario, such as a cardiac arrest, stroke or serious trauma accident.
- Research the resource flows that enable emergency care delivery. Think about what goes in (what materials and expertise are needed?) and what comes out of emergency care (where is the waste? what happens to the information about the patient?)
- Think about the needs of various user groups interacting with the treatment: patients, medical staff, suppliers. How might you design a circular solution that improves both access to the right treatment and the overall effectiveness in an emergency?
- Explore new perspectives, methods and mindsets which combine design thinking with a systemic view. You may, for example, use the Circular Design Guide¹ as a tool. (continued...)

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- We want to understand how you go about investigating the issue, arrive at key insights and test your solution. We're not looking for incremental improvements to existing treatments – we want to see fundamental, creative redesigns of products, services or systems.

For the purposes of illustration only, viable responses could include:

- A product that improves access to emergency care, the practical treatment process on-site, and/or speeds up equipment redeployment in an emergency scenario, while being designed for circularity after use (reuse, remanufacturing, recycling, or returning nutrients to the biosphere).
- A service or initiative that improves the availability and flow of information/ allocation of resources across an emergency healthcare system, resulting in less waste and under-utilisation.
- A system that enables better decision-making by medics in an emergency, routing patients to the right treatment and improving resource utilisation.

... and many more are possible.

Judging criteria

There are 6 criteria that your entry will be judged against – make sure that your submission materials demonstrate that your solution meets these criteria:

- 1 Social and environmental benefit** – how does your solution benefit society and/or the environment?
- 2 Research and insights** – how did you investigate this issue? What were your key insights?
- 3 Design thinking** – how did your research and insights inform your solution? How did you develop, test, iterate and refine your concept? Demonstrate the journey you've been through to the end result.
- 4 Commercial awareness** – does it make sense from a financial point of view? What is unique about your solution compared to other interventions? Who would need to pay for, deliver or support your proposal in order for it to succeed?
- 5 Execution** – we are looking for a design solution that feels pleasing and well resolved.
- 6 Magic** – we want to see a bit of 'magic' – a surprising or lateral design solution that delights.

Submission requirements

All entries must be submitted through our online entry system, accessed via www.thersa.org/sda

If you are unable to submit online, please contact us by email at sdaenquiries@rsa.org.uk

As you prepare your submission, please ensure that:

- You do NOT include your name, university/ college or other identifying marks anywhere on your submission.
- None of your PDF submission files exceed 10MB – this is the maximum size for each individual file / board when you submit online.

The submission requirements are:

- **1 x A3 PDF Hero Image, with project title and 1 sentence description**
A singular 'poster image' that conveys the essence of your project, and includes your project title plus a 1 sentence description. For example: *'Bare Technology: a product and service design solution to convert old computers (e-waste) into simpler, more straightforward, accessible computers for older people'*. Your hero image should aim to bring your concept to life – make sure it is vibrant and engaging.
- **1 x A3 Written Summary**
A single A3 PDF page that summarises your big idea using the following format:
 - **Problem (50 words max)**
What is the specific problem you identified within the brief topic? Who experiences this problem, and how does it impact them?
 - **Process (75 words max)**
How did you investigate this issue – what were your key insights? What journey did you go through to get to your final solution?
 - **Solution (50 words max)**
What is your proposed solution? How will it solve the problem?
- **4 x A3 PDF Boards Outlining Your Proposal**
4 pages describing your proposal and demonstrating that you have met the 6 judging criteria. Each board should include a heading. It is important that you number each board in the top right hand corner, in the order you want them viewed by the judges.
- **5 x A3 PDF Pages of Supporting Material**
Up to 5 A3 pages of additional material illustrating your development process – this could include scanned pages of your sketchbook or computer modelling (if applicable).
- **Optional YouTube/Vimeo + website links**
Please note that we cannot guarantee supporting films and websites will be viewed at the shortlisting stage. If you have created digital materials, we recommend referencing them (for example by including labelled film stills or website screen grabs) in your 4 main PDF boards.

Partner information

Philips

Royal Philips is a leading health technology company focused on improving people's health and enabling better outcomes across the health continuum from healthy living and prevention, to diagnosis, treatment and home care. Philips leverages advanced technology and deep clinical and consumer insights to deliver integrated solutions. Headquartered in the Netherlands, the company is a leader in diagnostic imaging, image-guided therapy, patient monitoring and health informatics, as well as in consumer health and home care. Philips' health technology portfolio generated 2017 sales of €17.8bn and employs approximately 74,000 employees with sales and services in more than 100 countries.

Ellen MacArthur Foundation

The Ellen MacArthur Foundation works across business, government and academia to accelerate the transition to a circular economy – an economy that is restorative and regenerative by design. Transitioning to a circular economy is one of the biggest creative challenges of our time, and this systemic shift cannot be achieved with traditional design methods alone. Therefore, in 2017, IDEO and The Ellen MacArthur Foundation launched the Circular Design Guide, a freely available guide that combines design thinking techniques with the circular economy vision. Since then, the Foundation has been continuing to inspire and support designers on their journey of creating products, services and systems for the circular economy. What if in the very near future, all young designers are starting their careers well-versed in circular design and ready to tackle complex systemic challenges?

Brief devised and developed in collaboration with: Paul Gardien, Vice President of Philips Design; Kevin Shahbazi, Strategic Design for Circular Economy at Philips; and Simon Widmer, Circular Design Manager at the Ellen MacArthur Foundation.

1 www.circulardesignguide.com

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Grand Station Designs

02

Awards

There is one award available for this brief.

RSA Fellows' Award of £2,000

The cash award for this brief is supported by RSA Fellows' legacy funds to the RSA. The judging panel may decide on more than one winner and will allocate the awards accordingly. In addition, the judging panel may award commendations.

Brief

Design a way to reinvigorate and/or repurpose an ageing commuter train station building, utilising its existing structures and resources.

Background

- Commuters are people who travel to work on a regular basis. This brief is focused on the many ageing commuter train stations in middle to outer suburbs, commuter towns, and other locations inhabited by large numbers of commuters and their families.
- In the UK, these commuter stations are used by millions of passengers every day and provide a backdrop to everyday life. Stations are gateways to both the UK's urban economic hubs and the local areas they serve and this civic function impacts passenger satisfaction and quality of life.
- In recent years many major urban train stations in the UK have undergone massive refurbishment, becoming beacons of delightful design and thriving hubs for passengers and concourse businesses. But there are over 2,500 commuter train stations in the UK which have ageing buildings that are perceived as low priority for major investment.
- Stations serving commuters are often a key landmark, yet appear utilitarian and dated. How can the ambience and identity of these public spaces be developed to engender a sense of civic pride and community, and to encourage investment in the local area?
- Whilst commuter train stations are an essential part of UK transport infrastructure, footfall varies hugely at different points during the day and at different times of the week. During peak travel hours stations can be extremely busy (typically 7-9:15 am and 4:15-6:15 pm Monday to Friday, although this can vary), but during off-peak times they are often quiet, making them an underutilised asset much of the time.
- Typically, these stations have a booking office with a waiting room. Some have public toilet provisions, but this isn't present at all stations. A limited amount of stations also offer some retail space for small or medium enterprises – usually cafés or office space.
- There is powerful potential in ensuring that design innovation extends to these buildings and their products and services. Working within the existing building structures, how

might we revive these stations, and turn them into inspiring assets that add value to the people and communities they serve?

How should you approach this brief?

- We want you to explore innovative ways to reinvigorate and even repurpose commuter train stations, whilst ensuring they still maintain their core station function and cater for passenger needs. Your solution could be spatial/environmental, service focused, or a physical product – we are not looking for purely digital platforms or standalone apps.
- This brief asks you to investigate an ageing commuter train station, or multiple stations, that is currently in use anywhere in the UK or beyond (see the online toolkit for some examples of blueprints of commuter train stations in the UK). How could the station space be utilised in new ways that complement the passenger experience? Or how might the station bring value to others (non-passengers) in the community? Consider the local context, but also the potential to scale your solution to other areas.
- We are looking for surprising design solutions that make clever use of existing station environments, use a resource-efficient approach to enhance them, and/or bring in new collaborations (for example with community businesses or groups). We are not looking for major refurbishment proposals that would require large scale investment.
- You can focus on reinvigorating one aspect of a commuter train station (environmental performance, inclusive design etc), or you may choose to develop a broader proposal focusing on the holistic design identity, environmental design, or even a way of repurposing the station that extends its use and/or enables it to flexibly adapt to be used in different ways during peak and off-peak hours.
- Wherever you turn your focus, consider the social, economic and environmental value of the area and the opportunities this presents. You could draw inspiration from analogous contexts – what other spaces are used innovatively and flexibly, generating value for core users and others?

(continued...)

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For the purposes of illustration only, viable responses could include:

- An innovative redesign of one aspect of the physical structure, reusing existing materials and resources to inspire and delight station users.
- An environmental solution that improves well-being and enhances the local area.
- A physical product that transforms the passenger experience at the station.
- A pioneering service operating out of the station building that brings value to commuters and/or others in the community.

... and many more are possible.

Judging criteria

There are 6 criteria that your entry will be judged against – make sure that your submission materials demonstrate that your solution meets these criteria:

- 1 Social and environmental benefit** – how does your solution benefit society and/or the environment?
- 2 Research and insights** – how did you investigate this issue? What were your key insights?
- 3 Design thinking** – how did your research and insights inform your solution? How did you develop, test, iterate and refine your concept? Demonstrate the journey you've been through to the end result.
- 4 Commercial awareness** – does it make sense from a financial point of view? What is unique about your solution compared to other interventions? Who would need to pay for, deliver or support your proposal in order for it to succeed?
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Submission requirements

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As you prepare your submission, please ensure that:

- You do NOT include your name, university/college or other identifying marks anywhere on your submission.
- None of your PDF submission files exceed 10MB – this is the maximum size for each individual file/board when you submit online.

The submission requirements are:

- **1 x A3 PDF Hero Image, with project title and 1 sentence description**

A singular 'poster image' that conveys the essence of your project, and includes your project title plus a 1 sentence description. For example: *'Bare Technology: a product and service design solution to convert old computers (e-waste) into simpler, more straightforward, accessible computers for older people'*. Your hero image should aim to bring your concept to life – make sure it is vibrant and engaging.

- **1 x A3 Written Summary**

A single A3 PDF page that summarises your big idea using the following format:

- **Problem (50 words max)**

What is the specific problem you identified within the brief topic? Who experiences this problem, and how does it impact them?

- **Process (75 words max)**

How did you investigate this issue – what were your key insights? What journey did you go through to get to your final solution?

- **Solution (50 words max)**

What is your proposed solution? How will it solve the problem?

- **4 x A3 PDF Boards Outlining Your Proposal**

4 pages describing your proposal and demonstrating that you have met the 6 judging criteria. Each board should include a heading. It is important that you number each board in the top right hand corner, in the order you want them viewed by the judges.

- **5 x A3 PDF Pages of Supporting Material**

Up to 5 A3 pages of additional material illustrating your development process – this could include scanned pages of your sketchbook or computer modelling (if applicable).

- **Optional YouTube/Vimeo + website links**

Please note that we cannot guarantee supporting films and websites will be viewed at the shortlisting stage. If you have created digital materials, we recommend referencing them (for example by including labelled film stills or website screen grabs) in your 4 main PDF boards.

Partner information

Network Rail

Network Rail own, operate and develop Britain's railway infrastructure. Part of that infrastructure comprises 20 of the UK's largest stations while all the other, over 2,500, are managed by the train operating companies. Every day, more than 4.6 million journeys are made in the UK. People depend on Britain's railway for their daily commute, to visit friends and loved ones and to get them home safe every day. Our role is to deliver a safe and reliable railway, so we carefully manage and deliver thousands of projects every year that form part of the multi-billion pound Railway Upgrade Plan, to grow and expand the nation's railway network to respond to the tremendous growth and demand the railway has experienced – a doubling of passenger journeys over the past 20 years.

We are building a better railway for a better Britain.

Brief devised by Network Rail, and developed by the RSA team in collaboration with Anthony Dewar, Professional Head Buildings and Architecture at Network Rail, and Richard Kinsella, Route Asset Manager at Network Rail.

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Citizens as Shapers

03

Awards

There is one award available for this brief.

Twitter Award of £2,000

The judging panel may decide on more than one winner and will allocate the award accordingly. In addition, the judging panel may award commendations.

Brief

Design a solution that harnesses digital tools to increase the quantity and quality of citizens' participation in democratic processes.

Background

- Participation in public decision making, voter turnout and trust in politicians is low throughout Western democracies. With populism and distrust in public institutions rising, many people report feeling that traditional systems and structures are irrelevant to their lives.
- Citizens are rarely engaged with the people making public decisions that affect them – even though they are often closer to the problems than those developing the policies to tackle them. This divide between policy-makers and citizens means that there is a hugely untapped resource of creativity and insights that could be harnessed, to ensure democracy isn't just about a mass compromise when elections come around.
- Greater citizen participation would draw a wider range of voices and experiences into public decision making, which could help to identify new ideas and solutions. This could also help ensure that solutions are effective, and do not have unintended consequences for groups who are under-represented among policy-makers, such as women, ethnic minorities, disabled or LGBT+ people.
- In the UK, research shows that despite the current sense of dissatisfaction with formal politics and democracy, many people are becoming politically engaged in other ways, for example being vocal on social media, supporting local projects and taking part in demonstrations – and there is an appetite amongst the public to make a difference and get involved in their communities.
- Social media has its controversies when it comes to democracy and accountability – platforms can create echo chambers, anonymously spread disinformation, game the system, and avoid the regulations that traditional media must abide by.
- But digital tools and social media can also open up debate, re-engage people in the political process and connect them to civil servants and politicians¹.

- Particularly in elections, social media is increasingly used by candidates to communicate with voters and the digital space is a central part of civic engagement.

How should you approach this brief?

- Investigate the barriers to citizen participation in voting and decision making. Identify a target group and explore their needs – whether that's a retiree in rural England or a young professional in Berlin. What might empower and engage them in constructive dialogue, debate and participation?
- We are looking for solutions that harness digital tools, but also consider the interplay of online and offline behaviour. Pay attention to the important factors that sit beyond the screen (eg face to face interactions, organisational structures, physical environments). What role can digital spaces play in moving people closer to the decisions that impact their lives?
- Explore the concept of 'deliberative democracy', which has informed new approaches such as citizens assemblies, and consensus conferences. How might these approaches be enhanced or reimaged to dramatically increase civic engagement in policy development in the long term?
- Rather than designing something to engage people who typically are already engaged, think holistically about how digital tools can enable democratic processes to better resonate with personal priorities and feel current. You might think about targeting a marginalised group, such as those who are homeless or have a language barrier.
- Your idea can address any level of participation, ranging from neighbourhood issues to national government policy. But whatever the scale of your solution, consider the potential unintended consequences that your idea might have – how would you make sure your idea doesn't make the situation worse or create new problems?
(continued...)

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For the purposes of illustration only, viable responses could include:

- A new digitally enabled way for citizens to constructively input and envision the changes they want to see.
- A product, strategy or event that harnesses social media to encourage constructive debate in the run up to an important decision.
- A tool that captures citizens' opinions for policy makers (this could be in places where normal people would interact with it, such as at a market or the hairdressers).
- An organisation that works with residents to redesign their local services and campaigns for their ideas to be implemented.

... and many more are possible.

Judging criteria

There are 6 criteria that your entry will be judged against – make sure that your submission materials demonstrate that your solution meets these criteria:

- 1 Social and environmental benefit** – how does your solution benefit society and/or the environment?
- 2 Research and insights** – how did you investigate this issue? What were your key insights?
- 3 Design thinking** – how did your research and insights inform your solution? How did you develop, test, iterate and refine your concept? Demonstrate the journey you've been through to the end result.
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A singular 'poster image' that conveys the essence of your project, and includes your project title plus a 1 sentence description. For example: *'Bare Technology: a product and service design solution to convert old computers (e-waste) into simpler, more straightforward, accessible computers for older people'*. Your hero image should aim to bring your concept to life – make sure it is vibrant and engaging.

– 1 x A3 Written Summary

A single A3 PDF page that summarises your big idea using the following format:

- **Problem (50 words max)**
What is the specific problem you identified within the brief topic? Who experiences this problem, and how does it impact them?
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- **Solution (50 words max)**
What is your proposed solution? How will it solve the problem?

– 4 x A3 PDF Boards Outlining Your Proposal

4 pages describing your proposal and demonstrating that you have met the 6 judging criteria. Each board should include a heading. It is important that you number each board in the top right hand corner, in the order you want them viewed by the judges.

– 5 x A3 PDF Pages of Supporting Material

Up to 5 A3 pages of additional material illustrating your development process – this could include scanned pages of your sketchbook or computer modelling (if applicable).

– Optional YouTube / Vimeo + website links

Please note that we cannot guarantee supporting films and websites will be viewed at the shortlisting stage. If you have created digital materials, we recommend referencing them (for example by including labelled film stills or website screen grabs) in your 4 main PDF boards.

Partner information

Twitter

Twitter, Inc. is the best place to see what's happening and what people are talking about. Every day, instances of breaking news, entertainment, sports, politics, big events, and everyday interests happen first on Twitter. Twitter is where the full story unfolds with live commentary and where live events come to life, unlike anywhere else.

For the first time this year, we invited the RSA Student Design Awards (SDA) Alumni community to propose a brief topic and vote on the suggestions. Our first attempt to open source a brief topic from this community was a big success, and 2017 SDA Award Winners Thomas Wastling and Ethan Howard submitted the winning topic, 'Citizens as Shapers'.

The brief was devised by Thomas Wastling, design consultant at service design agency Uscreates, and Ethan Howard, Founder of Bare Tech (developed from his winning RSA project) who has recently joined the London Cross River Partnership. With input from Twitter and the RSA team.

1 Demos (2016) 'The Rise of Digital Politics' <https://www.demos.co.uk/wp-content/uploads/2016/10/Demos-Rise-of-Digital-Politics.pdf>

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Think
Differently
About
Design

How this brief will be judged

- 1 Social and environmental benefit
- 2 Research and insights
- 3 Design thinking
- 4 Commercial awareness
- 5 Execution
- 6 Magic

Please see the next page for further details

Beyond the Kitchen Table

04

Awards

There are two awards available for this brief.

2 x Industry Awards of £1,000 each

The judging panel may decide on more than one winner and will allocate the awards accordingly. In addition, the judging panel may award commendations.

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BLANCO
GERMANY

Brief

Develop a convivial kitchen product or spatial solution that enables people of diverse generations and needs to prepare and eat food, entertain, engage in hobbies or work, and enjoy being together.

Background

- Kitchens are at the heart of home life, offering a place of refuge and sociability, where the story of domestic and family life is played out. The kitchen table is often a key focal point – how might its spirit of conviviality (the quality of being sociable, enjoyable and lively) be spread to the whole kitchen environment, the products within it, and the way people interact at home?
- The built environment and the products within it can be challenging for all of us, at every age and stage in our lives – whether as a child, adult, disabled, non-disabled, or as part of our ageing population.
- Demographic trends, property prices and changing social structures are causing us to completely rethink the design of our homes and specifically the kitchen environment:
 - Population ageing is a worldwide phenomenon; the kitchen should support our changing needs as we age, but also inspire healthy and sociable behaviour.
 - The 'boomerang generation' phenomena (older adults moving back in with their parents) contributes to a rise in the number of generations living under the same roof.
 - There are 13.9 million disabled people in the UK; many of whom want to live independently in their own homes.
 - Other social factors such as urbanisation, rising property prices, a general rise in co-living and a break from the traditional nuclear family set up has contributed to increased diversity in household members and structure.
- Inclusive design is about understanding people – their needs, concerns, desires, common behaviours and risks – and engaging the more social aspects of design that others overlook.

How should you approach this brief?

- This brief asks you to design a delightful solution that enables people to be more active in the kitchen, and enjoy more intuitive and dignified use of kitchen spaces and

components. We are looking for enchanting, socially sustainable and affordable solutions that acknowledge diversity and put people at the heart of the process.

- Pay attention to style, mood and design influences – how can your design solution have emotional as well as functional value?
- Examine your preconceptions about what a kitchen is, what it looks like, and how different people use it through user-centred research.
- Explore the concept of a multigenerational kitchen. Investigate the personal, social and economic changes in people's lives over time, and consider the behaviours, risks and aspirations that are common across different ages and abilities.
- Space limitations often provide a key design constraint – how might kitchen conviviality be spread in smaller spaces? How can kitchens become more friendly and sociable in terms of body movement and layout?
- Consider the trade-off between space, comfort and access; explore storage and environmental solutions that combine optimal space utilisation with comfort and accessibility.
- Technology is revolutionising the way we live, work and entertain ourselves. You might explore the concept of the smart kitchen and how emerging technologies could enhance the kitchen experience (whilst paying attention to safety, ease of use, and data privacy).
- Consider creating an affordance – an object or environment – that offers opportunities for new shared activities, and offers individuals different ways to inhabit the space.

For the purposes of illustration only, viable responses could include:

- A stylish kitchen component, storage solution, or furniture item that facilitates intuitive and dignified usage for people with specific needs or impairments, whilst improving the experience for all users.
- A delightful spatial design that enables people of different ages and different physical/emotional needs to use the space together and for multiple uses.
- A proposal for a compact yet joyful kitchen or aspect of it that improves flexibility and sociability for users.

... and many more are possible.

With additional support from

The National Innovation
Centre for Ageing (NICA)

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Exhibition opportunity

The National Innovation Centre for Ageing (NICA) will open its flagship building at the end of 2019, which will be home to businesses, academics and innovators working in the ageing space. As part of its launch programme, NICA may invite one or more finalists to exhibit their designs in the building.

Partner information

Blum UK

Blum is well known and valued as an innovative family-owned company that makes high-tech furniture fittings for modern living worlds, operating on an international scale. It is our motivation to perfect motion. Our solutions make opening and closing furniture a mesmerising experience and deliver quality of motion and enhanced user convenience to the entire home, and in particular, to kitchens. Our product range is complemented by

extensive support services, and our goal is to be a trusted and future-oriented partner.

Symphony

With the recent launch of our innovative Freedom brand of kitchens we are leading the way in designing for both an individual's requirements and for today's increasingly multi-generational households. Freedom has been developed in partnership with Adam Thomas, the UK's leading expert in accessible kitchen design. Symphony is the UK's largest privately owned manufacturer of fitted kitchens, bedrooms and bathrooms and Freedom is one of our many brands that service the retail, new build and refurbishment markets. Our furniture is FIRA Gold certified and has been made in the UK for over 45 years.

Blanco

Blanco's vision includes the further development of the company, and provides a framework for everything we do. We want to delight our customers with innovative system solutions on every aspect of the sink centre in professional designs, the best quality and with maximum benefit to the customer. We want to be the most appealing and preferred provider whose excellence and reliability, especially in customer service, enables us to develop an internationally important market position.

Kesseböhmer

Kesseböhmer is a family-run business originally founded in 1954. The name Kesseböhmer stands for innovative solutions and a powerful blend of design, function and quality. Today the Kesseböhmer group is still owned and managed by the current generation of the founding family. Strong customer orientation has helped us to achieve and maintain our position as the leading supplier of functional fittings for kitchen units.

The Kitchen Education Trust (TKET)

TKET is a registered charity that provides a link between the kitchen industry and higher education. TKET acts as an intermediary for the kitchen sector in the award of scholarships to successful applicants to attend the Foundation Degree in Kitchen Design at Buckinghamshire New University.

National Innovation Centre for Ageing (NICA)

NICA's mission is to facilitate the development of innovative new products and services for the ageing population working across all relevant sectors from adaptive living through finance to health, consumer products, mobility and beyond. NICA's work is focused on enhancing and extending the healthy life years of the UK population, working with businesses, users and the innovation community to establish new products and service opportunities within age-relevant markets.

Brief developed and devised in collaboration with kitchen designer Johnny Grey, with input and expertise from the National Innovation Centre for Ageing.

¹ www.scope.org.uk/media/disability-facts-figures

Think
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How this brief will be judged

- 1 Social and environmental benefit
- 2 Research and insights
- 3 Design thinking
- 4 Commercial awareness
- 5 Execution
- 6 Magic

Please see the next page for further details

Alone Together

05

Awards

There are two awards available for this brief.

Marketing Trust Award of £2,000
CIM Award of £1,000

The judging panel may decide on more than one winner and will allocate the awards accordingly. In addition, the judging panel may award commendations.

Brief

Accounting for how different groups in society are affected by loneliness, design a way to reduce its impact on one or more of the following: physical health, mental health, or access to services.

Background

- Loneliness can be defined as 'the gap between someone's desire for connection and the reality of their connections' – in other words, a subjective feeling of a lack of connection to other people. It is possible to feel lonely when surrounded by a crowd of people, and it is also possible to be alone and not feel lonely.
- People often use the words loneliness and 'social isolation' interchangeably, but there is an important distinction to be made: social isolation refers to a lack of contact with family or friends, community involvement, or access to services. It can contribute significantly to the likelihood of experiencing loneliness.
- Issues around loneliness have climbed up the political agenda in the UK with the appointment of Tracey Crouch MP, the new Minister for Loneliness, while organisations such as the Jo Cox Commission have called for loneliness to be seen as important a public health issue as obesity.
- Loneliness and social isolation can be as bad for people's physical and mental health as chronic health conditions¹. Research tells us that lonely people have a 20 percent higher premature mortality rate, with 3 out of 4 GPs reporting seeing between 1 and 5 people per day due to loneliness, placing a heavy burden on NHS services².
- Being lonely is by definition an individual experience. The causes are varied and loneliness is prevalent throughout society. It may occur after big life events such as having a child, marriage, bereavement, or moving to a new area.
- But particular groups in society can be more vulnerable to experiencing loneliness. It is often associated with older people, and research shows that nearly half of this group (49 percent of over 65 year-olds) say that television or pets are their main form of company.
- However, loneliness also affects people of all ages and backgrounds. Research carried out by the Red Cross found that 32 percent

of young people (16-24-year olds) in the UK reported that they had often or always felt lonely in the previous two weeks³. The Royal Society for Public Health's report '#StatusofMind' found that exposure to social media increased the likelihood of young people feeling lonely⁴.

- The groups which report the highest instances of loneliness are carers and refugees/asylum seekers - with 80 percent and 53 percent respectively reporting that they "often feel lonely".

How should you approach this brief?

- You can focus on any target audience experiencing loneliness, anywhere in the world – we are interested in global and urban/rural perspectives.
- Investigate the effects of loneliness on the physical and/or mental health of your audience through primary research. Try to empathise with the people you are designing for; aim to understand their needs and concerns, and test and refine your solution with a mix of users and experts if possible.
- Loneliness is a prominent topic – what initiatives already exist to try and tackle it among your audience? Do some market research and highlight the unique points in your solution against other existing initiatives
- Consider how your proposal might reduce pressure on acute or community health services, and explore how it could work in the real world – for example, what role might formal social groups such as sports clubs, toddlers groups, and interest groups (eg bird watching or book clubs) play in delivering it?

For the purposes of illustration only, viable responses could include:

- A product which allows carers within a close proximity to connect, share experiences and develop friendships.
- A service that helps GP surgeries or health centres ensure that all interactions with patients can help facilitate 'meaningful connection', especially for people who may be experiencing loneliness (for example mothers experiencing postnatal depression).
- A campaign that highlights the issue of social isolation amongst refugees and asylum seekers.

... and many more are possible.

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Institute of Marketing

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Partner information

The Marketing Trust

The Marketing Trust is an independent charitable trust which makes grants of financial assistance to charitable, volunteer, educational and other organisations for the purposes of training their staff, volunteers, young people and the general public in any or all aspects of marketing understanding and/or execution, and to appreciate the role of marketing in today's society.

The Chartered Institute of Marketing

For over 100 years, The Chartered Institute of Marketing (CIM) has been supporting, developing and representing marketers, teams, leaders and the marketing profession as a whole. As the largest professional marketing body in the world, CIM offers membership and career development, professional marketing qualifications, training courses and helps businesses grow with tailored support to enhance marketing capability.

Brief devised and developed by Tom Harrison, Researcher at the RSA, in collaboration with the Marketing Trust.

- 1 Royal College of General Practitioners (2018) 'Tackling loneliness: A Community Action Plan'. Available at: www.rcgp.org.uk/about-us/news/2018/may/national-campaign-needed-to-tackle-loneliness-epidemic-says-rcgp.aspx
- 2 Guardian article (2016) 'John Cacioppo interview: "Loneliness is like an iceberg – it goes deeper than we can see"'. www.theguardian.com/science/2016/feb/28/loneliness-is-like-an-iceberg-john-cacioppo-social-neuroscience-interview
- 3 British Red Cross (2018) 'Isolation and loneliness: an overview of the literature'. Available at: www.redcross.org.uk/about-us/what-we-do/research-publications
- 4 The Royal Society for Public Health (2018) 'Status of Mind: Social media and young people's mental health and wellbeing' [PDF]. Available at: <https://www.rsph.org.uk/our-work/campaigns/status-of-mind.html>

Think
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How this brief will be judged

- 1 Social and environmental benefit
- 2 Research and insights
- 3 Design thinking
- 4 Commercial awareness
- 5 Execution
- 6 Magic

Please see the next page for further details

Harvesting Health

06

Awards

There are two awards available for this brief.

RSA Food, Farming and Countryside Commission Award of £2,000

NCR Placement Award

Remuneration: £4,600 (£3,600 as wage and £1,000 living away from home allowance)

Duration: 12 weeks

Location: Scotland

The judging panel may decide on more than one winner and will allocate the award accordingly. In addition, the judging panel may award commendations.

Brief

Design a product, system or service which uses sustainable food and farming to help improve people's health or wellbeing.

Background

- Food and farming are inextricably linked with our health and wellbeing. This goes beyond simply the nutritional value of the food we consume, it extends from the ways in which we farm and process food right through to the ways we prepare and consume it.
- The relationship between our health and the food we eat is complex. Despite people in wealthy countries having access to a wide choice of food products, diet-related ill health has risen in recent years. In the UK diabetes is estimated to have doubled since 2000, and the healthcare bill from an overweight and obese population is estimated as £16bn, more than 10 percent of NHS spending.
- Food and farming rely on the natural environment, however practices in food and farming are negatively impacting on the long-term sustainability of this environment. Farming accounts for 30 percent of total greenhouse gas emissions and 70 percent of fresh water use. Almost a third of the world's arable soils have been lost to erosion and pollution over the last 40 years. Examples like these not only threaten our planetary support systems but also affect food security for people across the world.
- Food and farming are embedded within cultures and communities. They are signifiers of identity and an important part of social relationships. These cultural notions of food and farming are also important influences on our health and wellbeing.
- Access to food is not equally distributed in society. As a proportion of UK household income, the poorest spend twice as much on food at home as the richest, and an estimated 8.4 million British people are food insecure. Food bank usage has risen, with 591,000 people accessing food banks in 2016.
- What about the health and wellbeing of the people involved in food and farming? Many farmers around the world suffer from isolation, stress and the effects of low incomes.

- Sustainable food and farming means a system of food production and consumption which is both good for the environment and good for people. To achieve this, we need to look at the food and farming systems holistically.

How should you approach this brief?

- There are lots of examples of initiatives to help people eat better, we would like you to look beyond simple links. Show us how your solution takes a more systemic approach to the connection between food and farming and health and wellbeing.
- What initiatives already exist to try to use food and farming to support health and wellbeing among your target audience? Do some market analysis and highlight the unique points in your proposal against other existing solutions – clearly show us what makes yours different and compelling.
- You can focus on using sustainable food and farming to improve the health and wellbeing of people in any urban or rural community, anywhere in the developed or developing world - but whoever you focus on, you should explore the real user need/s of your target audience through primary research. Observe, engage with and listen to them. What are their physical and emotional needs? What barriers to health and wellbeing are they facing?

For the purposes of illustration only, viable responses could include:

- A business model for an initiative which enables people to make healthier food choices in their day to day lives.
- A product which gives farmers more control over their environmental impact.
- A spatial design for connecting communities more closely with the production of their food.
- A retail solution that moves sustainably produced food into the mainstream, making it accessible to wider audiences.
- A system for social prescribing within a food or farming environment – this is where non-medical support in the community is facilitated as a way of addressing a person's health needs.

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Partner information

RSA Food, Farming and Countryside Commission

Launched in November 2017, the RSA Food, Farming and Countryside Commission is a two-year UK-focused independent inquiry, funded by Esmée Fairbairn Foundation, which is thinking afresh about where our food comes from, how we support farming and rural communities, and how we invest in the many benefits the countryside provides.

The Commission's objectives are to establish a compelling mandate for change across the UK's food system, farming sector and rural communities; shape a long term vision for the future that's fairer, stands the test of time and aligns more closely with changing public values and expectations; and propose solutions to achieve the vision, identifying where communities and businesses can take a lead and where a national policy framework is required.

For more details visit www.thersa.org/ffcc

NCR

NCR Corporation is a leader in omni-channel solutions, turning everyday interactions with businesses into exceptional experiences. With its software, hardware, and portfolio of services, NCR enables nearly 700 million transactions daily across financial, retail, hospitality, travel, telecom and technology industries. NCR solutions run the everyday transactions that make your life easier. NCR is headquartered in Atlanta, USA, with about 30,000 employees globally and does business in 180 countries.

For over 11 years NCR has provided support for the RSA Student Design Awards and again we are providing a paid placement with the User Centred Design (UCD) team located in the R&D centre in Dundee, Scotland. The multi-disciplinary UCD team provides industrial and interaction design, usability and accessibility leadership for all of NCR's industry areas. The winning student will be working alongside the award-winning design team on a future orientated and commercially relevant project brief.

For more details visit www.ncr.com

Brief developed and devised in collaboration with Josie Warden, Senior Researcher in the RSA Economy team, and Sue Pritchard, Director of the RSA Food, Farming and the Countryside Commission.

Think
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About
Design

How this brief will be judged

- 1 Social and environmental benefit
- 2 Research and insights
- 3 Design thinking
- 4 Commercial awareness
- 5 Execution
- 6 Magic

Please see the next page for further details

Hidden Figures

07

Awards

There are two awards available for this brief.

The ODI Award of £1,500

Kinneir Dufort (KD) Placement Award

Remuneration: UK Living Wage

Duration: 3 months, with potential to extend or transition to full-time position

Location: Bristol, UK

Working in KD's dynamic and integrated design team, you'll be surrounded by a wealth of knowledge that spans insight, innovation, design and development to production, across consumer, medical and industrial sectors – all within our Bristol studio.

The judging panel may decide on more than one winner/s and will allocate the awards accordingly. In addition, the judging panel may award commendations.

Sponsored by



Office for
Disability Issues

Brief

Design a way to break down the physical, organisational or attitudinal barriers that people with hidden disabilities or impairments can face in society, to enable them to live their lives to the full.

Background

- There is growing awareness of the less visible forms of disability – including mental health conditions, autism, learning disabilities, early onset dementia, and chronic pain conditions. These are classified as 'hidden disabilities and impairments'.
- Disabled people can face barriers in everyday life that prevent them from participating fully in society. Private dwellings and specific environments can often be customised to meet the particular needs of disabled people, but there is still a lot to do when it comes to making all public spaces and all services truly inclusive.
- The social model of disability is a widely accepted theory that states that disabled people are not disabled by their impairment or condition, but by the barriers they face in society.
- Using the social model means focusing on solutions to the barriers: physical (inaccessibility of buildings, services and information), organisational (inflexible policies and practices) and attitudinal (stereotyping, discrimination and prejudice).
- Current UK equality law takes a social model approach, with policy development needing to understand the barriers disabled people face and take account of their views on overcoming them. Disabled people should be involved in defining the barrier; and designing the solution.

How should you approach this brief?

- Focus on addressing physical, organisational and/or attitudinal barriers that people with hidden disabilities or impairments experience outside of the private domain. How might we adapt spaces, assets and services to meet their needs? How might we change attitudes to ensure that people with hidden disabilities are fully included in society and can live the lives they want to?
- Any space that allows lots of people from all walks of life to come together is worthy of inclusion. For example, this includes transport hubs, museums, leisure centres, national

heritage sites, supermarkets, shopping centres and stadiums. Services include health, education or employment support, but also broadcasting, media or e-commerce.

- You can focus on the barriers facing people with hidden disabilities anywhere in the world, but make sure you challenge your assumptions and explore the real user needs of your target audience through rigorous research.
- If possible, engage with people who have lived experience of a hidden disability – what are their needs? What might allow them to have the same experience as people who are not disabled? Try to involve potential users in your development process, and get feedback on your solution from them if you can.
- We are looking for solutions that have the potential to scale. You may choose to focus on an enabling solution for people with a particular hidden disability, or you could apply the principles of inclusive design to develop a solution that is not targeted solely at people with one condition, but instead is more usable, accessible or empowering for everyone.
- Technology is a key enabler. We live in an age where tracking and sensing can be easily deployed and interfaces and displays can cost pennies. Consider using existing, emerging and cost effective technologies to empower and fulfil. What are the emotional benefits? How can technology help break down societal barriers so that people are fully included and can live independently?
- Solutions can be physical, digital, communication or service focused, or a combination of any suited to addressing the specific barrier/s you decide to tackle.

For the purposes of illustration only, viable responses could include:

- A reconsideration of public spaces and environments to improve social inclusivity.
- A product or service that breaks down barriers.
- A behaviour change intervention that facilitates inclusion.
- An innovative personal device that facilitates greater inclusion and personal independence through its interface with public spaces.

... and many more are possible.

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interest online

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deadline (£25)

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Final submission
deadline
(£35)

20 Mar 2019
Judging begins:
shortlisting and
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May 2019
Winners
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Judging criteria

There are 6 criteria that your entry will be judged against – make sure that your submission materials demonstrate that your solution meets these criteria:

- 1 Social and environmental benefit** – how does your solution benefit society and/or the environment?
- 2 Research and insights** – how did you investigate this issue? What were your key insights?
- 3 Design thinking** – how did your research and insights inform your solution? How did you develop, test, iterate and refine your concept? Demonstrate the journey you've been through to the end result.
- 4 Commercial awareness** – does it make sense from a financial point of view? What is unique about your solution compared to other interventions? Who would need to pay for, deliver or support your proposal in order for it to succeed?
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Jun 2019 – Awards Ceremony

Submission requirements

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If you are unable to submit online, please contact us by email at sdaenquiries@rsa.org.uk

As you prepare your submission, please ensure that:

- You do NOT include your name, university/college or other identifying marks anywhere on your submission.
- None of your PDF submission files exceed 10MB – this is the maximum size for each individual file / board when you submit online.

The submission requirements are:

- **1 x A3 PDF Hero Image, with project title and 1 sentence description**
A singular 'poster image' that conveys the essence of your project, and includes your project title plus a 1 sentence description. For example: *'Bare Technology: a product and service design solution to convert old computers (e-waste) into simpler, more straightforward, accessible computers for older people'*. Your hero image should aim to bring your concept to life – make sure it is vibrant and engaging.
- **1 x A3 Written Summary**
A single A3 PDF page that summarises your big idea using the following format:
 - **Problem (50 words max)**
What is the specific problem you identified within the brief topic? Who experiences this problem, and how does it impact them?
 - **Process (75 words max)**
How did you investigate this issue – what were your key insights? What journey did you go through to get to your final solution?
 - **Solution (50 words max)**
What is your proposed solution? How will it solve the problem?
- **4 x A3 PDF Boards Outlining Your Proposal**
4 pages describing your proposal and demonstrating that you have met the 6 judging criteria. Each board should include a heading. It is important that you number each board in the top right hand corner, in the order you want them viewed by the judges.
- **5 x A3 PDF Pages of Supporting Material**
Up to 5 A3 pages of additional material illustrating your development process – this could include scanned pages of your sketchbook or computer modelling (if applicable).
- **Optional YouTube/Vimeo + website links**
Please note that we cannot guarantee supporting films and websites will be viewed at the shortlisting stage. If you have created digital materials, we recommend referencing them (for example by including labelled film stills or website screen grabs) in your 4 main PDF boards.

Partner information

Office for Disability Issues

The Office for Disability Issues supports the cross-government role of the Minister of State for Disabled People, Health and Work, supporting the development of policies to remove inequality between disabled and non-disabled people.

We work with disabled people and their organisations and with other government departments to remove barriers so that all disabled people are able to participate fully in society.

We are responsible for:

- Supporting the Inter-Ministerial Group on Disability and Society, to drive forward action across government to tackle the barriers disabled people face to realising their full participation in society, including increasing disability employment rates and improving access to sport, culture and transport;
- Coordinating the implementation of the UN Convention on the Rights of Persons with Disabilities across government;
- Paralympic legacy;
- Encouraging the use of the social model of disability, which says that disability is created by barriers in society.

Kinneir Dufort

Kinneir Dufort is one of the longest established innovation and design consultancies in Britain, enjoying an enviable track record of international client success and awards recognition. Kinneir Dufort integrate Research, Innovation, Design and Development, balancing creative and technical expertise, helping companies deliver successful new products and brand experiences. With an 85-strong team based in Bristol, Kinneir Dufort's expertise covers innovation, research, product and packaging design, digital experience, engineering and electronics and software based technology. Areas of focus include design management and strategy, healthcare and medical devices, consumer products, packaging and fast-moving consumer goods, business-to-business and industrial products.

This brief has been devised and developed by Kinneir Dufort and the Office for Disability Issues.

Think
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How this brief will be judged

- 1 Social and environmental benefit
- 2 Research and insights
- 3 Design thinking
- 4 Commercial awareness
- 5 Execution
- 6 Magic

Please see the next page for further details

Take Leave



Awards

There is one award available for this brief.

RSA Award of £2,000

Winner/s will also be offered a free, 6-month membership at Makerversity in London.

The judging panel may decide on more than one winner and will allocate the awards accordingly. In addition, the judging panel may award commendations.

Sponsored by

Legacy funds
to the RSA

Brief

Design a system, service or campaign to encourage or enable parents, employers or society more widely to embrace Shared Parental Leave.

Background

- Introduced in the UK in 2015, Shared Parental Leave (SPL) is the most significant overhaul of parental leave in decades. SPL is designed to enable both parents to split up to 50 weeks of statutory leave after the birth or adoption of their child between them as they see fit. This leave can be taken together (both parents could take 6 months at the same time) or split into chunks taken by one parent at a time.
- Primarily SPL has been introduced to offer parents flexibility and equality of opportunity domestically and professionally. It has been suggested that SPL could play a key role in reducing the gender pay gap and improve chances of increasing the number of women in the most senior roles.
- There is also evidence that child wellbeing is improved with a more equal split in childcare. Across Scandinavia sharing parental leave is the norm.
- Despite the domestic and professional benefits, take-up in the UK has been minimal – only between 0.5 percent and 2 percent of eligible parents have undertaken SPL since 2015.
- In 2018 reports showed that nearly three years after it was introduced, around half of the general public were unaware the option to take SPL existed. The UK Government has responded to this with a Shared Parental Leave campaign that aims to address this awareness gap: www.sharedparentalleave.campaign.gov.uk
- But lack of understanding is not the only reason that parents are deterring from sharing parental leave. Financial pressures, cultural barriers, inflexible attitudes from employers, and the prevalence of traditional gender role stereotypes are also preventing people from taking it up. How might we design solutions to overcome these barriers and enable parents, employers and wider society to embrace SPL?

How should you approach this brief?

- Undertake some primary research. Think about the different groups of people you could engage with to gain insights into this issue and try to get a range of different perspectives (including people who do/do not have experience of Maternity, Paternity and Shared Parental Leave).
- Identify a user group. There is a wide and complex user landscape for this brief; your user could be an employer, a mother, a father, even a baby or child.
- Remember that encouraging uptake of SPL could be a systemic, societal or practical/financial challenge, or could combine all three – make sure you explore the specific challenges experienced by your user.
- Explore cultural norms, values and stereotypes relating to parenting and work – how might they be challenged?
- Our behaviour is profoundly influenced by what other people are doing, the way the environment around us is designed and options that are more prominent, affordable or convenient – what would make SPL easier or more attractive?
- Solutions may be physical, digital, communication or service focused, or a combination of any suited to encourage or enable uptake of SPL.

For the purposes of illustration only, viable responses could include:

- A campaign or strategy that effectively challenges social or business/career stereotypes.
- A service or business model redesign that makes Shared Parental Leave easier to engage with.
- A product that showcases the personal development of a father/partner who undertakes Shared Parental Leave and how that might benefit their employer.

... and many more are possible.

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As you prepare your submission, please ensure that:

- You do NOT include your name, university/college or other identifying marks anywhere on your submission.
- None of your PDF submission files exceed 10MB – this is the maximum size for each individual file / board when you submit online.

The submission requirements are:

- **1 x A3 PDF Hero Image, with project title and 1 sentence description**
A singular 'poster image' that conveys the essence of your project, and includes your project title plus a 1 sentence description. For example: *'Bare Technology: a product and service design solution to convert old computers (e-waste) into simpler, more straightforward, accessible computers for older people'*. Your hero image should aim to bring your concept to life – make sure it is vibrant and engaging.
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 - **Solution (50 words max)**
What is your proposed solution? How will it solve the problem?
- **4 x A3 PDF Boards Outlining Your Proposal**
4 pages describing your proposal and demonstrating that you have met the 6 judging criteria. Each board should include a heading. It is important that you number each board in the top right hand corner, in the order you want them viewed by the judges.
- **5 x A3 PDF Pages of Supporting Material**
Up to 5 A3 pages of additional material illustrating your development process – this could include scanned pages of your sketchbook or computer modelling (if applicable).
- **Optional YouTube/Vimeo + website links**
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Partner information

This brief is supported by legacy funds to the RSA. For the first time this year, we invited the RSA Student Design Awards (SDA) Alumni community to propose brief topics and vote on the suggestions. Our first attempt to open source a brief topic from this community was a big success. Tom Tobia proposed this brief, which is one of two alumni suggestions that have been taken forwards in 2018/19.

Brief developed and devised by Tom Tobia, Creative Entrepreneur, Cofounder of Makerversity. He teaches at Sheffield Hallam University (who have recently supported his own SPL application!). Tom won an RSA Student Design Award in 2004.

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How this brief will be judged

- 1 Social and environmental benefit
- 2 Research and insights
- 3 Design thinking
- 4 Execution
- 5 Magic

Please see the next page for further details

Living and Dying Well

09

Awards

There is one award available for this brief.

NHS England Award of £2,000

The judging panel may decide on more than one winner and will allocate the award accordingly. In addition, the judging panel may award commendations.

Brief

Conceive and produce an animation to clarify and illuminate the audio content provided, which explores why talking about illness and planning for death is important for people affected by serious health conditions.

Background

- Over half a million adults die in the UK each year. For at least three quarters of these there is a lead-up period during which there are opportunities to have honest conversations and to plan for the future.
- With an ageing population, this is relevant to a growing number of people, but it is also important to remember people of all ages are affected by life-limiting illnesses, including almost half a million children. Many of these have shortened life expectancy, and also need honest conversations and opportunities for future planning.
- There is a lot of discussion in the media and among politicians about what growing demand for services means for the future of the NHS and the social care provision run by local councils, but we hear much less about what the impact of serious illness is for the people affected, their loved ones and communities.
- People sometimes find it hard to recognise when their death is foreseeable in the not-too-distant future, and when they do, they may find it difficult to raise the subject themselves.
- As friends and relatives, illness, death and dying can be scary and difficult to talk about too, while doctors, nurses and other health and social care professionals can also be reticent to broach the subject.
- But there is strong evidence that having these honest conversations enables people to participate more fully in the decisions which affect them, and it is important for all of us to communicate and plan for what we want out of life as our health declines, what kind of medical treatment and care we want to receive, and the support we would like from the people around us.
- The principle of 'planning for the worst and hoping for the best' applies to our health as it does with other things in life, such as making wills or paying for insurance. Discussing what happens when somebody gets more ill - or if they die - won't make it happen any

quicker, or more likely to happen, but it can bring comfort and reassurance to everyone involved.

- How can we help people living with serious illness, their families and the professionals supporting them, to open up about their thoughts, fears and needs, in order to improve how serious illness and the time towards the end of life is experienced?

How should you approach this brief?

- You are encouraged to become familiar with the content of the audio file and to think about how your animation can tell a story to illuminate the key ideas and issues in a way that makes it accessible to a broad audience.
- Your submission should combine clarity with attention to detail, insight and originality, aiming to make the content 'come alive'.
- You may not re-order the content or edit the transcript to suit your work; however, you may add up to 5 seconds to the overall length of the audio clip if you wish to have an introduction or conclusion.
- Before you begin animating, ensure that you have a big idea. You are advised to spend longer coming up with your big idea to ensure that you develop and produce it to the best of your ability.

Audio file

'Living and Dying Well'
narrated by Michael Buerk
(Excerpt length: 1:09 min, recorded on 18 July 2018)

Growing numbers of people are affected by serious illnesses. Broadcaster Michael Buerk talks about why it is important for us – as individuals, families and a society – to get better at talking about illness, death and dying so that those affected are more in control and better supported when it comes to their health, treatment and care, and can live fully towards the end of life.

The audio file and transcript can be downloaded from the Living and Dying Well page of the RSA Student Design Awards website.

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Judging criteria

There are 5 criteria that your entry will be judged against – make sure that your submission materials demonstrate that your solution meets these criteria:

- 1 Social and environmental benefit** – how does your solution benefit society and/or the environment?
- 2 Research and insights** – how did you investigate this issue? What were your key insights?
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As you prepare your submission, please ensure that:

- You do NOT include your name, university/ college or other identifying marks anywhere on your submission.
- None of your PDF submission files exceed 10MB – this is the maximum size for each individual file / board when you submit online.

The submission requirements are:

- **1 Animation file submitted in either .MP4 or .MOV format**
The maximum file size is 60MB, and your animation must not exceed the original audio file length plus 5 seconds.
- **1 x A3 PDF Hero Image, with project title and 1 sentence description**
A singular 'poster image' that conveys the essence of your animation, and includes your project title plus a 1 sentence description. For example: *'Age Pride, an animation that highlights the negative stereotypes our western culture has of older people and argues that these views are wrong and outdated, emphasising the message that age really is just a number and is not what defines us.'* Your hero image should aim to bring your concept to life – make sure it is vibrant and engaging.
- **5 x A3 PDF Pages of Supporting Material**
Up to 5 A3 pages of additional material illustrating your development process – this could include scanned pages of your sketchbook or computer modelling (if applicable).

For details on the submission requirements for the Moving Pictures and Living and Dying Well briefs, please see the Additional Eligibility and Entry Guidelines for Animation Briefs.

Partner information

NHS England

NHS England has sponsored this Student Design Awards brief in order to raise awareness about the importance of talking about death and dying, planning for the future, and thinking and talking about a time when you are going to be less well, including when you are dying. This means that your hopes and views can continue to guide decisions about your treatment, care and support even when you become less well. This will help to achieve personalised care for you and provides reassurance to your family and those who care for you that they are acting in line with your wishes and priorities.

Brief developed and devised in collaboration with Professor Bee Wee, National Clinical Director for End of Life Care at NHS England, and Eileen Mitchell, Personalised Care Senior Manager for End of Life Care at NHS England.

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How this brief will be judged

- 1 Social and environmental benefit
- 2 Research and insights
- 3 Design thinking
- 4 Execution
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Please see the next page for further details

Moving Pictures

10

Awards

There are three awards available for this brief.

- 1 x RSA Award of £1,000
- 1 x Natracare Award of £1,000
- 1 x RSA Staff Choice Award of £500

The judging panel may decide on more than one winner and will allocate the awards accordingly. In addition, the judging panel may award commendations.

The RSA Staff Choice Award will be awarded to the short-listed entry with the most votes from RSA staff following a screening at an RSA staff meeting in Spring 2019.

In addition to the cash awards, the winning and commended animations will be featured on the RSA's YouTube channel. The winning and commended entrants will be added to the pool of the RSA's animators and may be commissioned for further work. Please note that the above opportunities are at the RSA's discretion.

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natracare

Brief

Conceive and produce an animation to accompany one of the two selected audio files that will clarify, energise and illuminate the content.

Background

- This brief asks you to create an animation in response to one of two selected audio files that will communicate, illuminate and increase accessibility to the RSA's unique content.
- The RSA's mission, supported by its research and 29,000-strong Fellowship, is to enrich society through ideas and action. As part of this mission, the RSA Animate, RSA Shorts and RSA Minimate film series were developed to bring big ideas to new audiences.
- Your work has the potential to be viewed by thousands of intelligent, engaged and passionate RSA followers worldwide alongside the RSA Animates, Minimates and Shorts.
- Online audiences are savvy, easily-bored and constantly bombarded with fascinating digital material. They'll turn off very quickly if they are not engaging with the audio and visual imagery.
- We're looking to you to create an inspiring animation that will elaborate on and evolve the words of the speaker. In order to amplify the speaker's ideas, we would advise that you carry out broad research around the topic the speaker has highlighted. You can find the extended versions of the talks that these audio excerpts were taken from on the brief toolkit.
- Entries will be judged according to the innovative way in which the audio content is interpreted. Technical skill will be taken into consideration, but what we really value is the originality and creativity with which you communicate world-changing ideas and concepts.

How should you approach this brief?

- The two audio files are taken from the RSA's world-renowned public events programme. The first clip is from feminist author Laura Bates, speaking about the various manifestations of unchallenged sexism in society. The second audio clip is from social entrepreneur and author, Sam Conniff Allende, speaking about how the new generation of young people is creating radical change in an outdated system.
- You are encouraged to approach this brief by becoming very familiar with the content and

thinking about the different ways in which you could tell a story with your animation that will enrich the content and increase accessibility. Try to avoid any stereotypes or obvious visual references, and instead, use your research to create deeper links between the content and your animation.

- Your submission should combine clarity with attention to detail and wit, aiming to make the content 'come alive' and introduce a new audience to the RSA and its public events programme.
- You must use one of the two selected audio clips and you may not re-order the content or further edit the transcript in order to suit your work; however, you may add up to 5 seconds to the overall length of the audio clip if you wish to have an introduction or conclusion.
- Before you begin animating, ensure that you have a big idea. You are advised to spend longer coming up with your big idea to ensure that you develop and produce it to the best of your ability.

Audio files

File A 'Everyday Sexism'

by Laura Bates
(Excerpt length: 1:00 min, originally recorded on 15 Feb 2018)
Bestselling author and founder of the award-winning 'Everyday Sexism' project, Laura Bates challenges the idea that sexism has been eradicated in the UK and instead highlights evidence of where it has been ingrained into our society, in a call to action to reject the status quo and strive for positive change.

File B 'How to be More Pirate'

by Sam Conniff Allende
(Excerpt length: 0:59 sec, originally recorded on 24 May 2018)
Sam Conniff Allende, Founder and former CEO of award-winning marketing agency Livity, shares his perception of a new generation of 'pirates' and their refusal to conform to an outdated societal system. An optimistic reflection on these young people, it argues that this generation has a better understanding of the changes required to break the mould than any other before.

The audio files and transcripts can be downloaded from the Moving Pictures brief page of the RSA Student Design Awards website.

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+ submission (£35 entry fee)

Wed 20 Mar 2019
– Judging begins (2 stages: shortlisting
+ interviews with finalists)

May 2019 – Winners announced

Jun 2019 – Awards Ceremony

Submission requirements

All entries must be submitted through our online entry system, accessed via www.thersa.org/sda

If you are unable to submit online, please contact us by email at sdaenquiries@rsa.org.uk

As you prepare your submission, please ensure that:

- You do NOT include your name, university/college or other identifying marks anywhere on your submission.
- None of your PDF submission files exceed 10MB – this is the maximum size for each individual file / board when you submit online.

The submission requirements are:

- **1 Animation file submitted in either .MP4 or .MOV format**

The maximum file size is 60MB, and your animation must not exceed the original audio file length plus 5 seconds

- **1 x A3 PDF Hero Image, with project title and 1 sentence description**

A singular 'poster image' that conveys the essence of your animation, and includes your project title plus a 1 sentence description. For example: *'Age Pride, an animation that highlights the negative stereotypes our western culture has of older people and argues that these views are wrong and outdated, emphasising the message that age really is just a number and is not what defines us.'* Your hero image should aim to bring your concept to life – make sure it is vibrant and engaging.

- **5 x A3 PDF Pages of Supporting Material**

Up to 5 A3 pages of additional material illustrating your development process – this could include scanned pages of your sketchbook or computer modelling (if applicable).

For details on the submission requirements for the 'Moving Pictures' and 'Living and Dying Well' briefs, please see the Additional Eligibility and Entry Guidelines for Animation Briefs.

Partner information

RSA Events

The RSA Events programme is host to a range of world-changing talks, debates, and film screenings, all made available for free, for everyone. You can book to attend RSA Events for free, and you can also listen or watch our events live online. Find out about our upcoming RSA Events by following @RSAEvents on Twitter or visiting: www.thersa.org/events The RSA has a significant platform to showcase new work. Our YouTube channel has a loyal following of over 600,000 subscribers, and our RSA Animate series has achieved international acclaim. In addition, the RSA has now launched its award-winning RSA Short series and the brand-new RSA Minimate series.

Natracare

Natracare stands for more than just organic and natural products. It is an award winning, ethical company committed to offering organic and natural solutions for personal health care that leave a soft footprint on the earth out of respect for our future generations. Natracare's vision is to develop as a worldwide symbol for quality, innovation and ethics; available to all women as the natural choice for maintaining a healthy lifestyle and preserving our environment.

Brief developed and devised in collaboration with Abi Stephenson, Senior Events & Animations Producer, RSA.

Living and Dying Well

09

Moving Pictures

10

Additional Eligibility and Entry Guidelines for Animation Briefs

- 1 Entrants working on the Living and Dying Well and Moving Pictures briefs must create an animation of any type that visually communicates the audio excerpt. Animation is defined as a simulation of movement created by displaying a series of pictures or frames. The submission may be any type of animation, including traditional animation like cartoons or stop-motion of paper cut-outs, puppets, clay figures and more.
- 2 Entries must use the full audio track in its current format (you may not change the order of the wording).
- 3 For the Moving Pictures brief, two shortlists (one for each audio file) will be selected by a judging panel comprising a member of the RSA Events Team and several other well-known animators and filmmakers.
- 4 All shortlisted entrants will be interviewed by the judging panel and the winners will be selected.
- 5 Entries must be submitted in either .MP4 or .MOV format.
- 6 The maximum file size is 60MB.
- 7 You are permitted to add up to 5 seconds of pauses before, during and/or after the original audio if desired. Your final animation must not exceed the following length: 1:14 min for 'Living and Dying Well' / 1:05 min for 'Everyday Sexism' / 1:04 min for 'How to be More Pirate'.
- 8 If you use music and/or sound samples you must own the rights to use the material.
- 9 The decisions of the judges are final and no correspondence or discussion shall be entered into.
- 10 The RSA reserves the right to refuse any entry in its sole discretion. No entry may contain unlawful or potentially libellous, defamatory or disparaging material.
- 11 The RSA also reserves the right at any time during the competition to remove or disqualify any film when it believes in its sole discretion that the entrant has: (i) infringed any third party's copyright; (ii) does not comply with these Eligibility and Entry Guidelines; (iii) failed to obtain the necessary consents as set out in these terms and conditions.
- 12 Entries should be submitted via the RSA Student Design Awards competition platform by Wed 13 Mar 2019, 4pm GMT.
- 13 This is an international competition, open to current college/university students and new graduates within one year of graduation. Please see the Guidelines for Entry for more information on eligibility requirements.
- 14 We welcome submissions from anywhere in the world, but all entries must be in English. A transcript of each audio file is available, and we encourage entrants to use free translation software to assist with their interpretation.
- 15 In order to enter a film, an entrant must upload their animation file to the RSA Student Design Awards online entry platform, which opens for submissions on 14 Jan 2019.
- 16 The entrant must be the original creator of the animation and must have obtained the necessary permissions for the inclusion of copyrighted music and/or images within the film. The film must not infringe the rights of privacy and publicity, copyright, trademarks or intellectual property rights of any person or organisation.
- 17 If the entrant uses any material or elements in the film which are subject to the rights of a third party, the entrant must obtain prior to submission of the film, the necessary consents from such party to enable the RSA to use and showcase the animation. Such consent(s) shall be at the expense of the entrant. A non-exhaustive list of such material or elements include: name, voice and likeness of any person appearing in the film, location shot, eg specific building, any props and set dressings and any audio and/or audio-visual material which the entrant does not own.
- 18 By entering this competition, entrants agree that the RSA and our sponsoring partners may: (i) showcase their animations on their website and the RSA YouTube channel, as well as any other media in connection with the RSA Student Design Awards; (ii) use their names, likenesses, photographs, voices, sounds and/or biographical information and films for advertising, publicity and promotional purposes without additional compensation. Intellectual property rights of all entries submitted in the competition remain with the entrant.
- 19 The entrant agrees that the RSA shall not be liable for any claims, costs, liabilities, damages, expenses and losses arising out of (i) the RSA's use of the film; (ii) the entrant's participation in the competition; (iii) technical failures of any kind including but not limited to problems or delays arising from software or equipment malfunctions or computer viruses; (iv) any events outside the RSA's reasonable control.

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Entry Rules and Guidelines: RSA Student Design Awards 2018/19

The RSA Student Design Awards is a competition run by the RSA, a registered charity in England and Wales (212424) and Scotland (SC037784). By entering the competition, entrants agree to comply with these rules.

Key dates

Aug 2018 – Briefs launch
+ register your interest online

Mon 14 Jan 2019 – Competition opens for
submissions via www.thersa.org/sda

Wed 13 Feb 2019, 4pm GMT
– Deadline for 'Early bird' submission at
reduced entry fee of £25

Wed 13 Mar 2019, 4 pm GMT
– Final deadline for online registration
+ submission (£35 entry fee)

Wed 20 Mar 2019
– Judging begins (2 stages: shortlisting
+ interviews with finalists)

May 2018 – Winners announced

Jun 2018 – Awards Ceremony

Eligibility

The competition is open to currently enrolled students and new graduates from anywhere in the world.

- 1 Undergraduate and postgraduate students from any higher education institution, college or university are eligible to enter.
- 2 New graduates can enter within a year of graduating – anyone who has graduated in or after March 2018 is eligible.
- 3 Entries are accepted from both individuals and teams. Teams can comprise students from different courses and universities, and there is no set number of people that can be part of a team – but generally team entries comprise two or three people.
- 4 We accept entries that have been developed as college/university coursework, and we also accept projects that have been developed independently (outside of coursework) as long as the entrant meets eligibility criterion 1 or 2 above.
- 5 Entries must respond to one of the 2018/19 RSA briefs and must be the original work of the entrants.
- 6 Entrants may only enter one brief, but may submit more than one response per brief. Each response is considered to be a separate entry and will require completion of a separate submission form and payment of the relevant fee.
- 7 Candidates who are contracted to work for a company after graduation may not be eligible for some Industry Placement Awards.

Submission requirements

All entries must be submitted through our online entry system, accessed via www.thersa.org/sda

If you are unable to submit online, please contact us by email at sdaenquiries@rsa.org.uk

As you prepare your submission, please ensure that:

- You do NOT include your name, university/college or other identifying marks anywhere on your submission
- None of your submission files exceed 10MB – this is the maximum size for each individual file / board when you submit online

The submission requirements are:

- **1 x A3 PDF Hero Image, with project title and 1 sentence description**
A singular 'poster image' that conveys the essence of your project, and includes your project title plus a 1 sentence description. For example: *'Bare Technology: a product and service design solution to convert old computers (e-waste) into simpler, more straightforward, accessible computers for older people'*. Your hero image should aim to bring your concept to life – make sure it is vibrant and engaging.
- **1 x A3 Written Summary**
A single A3 PDF page that summarises your big idea using the following format:

- **Problem (50 words max)**
What is the specific problem you identified within the brief topic? Who experiences this problem, and how does it impact them?
- **Process (75 words max)**
How did you investigate this issue – what were your key insights? What journey did you go through to get to your final solution?
- **Solution (50 words max)**
What is your proposed solution? How will it solve the problem?
- **4 x A3 PDF Boards Outlining Your Proposal**
4 pages describing your proposal and demonstrating that you have met the 6 judging criteria. Each board should include a heading. It is important that you number each board in the top right hand corner, in the order you want them viewed by the judges.
- **5 x A3 PDF Pages of Supporting Material**
Up to 5 A3 pages of additional material illustrating your development process – this could include scanned pages of your sketchbook or computer modelling (if applicable).
- **Optional YouTube/Vimeo + website links**
Please note that we cannot guarantee supporting films and websites will be viewed at the shortlisting stage. If you have created digital materials, we recommend referencing them (for example by including labelled film stills or website screen grabs) in your 4 main PDF boards.

For details on the submission requirements for the Living and Dying Well and Moving Pictures briefs, please see the Additional Eligibility and Entry Guidelines for Animation Briefs. Please note that late submissions will not be accepted and all entrants are encouraged to submit their work in good time before the deadline.

Entry fees

There is an entry fee for submitting work to the RSA Student Design Awards. This fee is charged per entry, so it does not cost more to enter as a team. Entry fees should be paid online through our submissions form, via PayPal, credit or debit card.

- **Early Bird Rate** – for entrants submitting their work before or on 13 February 2019, the entry fee is charged at the reduced early bird rate of £25 per entry.
- **Standard Rate** – after 13 February 2019 and until the final submission deadline on 13 March 2019, the entry fee is £35.
- **Voucher Codes** – universities have the option to pay for students' entries. In order to do this, tutors should visit the 'Tutor' page on our website and complete the web form to request a voucher code. It is the responsibility of the tutor to distribute the voucher code to students, which they should then enter at the payment point when completing the online submission form.

The RSA is under no obligation to refund payments except under the circumstance of technical error where refunds will be made at the RSA's discretion.

Competition process

There are 6 stages to the RSA Student Design Awards competition.

1 Briefs released

– August 2018

There are a range of RSA Student Design Awards briefs to choose from, each focusing on a different social, economic or environmental issue. You can view all the 2018/19 briefs in the 'Design Briefs' section of the RSA Student Design Awards website.

2 Register your interest

– from August 2018

Sign up for our newsletter to receive key updates and information from us. We'll remind you about deadlines, keep you informed on the judging process and shortlisting, and let you know when the winners are announced. We'll also send you invitations to free events and materials we offer participants to help you with your projects and your longer-term career development.

3 Develop your project

– from September 2018

When you've decided which brief to enter, as a starting point we recommend you review the supporting materials in the online toolkit for your chosen brief. You can find the toolkit from the design briefs page on our website.

4 Submit your work

– January to March 2019

Once you have finished your project, submit your completed work to the competition through our online entry system. Make sure you submit it before the final deadline: Wednesday 13 March 2019 at 4pm GMT. You will receive a confirmation email when we receive your submission.

5 Judging – March to May 2019

Your work will be judged in a two-stage process by a panel of practising designers, Royal Designers for Industry, and industry experts including sponsors. Submissions are judged according to the brief that they entered. During the first stage, approximately 6 to 10 projects will be shortlisted for each brief. If your project is shortlisted, you are invited to an interview with the panel to further discuss your work, your design process and your ambitions. Once the panel has interviewed all shortlisted students, they deliberate and select the winner/s.

6 Winners announced and Awards Ceremony

– May to June 2019

The winners of each brief will be announced publicly by the RSA on May 2019. Winners will also be invited to attend an Awards Ceremony at the RSA House in central London in mid-to-late June, and their work will be displayed on the 'Winners' page of the RSA Student Design Awards website. If a placement at a company is awarded as the prize, this will take place over the following months, but it is up to you to arrange a time that works for you and the company.

Judging and awards

Each RSA brief is judged by a different panel of relevant experts comprising practising designers and representatives from industry, including representatives from the sponsoring organisation/s.

Judging sessions

The judging of each project takes place over two non-consecutive sessions: shortlisting and interviews.

At the shortlisting session, the judging panels view all the submissions anonymously and draw up a shortlist. Shortlisted candidates are invited for interview (in person if possible, or via video conference) at which they will discuss their competition entry and some of their other work with the judging panel.

We welcome entries from candidates outside the UK but additional funding is not available to pay for travel and accommodation costs where overseas candidates are shortlisted for interview. We will pay up to the amount of £80 if travelling within the UK, or £120 if travelling from other countries (inclusive of VAT) for shortlisted entrants to come to the RSA in London for interview. Where travel to London is not possible for shortlisted students, we will arrange interviews by video conference. Judging panels are asked to make an award only when they are entirely satisfied with the design ability of the candidate. The RSA reserves the right to withhold or divide any of the awards offered, and the panel may also award commendations. In all cases the judges' decision is final and no correspondence will be entered into by the RSA.

Placement awards

Some awards enable winning candidates to spend time working in a consultancy or in industry on design related projects. Placement Awards offer work experience accompanied by a grant to support living expenses and can be a valuable introduction into different fields, sectors and industries. Details of these awards are available on each brief and on the website. For students applying internationally, Placement Awards are subject to the entrant's right to work in the UK.

Cash awards

Cash awards allow the winning student to use their prize towards funding further study, travel to research design in other countries, equipment, business start-up costs or any other purpose agreed with the sponsor and the RSA. All awards must be claimed within six months of award and winners are required to write a short report for the RSA detailing how they used their award.

Awards ceremony

All winners will be invited to attend an Awards Ceremony at the RSA – this is a large, celebratory event that includes a keynote talk by a high profile figure, a presentation of the awards, and a drinks reception with networking.

Fellowship of the RSA

All candidates who win an award through the RSA Student Design Awards programme will be offered complementary Fellowship of the RSA valid for one year from the time it is activated. RSA Fellowship enables winners to connect to the RSA's global network of Fellows, engage with RSA events and projects in their local area, access the RSA's Catalyst Fund and crowdfunding platform on Kickstarter, and to make use of the restaurant, bar and library at the RSA House in central London. More information about RSA Fellowship can be found at www.thersa.org/fellowship.

Intellectual property

The intellectual property rights (patents, registered designs, unregistered design right, copyright, etc) of all designs submitted in the competition remain with the candidate. If any sponsor wishes to make use of the work submitted in the competition, a licence or transfer must be negotiated with the candidate. Whilst the RSA claims no intellectual property rights, it does reserve the right to retain designs for exhibition and publicity purposes and to reproduce them in any report of its work, the online exhibition and other publicity material (including the RSA Student Design Awards website).

In the case of work carried out during a Placement Award, different conditions will apply. Candidates should note that certain intellectual property rights (eg patents) may be irrevocably lost if action to register them is not taken before any disclosure in exhibitions, press material etc.

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"The RSA's work has always sought answers to the question of how we respond to the way in which the world is constantly changing. To this end, the RSA Student Design Awards asks students to think about how to use design to move us toward a better world and it is wonderful to hear that it is precisely this that attracts so many students to the programme."

Matthew Taylor

Chief Executive of the RSA

**Think
Differently
About
Design**



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