

Call for entries

2019/20

**Competition
pack**

**Think
Differently
About
Design**



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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“The RSA brief allowed me to solve a real-world problem through design, and further opened my eyes to the fact that design can be used to create real change in the world and improve people’s lives in a significant way.”

Grace Hickey, 2019 RSA Award Winner

Calling all Creative Problem Solvers

At the RSA we believe in a world where everyone is able to participate in creating a better future. As an organisation, we unite people and ideas to resolve the challenges of our time. We do this by bringing together a global community of proactive problem solvers – including our network of 30,000 Fellows – all united in their desire to support change within their communities and on a global scale.

Through the RSA Student Design Awards (SDA), we invite you to join our community of changemakers. We are calling on you to demonstrate the potential of design – as a toolkit and a mindset – to unravel complex problems, explore new possibilities and unlock new ways to meet the needs of people and our planet.

Our 2019/20 briefs pose tough challenges. And they open up a vast range of possibilities.

How might you design ways to make fashion circular, engage diverse communities through food, or transform health using AI? How could you unlock joy at train stations, make active travel accessible, harness the potential of woodlands or help displaced people to find safety and dignity?

We know that among you there is an abundance of talent, appetite and determination to address the challenges of today and paint tomorrow with hope. For 96 years this competition has been a catalyst for powerful new approaches, innovative products, pioneering services, illuminating campaigns, inspiring environments and impactful experiences.

We can't wait to see what's in store this year!

**Natalie Ortiz
Programme Manager
RSA Student Design Awards**

The RSA Student Design Awards

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.

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 is also an animation brief. Entries are judged by curated panels in a two-stage process: anonymous shortlisting followed by interviews with finalists.

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.

This year we have a revised submission criteria. This criteria embodies important principles of design thinking that we would like you to consider and clearly communicate in your application. Your work will be assessed based on this criteria, which forms the basis of the evaluation tool used by the judging panel.

The 2019/20 briefs are brought to you by:

Philips, Legal and General Capital, The People's Postcode Lottery Dream Fund, The National Innovation Centre for Ageing, John Makepeace, Network Rail, Marketing Trust, and Legacy Funds to the RSA.

With additional support from:

The Ellen MacArthur Foundation, Woodland Heritage, The Chartered Institute of Marketing, NCR, RSA Events, Natracare and the RSA Awards Alumni Community.

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Mar-May 2020 – Judging (2 stages:
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Jun 2020 – Awards Ceremony

Key dates

AI 100



Award

There is one award available for this brief:

Philips 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

How might we use AI to support people to reach a happy, meaningful and productive one hundred year life?

Background

- Global life expectancy has risen by more than seven years since 1990. We are living longer than ever before but chronic diseases are now the leading cause of death worldwide. The World Health Organization states that 60 percent of all deaths are due to chronic illnesses, such as heart disease, stroke, cancer, chronic respiratory diseases and diabetes.
- These chronic illnesses are a growing issue across the world; they require ongoing management over a period of years, decades even, and threaten to overwhelm existing healthcare systems, societies and economies. Furthermore, according to the Association of American Medical Colleges the US will face a shortage of more than 100,000 doctors by 2030.
- Artificial Intelligence (AI) is defined as a computer system that can undertake tasks requiring human-level intelligence. AI is increasingly a part of our health ecosystem in areas such as:
 - Prevention and early detection: AI can help prevent chronic diseases by giving people control of their health and wellbeing through proactive management of healthy lifestyles. It can also help doctors to provide better guidance by tracking patterns and understanding people's needs. AI can also help detect diseases in earlier, more treatable stages.
 - Decision making and treatment: Advances in AI, combined with a growing abundance of health data, is generating new insights on how to treat previously intractable conditions. This is leading to better clinical decision-making, personalised medicine and new forms of treatment, for example therapeutic robots.
 - End of life care: AI is enabling people to remain independent for longer, preventing long-term stays at hospital and care homes, as well as exercising the brain, for example through virtual companions.
- However, like any technology at the peak of its hype curve, the study of the implications of AI surfaces dilemmas about ethics and morality. There are concerns around clinicians

relying too heavily on these systems, and the challenge of explaining algorithmic results. There is also the danger of failed technology and the risk of 'false diagnosis' where a patient's disease is not spotted. Consider also that healthcare, because of its intimate connection with our lives and deaths, is subjected to strict social scrutiny.

How should you approach this brief?

- There have been several attempts to innovate in the area of prevention and chronic care management: from plates that weigh what you eat and give 'healthy suggestions' to intelligent cameras that promise to monitor people and make sure they are safe. Think beyond those ideas and ask yourself: Would I want this for myself when I get older? Would I want it for my loved ones?
- Make sure you talk sensitively to people living with chronic conditions, understand their challenges and ambitions. Try to talk to professionals, informal experts and care-givers too. Frame a real problem you want to solve and define a clear insight and opportunity based on those learnings.
- Understand the products and services that they really like. Why do they like them? Translate those insights into drivers for your design proposal.
- Go beyond single touchpoint proposals and think of the service element enabled by artificial intelligence. What would a meaningful service be in this context?
- Try to test your ideas early and get feedback, from both the target group and from experts. Be creative in the way you test ideas, and include any learnings in your submission.

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

- A service that enables support among seniors living with similar chronic conditions and guides the community to support those in most need.
- A product-service-system that provides physiotherapy sessions to patients at home.
- The redesign of a healthcare experience that brings it outside of medical centres.
- A service that matches personal interests and encourages people to do healthy activities together.

... and many more are possible.

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Submission criteria

Your entry should demonstrate a design thinking approach to the brief and clearly communicate the following principles:

- **Social and environmental impact:** How does your proposal make a positive difference for people and/or the natural world in your chosen context? How is your approach empowering people? Have you considered effective use of resources including materials and processes?
- **Rigorous research and compelling insights:** How have you combined your own first-hand research with a review of existing research and wider trends? How can you show a clear path between your key insights and your proposal? How are your insights grounded in people's needs and desires? How did you get feedback and incorporate new ideas through prototyping and iterating?
- **Systems thinking:** What's the bigger picture? How have you considered the root causes of the challenge you're exploring? How does your idea connect to a wider set of issues? What might be some unintended consequences of your proposal?
- **Viability:** Have you considered potential models for how your proposal could work in the real world? How could it be funded and sustained financially? What are potential barriers? How would you measure success?
- **Creativity and innovation:** How is your idea different from existing interventions? Are there unexpected or surprising elements in your proposal?

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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.

See Entry Rules and Guidelines on page 26.



Cultivating Community

02

Award

There is one award available for this brief:

L&G Award of £2,000

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

How might we reimagine common spaces to build diverse communities through food?

Background

- New family structures, technology and where we choose to live, work and study are changing the way we build communities and consume food. The busy, frenetic rhythm of our lives and the convenience of fast food invites us to favour quick, unhealthy meals that are often consumed alone. In the UK, a study by The Big Lunch states that 50 percent of meals each week are eaten alone. 70 percent of those questioned said they did not feel especially engaged with their local community, but that eating together resulted in people feeling emotionally closer to each other.
- Technology has enabled us to be more connected, yet we are more solitary than ever before. Digital platforms tend to form closed information bubbles that often limit inter-generational and cross-cultural mixing. The decrease of social routines and rituals that bring people together regularly over food coincides with a rise in isolation, division, loneliness and diet-related ill-health.
- Eating in the company of others triggers endorphins in our brains, which play a key role in social bonding. Dedicating time and finding space to share a meal with others helps create relationships that in turn have important effects on our physical and mental health, our happiness and wellbeing, and can even impact our sense of purpose in life!
- Communities are built from the different types of encounters between people and places. Spaces create an opportunity for people to meet. It's important to reimagine common spaces so that they can enhance the quality of those encounters and help reestablish food as central to convivial human relationships.
- Around the world new types of spaces, services and hospitality initiatives are emerging; from community centres to later living communities, café co-ops to living libraries, and initiatives like 'Migrateful' cookery classes led by refugees.
- Within 'common spaces' we include:
 - Shared living developments – including care homes, retirement communities, student accommodation, and 'co-living' developments' (a form of housing that

seeks to build community and social capital by combining private living space with communal facilities).

- Co-located organisations or communities designed to facilitate intergenerational and/or intercultural engagement, for example nurseries co-located with care homes.
- 'Third spaces' where people can gather and interact – environments like cafes, community centres, village halls, public libraries and religious buildings.

How you should approach this brief?

- Select a particular place – this could be a local neighbourhood, a residential community, a rural village or an inner-city neighbourhood, or it could even be a whole town or city. Explore the drivers of isolation, division and fragmentation. What are the obstacles facing more interaction between people from different backgrounds? What role can food play?
- We are interested in a breadth of proposals. Your design might consider the physical environment of a common space and how you might design it to promote interaction and engagement. You may want to consider the concept of biophilic design and connecting to nature. Or your proposal could be an intervention, service or activity within a common space – what could people do together to enable meaningful connections?
- Think about how you would bring people from different backgrounds together, especially those who may feel the most isolated and/or may be disadvantaged in multiple ways. How could your proposal facilitate engagement through the growing, cooking and/or sharing of food?
- Keep in mind that the way we behave is influenced by the way the environment around us is designed, what other people are doing, and by advertising and convenience. Responses to this brief don't necessarily have to be overtly about 'sitting down to share a meal'; it could be, but there also are some great examples of participatory activities around food, and hospitality that can help build community (such as cooking lessons, music performance, film nights – see the Toolkit for examples).

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

- A community kitchen in a residential development that crowdsources local recipes and celebrates the uniqueness of the area.
- An urban food growing initiative that promotes social interaction whilst providing green space for leisure.
- An inter-cultural cooking class in a religious building that fosters community regeneration and breaks down stereotypes.

... and many more are possible.

Submission criteria

Your entry should demonstrate a design thinking approach to the brief and clearly communicate the following principles:

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Partner information

Legal & General Capital

Established in 1836, Legal & General is one of the UK's leading financial services groups and a major global investor, with international businesses in the US, Europe, Middle East and Asia. With over £1 trillion in total assets under management as of the 31 December 2018, we are the UK's largest investment manager for corporate pension schemes and a UK market leader in pensions derisking, life insurance, workplace pensions and retirement income.

Legal & General Capital (LGC) is the principal investment arm of the Legal & General Group. Investing from Legal & General's c. £8bn shareholder balance sheet, LGC's purpose is to generate long-term shareholder value with a major focus on investment into large scale urban regeneration, clean energy, digital infrastructure and venture capital to support the continuing development of the UK's future cities.

Workshops

All entrants working on this brief will be invited to attend a workshop to help develop their understanding of the issues and how to create a successful response. The workshops will be held in Autumn 2019. Check the website for further information www.thersa.org/sda

See Entry Rules and Guidelines on page 26.

Brief developed and devised in collaboration with kitchen designer Johnny Grey and the RSA's Food, Farming and Countryside Commission.

1 Dunbar (2017) 'Breaking Bread: The Functions of Social Eating'



Make Fashion Circular



Award

There is one award available for this brief:

People's Postcode Lottery Dream Fund 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

How might we use circular design principles to innovate the way we produce, use and access everyday clothing items?

Background

- Our clothes protect us and allow us to express ourselves: it's little wonder that we love fashion. That passion is evident in the size of the global industry, which is worth around \$1.3 trillion dollars per year in retail sales.
- But fashion has a big problem. The current 'take, make, waste' system means that the clothing and textiles industry is responsible for significant air, water, and soil pollution, and for vast amounts of waste. In fact, every second, the equivalent of one garbage truck of textiles is landfilled or burned.
- We need to radically redesign the fashion system to tackle these issues. Circular economy thinking offers an inspiring vision for a world that is regenerative by design. It changes the way we view resource use by aiming to eliminate the concept of waste, with three principles: (1) keeping products and materials in use at their highest value (2) designing out waste and pollution (3) regenerating natural systems.
- Getting the basics right: Many items in our wardrobes are everyday garments, like jeans, t-shirts or shirts. These basic items are the ones we wear most frequently and form a large proportion of what brands produce. Redesigning these basic items to fit within a circular economy would result in a significant step towards shifting the system. It would mean keeping garments in use for as long as possible and ensuring that the materials they are made from can be recovered when the garment finally reaches the end of its life.

How should you approach this brief?

- We want you to focus on everyday items of clothing. This means items that are worn regularly and produced in large volumes. You might consider: jeans, t-shirts, shirts, underwear, basic shoes or wool jumpers. We don't want you to focus on items that are worn only occasionally.

- We want proposals which focus on designing out waste from the start. We don't want you to focus on tweaking the current system to make it a little bit better, for example by shredding old clothes to make insulation material.
- We want you to think systemically when designing your solution. This means looking at both the garments and the system which sits around them. You will probably want to focus more heavily on one or the other, depending on your interests. However, we want to see evidence that you have considered both.
- By 'the system' we mean thinking about the wider value chain, like production, retail, raw materials; exploring possible business models that would enable your proposal (such as rental, ownership or service models); and considering the long-term life of the materials used. For example, you could design jeans which last a long time and can be repaired, before finally being recycled at the end of life. We would want to see that you have also given some consideration to how customers would be incentivised to do this, how it could deliver a better experience for customers, how the business would facilitate it, what the benefits would be, and where the raw materials for the jeans came from.

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

- A jacket made entirely from one type of nylon, including the zips and buttons, which can then be wholly recycled as part of a domestic recycling system.
- A children's clothing rental service which allows good quality clothing to be well used, then returned and worn by another child when it no longer fits.
- A dress which can be worn in multiple ways, which is made using no-waste pattern cutting techniques, and which can be composted at the end of life.

... and many more are possible.

With additional support from



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Partner Information

People's Postcode Lottery Dream Fund

People's Postcode Lottery's Dream Fund gives organisations the chance to deliver the project they have always dreamed of, but never had the opportunity to bring to life. Make Fashion Circular received £1m from Postcode Dream Trust in 2019 to ensure clothing is made from safe, renewable materials and that old clothes are turned into new garments.

Postcode Dream Trust is a grant-giving body funded entirely by players of People's Postcode Lottery. A minimum of 32 percent from each People's Postcode Lottery subscription goes directly to good causes and players have raised £450m so far.

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. Its Make Fashion Circular initiative is driving collaboration between industry leaders and other key stakeholders to create a textiles economy fit for the 21st century.

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. The Foundation therefore seeks to inspire and support young designers on their journey of creating products, services and systems for the circular economy.

Workshops

All entrants working on this brief will be invited to attend a workshop to help develop their understanding of the issues and how to create a successful response. The workshops will be held in Autumn 2019. Check the website for further information www.thersa.org/sda

See Entry Rules and Guidelines on page 26.

Healthy Routes



Award

There is one award available for this brief:

NICA 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

How might we make active travel accessible to the ageing population that will, in turn, make it better for all?

Background

- Cities are changing. Across the world, people are leaving their cars at home and setting out on public transport and/or embracing active travel, which is defined as: making journeys by physically active means such as cycling or walking. However, this rise is not the case across the elderly, nor seen in villages, towns and smaller cities where many people still rely on cars. Each year in Greater Manchester, people make 250 million car journeys that could be walked in 10 minutes.
- Encouraging everyone, including older people, to make more active travel choices such as walking and cycling could result in improved physical and mental health.
- Physical activity can prevent or manage over 20 chronic conditions. Physical inactivity costs the NHS around £1bn per year and in the US the cost of inactivity is \$131bn.
- Population ageing is a worldwide phenomenon with the global share of people aged over 60 expected to increase by 11.7 percent from 2013 to reach 21.1 percent by 2050.
- However, there are many barriers to people making active travel choices. For both old and young, walking can be less convenient. For older people timed road crossings can be too quick to cross safely. Fear of falling can prevent some people leaving their homes, and hazardous infrastructure, including poor quality pavements, are injury risks.
- As we get older, our mobility and the distance we travel from our own homes decreases, with two thirds of all trips becoming restricted to the local neighbourhood, leading to social isolation.
- There is a significant increase in reliance on both walking and public transport in older age. However, the nearest bus stop or train station is often far from people's homes. Originally a concept in the logistics business, the 'first and last mile' can be the most problematic part of a journey for older people.

- The UK government's Cycling and Walking Investment Strategy aims to make cycling and walking the natural choice for short journeys. Options for the first and last mile of a journey can include walking and cycling, as well as driving in a car, taking a taxi, or more public transport. How can we make cycling and walking a normal, safe, everyday activity for everyone of every age?

How should you approach this brief?

- Explore the journeys older people regularly make. What are the current barriers?
- Think about what would work in smaller towns and other rural areas, rather than places which already have good public transport and active travel infrastructure.
- Human-centred design tools, such as shadowing, may help to explore the role of active travel in people's lives.
- Public budgets are often limited, so what intervention would require minimal initial investment or would pay for itself over time?

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

- A way to make the first and last mile of travel using public transport easier, quicker and/or cheaper.
- An organisation that works alongside older citizens to develop appropriate, age-friendly walking and cycling infrastructure where they feel it is most needed.
- A way for town councils to flexibly manage their road layout, to prioritise pedestrians and cycle traffic at certain times of the day.
- A communication campaign that encourages safety on the roads for pedestrians and cyclists of all ages.

... and many more are possible.

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Partner information

National Innovation Centre for Ageing

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.

Exhibition opportunity

The National Innovation Centre for Ageing 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.

SDA Alumni Collaboration

This year we invited the RSA Student Design Awards Alumni community to propose a brief topic and vote on the suggestions. Jasmine Robinson, 2017 SDA Award Winner, submitted the winning topic: Active Travel.

See Entry Rules and Guidelines on page 26.

This brief was developed and devised by Jasmine Robinson in collaboration with the National Innovation Centre for Ageing.

Branching Out



Award

There is one award available for this brief:

John Makepeace
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

How might we harness broad-leaved woodlands and their resources to increase their local economic, social and environmental value?

Background

- Broad-leaved woodlands are composed of deciduous trees which lose their leaves in winter. They are widely dispersed, economically marginal, ecologically rich and require management over long periods to produce high quality hardwoods, eg oak, ash, lime, cherry, maple and walnuts. On the other hand, conifer woodlands, generally evergreen trees bearing needles, tend to be planted in monocultures for their more rapid growth, eg spruce, pine and larch.
- Increased tree-planting schemes are needed to combat climate change. Many of these will be mixed native broad-leaved woodlands (as opposed to non-native conifers) for their biodiversity. This presents an opportunity to deliver the other benefits of broad-leaved woodlands: timber for the sustainable manufacture of quality products and buildings, local identity and employment.
- Proper management of woodlands is vital to nurture the best trees and remove others to give space for them to develop. This process of removing trees from woodland as it matures generates surplus timber called 'thinnings' (5-20cms in diameter). Currently, the increasing supply of hardwood thinnings, which can be processed with low capital equipment, has limited value and is mostly burned as fuel. We are seeking solutions other than burning, possibly in higher value products, making woodland management more viable.
- Creative design and technology, such as robotics and AI, are uncovering new opportunities to accommodate variations in natural materials including wood. There are other materials and techniques being developed that, alongside wood, can help to unleash its potential.
- There is a growing awareness that health and wellbeing are enhanced by experiencing nature. People are looking for ways to reconnect with and access nature through adventure, leisure, school trips, group activities, green prescribing and more. There is great potential to work together to grow a wider understanding and appreciation of woodlands and foster a sense of shared responsibility.

How should you approach this brief?

- This brief asks you to explore innovative ways to utilise locally grown hardwoods, woodlands and their resources for the benefit of people, place, environment, and the economy.
- We are looking for surprising and sustainable design solutions to increase the value of woodlands and/or make clever use of the materials produced. Consider using new materials that have complementary properties, including adhesives, finishes and innovative methods of connection.
- The successful entry will consider how their plans benefit the woodland, the ecosystem and the local economy. You will have considered the economic viability of the solution and potential routes to market, particularly if your solution is a product.
- You might want to consider a specific young woodland (we suggest one aged between 10-30 years old and of at least 5 acres), or a specific type of hardwood to contextualise your solution. See the toolkit for guidance on identifying your woodland.

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

- A commercial product, or range of products, that uses specific hardwood thinnings in an innovative way.
- The design of a building or programme for groups of all ages to learn about woodland management and some basic woodworking skills using timber from the woodland.
- A service that involves people in their local woodlands in interesting and rewarding directions, for personal growth, leisure, exercise and social engagement.

... and many more are possible.

With additional support from



**WOODLAND
HERITAGE**
for the future of British woods

Aug 2019
Briefs launch
+ registration
opens

20 Jan 2020
Competition
opens

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Early bird
submission
deadline (£25)

11 Mar 2020
Final submission
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Mar-May 2020
Judging begins:
shortlisting and
interviews

Jun 2020
Awards
Ceremony

Submission criteria

Your entry should demonstrate a design thinking approach to the brief and clearly communicate the following principles:

- **Social and environmental impact:** How does your proposal make a positive difference for people and/or the natural world in your chosen context? How is your approach empowering people? Have you considered effective use of resources including materials and processes?
- **Rigorous research and compelling insights:** How have you combined your own first-hand research with a review of existing research and wider trends? How can you show a clear path between your key insights and your proposal? How are your insights grounded in people's needs and desires? How did you get feedback and incorporate new ideas through prototyping and iterating?
- **Systems thinking:** What's the bigger picture? How have you considered the root causes of the challenge you're exploring? How does your idea connect to a wider set of issues? What might be some unintended consequences of your proposal?
- **Viability:** Have you considered potential models for how your proposal could work in the real world? How could it be funded and sustained financially? What are potential barriers? How would you measure success?
- **Creativity and innovation:** How is your idea different from existing interventions? Are there unexpected or surprising elements in your proposal?

Your work will be assessed based on this criteria, which forms the basis of the evaluation tool used by the judging panel.

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Jun 2020 – Awards Ceremony

Partner information

John Makepeace

This Award is one of several initiatives by the designer and furniture maker, John Makepeace, to encourage a greater awareness of woodlands, their management, their potential benefits and the more imaginative use of locally-grown timber in products and buildings.

Woodland Heritage

Woodland Heritage was established as a charity 25 years ago by two cabinet makers keen to 'put something back'. A membership-based organisation, the charity supports the resilient management of woodlands, the development and protection of the UK timber supply chain and the furthering of knowledge and skills within the forestry and timber sectors, as well as within the general public. Woodland Heritage recognises fine quality work using UK timber with annual awards open to professionals and amateurs. The charity also produces a Journal, runs the 'From Woodland to Workshop' courses and a Field Weekend each year, as well as supporting research into Acute Oak Decline for over ten years. HRH The Prince of Wales has been the charity's Patron since 2005.

See Entry Rules and Guidelines on page 26.

Brief developed and devised in collaboration with John Makepeace, with input from Woodland Heritage.

A Platform for Joy



Award

There is one award available for this brief:

RSA Fellows' 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

How might we unlock joy for people at train stations?

Background

- Billions of people around the world rely on trains to get them to work, get home or to see friends and family, and stations are a key part of that experience. In the UK over 1.7 billion people travel by rail each year, Japan's railways carry a whopping 24.6 billion passengers annually, and in India nearly 20 million people travel by rail every day.
- Station environments welcome people from diverse backgrounds with different priorities and needs, from commuters who travel to work on a regular basis to occasional leisure passengers, tourists, station staff and retailers.
- Whilst train stations are often a key landmark, the nature of the physical environment, the amount of investment, types of facilities, level of footfall and range of users can vary hugely. From urban mega-stations with vast concourses that see millions of people pass through each day, to ageing rural stations without retail space or toilets that primarily serve local communities.
- An emerging body of research shows that there is a clear link between our surroundings and our emotions, and the field of behavioural science shows that our behavior is shaped by the conditions and environments around us.
- Station environments can be particularly challenging. People are often rushing, time-poor, and stressed. Crowds, waiting, delays, unexpected changes, and difficulty navigating through the space can trigger negative emotions like anxiety.
- Designer Ingrid Fetell Lee has researched the way design affects our emotions and health. Using insights from psychology and neuroscience, Fetell Lee argues that transient experiences and small moments of joy can have big effects. Joy is contagious, it opens our minds and it can counteract stress.
- There are some great examples of interventions in hospitals, schools and public spaces to make them more joyful through design. How might you design ways for stations to bring joy to the people who use and pass through them?

How should you approach this brief?

- In the book 'Joyful', Fetell Lee identifies 10 universal 'aesthetics of joy':
 - Energy: vibrant color and light
 - Abundance: lushness, multiplicity, and variety
 - Freedom: nature, wildness, and open space
 - Harmony: balance, symmetry, and flow
 - Play: circles, spheres, and bubbly forms
 - Surprise: contrast and whims
 - Transcendence: elevation and lightness
 - Magic: invisible forces and illusions
 - Celebration: synchrony, sparkle, and bursting shapes
 - Renewal: blossoming, expansion, and curves

We want you to consider the connection between our surroundings and our emotions, senses and behaviours.

- Explore joy in relation to stations. Investigate a train station, or multiple stations, currently in use anywhere in the world (it can be urban or rural, old or new, big or small).
- Explore station users' needs, desires, fears, and what they value. What are the social, cultural and environmental constraints, challenges and opportunities?
- How could the station space, assets and services be reimaged or redesigned to spark joy, reduce stress, and increase wellbeing? Or how might you temporarily transform the station experience to lift spirits, create inspiration, or prompt joyful moments?
- You may want to consider one or several of these aspects of stations:
 - The station environment: colour, materials, light, sound, odours, cleanliness.
 - Shelter, seating and facilities.
 - Staff interaction and information exchange.
 - Waiting and dwell time.
 - Ticketing, navigation and timekeeping.
 - Heritage and sense of place.
 - Access for all: a customer journey that is joyful regardless of age, ability, gender, and whether users are local, foreign, a first-time user, time pressed commuter or staff.
- Your proposal could be spatial/environmental, communication-based, service-focused or a combination. We are not looking for standalone retail solutions, purely digital platforms or stand-alone apps, although these could be elements of a wider proposal.
- We would like to see you bring your idea to life through prototyping (this could be through modelling, role playing, experience

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prototyping or any other method). Try to involve potential users in your development process and get feedback on your idea.

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

- An innovative redesign of one aspect of the physical structure, reusing existing resources to inspire and delight station users.
- An environmental or wayfinding proposal that boosts wellbeing through play.
- A surprising service or experience that sparks joy through celebration.
- An improved customer journey that creates joyful moments at the beginning and end of the rail travel experience.

... and many more are possible.

Submission criteria

Your entry should demonstrate a design thinking approach to the brief and clearly communicate the following principles:

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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 the other 2,500 are managed by the train operating companies. Every day, more than 4.6m 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.

See Entry Rules and Guidelines on page 26.

Just About Managing



Award

There are two awards available for this brief:

Marketing Trust Award of £2,000

CIM Award of £1,000

For each award category, 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

How might we enable households and families to be more economically secure?

Background

- Social and economic risks can shift rapidly across different stages over the course of people's lives; as do our aspirations and expectations for how secure we feel when it comes to our finances. Low savings and an increase in casual work means that although people may earn enough to get by, many aren't prepared for unexpected economic shocks such as a large household bill, a period of unemployment, or a change in livelihood due to climate or technology. The feeling of insecurity that this can lead to is harmful to people's mental health, creativity and productivity.
- The RSA defines economic insecurity as "the degree of confidence that a person can have in maintaining a decent quality of life, now and in future, given their economic and financial circumstances".
- According to an RSA poll, 34 percent of the UK workforce, would consider themselves to be 'just about managing' and 43 percent of people do not have anyone in their household who they could depend on to support them financially in the event of hardship. Three in five workers say that they would struggle to pay an unexpected bill of £500 and 36 percent would struggle to pay a bill of £100.
- Some of the 'buffers' that protect people from economic insecurity are: wealth (this might be savings or other assets), community institutions, family support and/or welfare.
- Some of the 'stressors' that can accelerate economic insecurity include health, the wider job market, price inflation, access to financial education and products, erratic actions taken by employers or landlords, or negative changes to welfare provision.
- A fear, or previous experience, of poverty can be a source of economic insecurity. Poverty can affect people across society, but some groups are more at risk than others. Single parents, disabled people, older or younger people, and people from ethnic minority groups are often poorly served by society and therefore may have less of a safety net.
- A country's financial system plays a major role in determining how economically and financially secure families are. People with

unpredictable incomes find it difficult to access financial products such as mortgages or loans. New types of financial services and technologies are starting to provide safety nets and opportunities to people that lack them.

- Changing career or retraining can provide a real boost to a person's income as well as the local economy, but the prevalence of economic insecurity makes that difficult. Many people don't have the savings to afford taking a period off work to retrain, or are worried about the risk of a move to the unknown.

How should you approach this brief

- Identify the target group that you would like to focus on, and ensure that you have explored and understood the range of 'stressors' that an individual or household may be facing. Your proposal might address these or it could seek to strengthen the 'buffers' that protect people from economic insecurity.
- Solutions might help families or households to maintain, stabilise and grow their income. They could be focused on important protections such as sick pay, retirement planning, tax planning, and parental pay. You may wish to consider elements of the welfare state or services that support people to navigate the labour market.
- Consider the role of power as you design and engage with your target group. Does your proposal empower your target audience? Are there potential unintended consequences that could create further dependencies?

For the purposes of illustration only viable responses may include:

- A product or service that supports routes into lifelong learning, helps to make employment regulations clearer for workers.
- A technological or service proposal that helps to smooth incomes or provides access to financial products for workers that do not have regular or predictable incomes.
- A reimagining, or alteration, of an existing welfare system.

... and many more are possible.

With additional support from

CIM

The Chartered
Institute of Marketing

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Submission criteria

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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 Trust also funds research into aspects of marketing which will benefit business and 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.

See Entry Rules and Guidelines on page 26.

Legacy Funds to the RSA

Dignity in Displacement



Awards

There are two awards available for this brief:

RSA 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

For each award category, 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

How might we support displaced individuals to find hope, dignity and safety to rebuild their lives?

Background

- We are currently witnessing the highest levels of human displacement on record. According to the UN Refugee Agency (UNHCR), an unprecedented 70.8 million people around the world have been forced from their home.
- This includes four groups of people:
 - Refugees: a person who has received legal permission to permanently live in another country due to conflict, war or the threat of persecution in their country of origin.
 - Asylum seekers: a person who seeks refuge in a country different to their country of origin, and are under international protection but are yet to be granted refugee status.
 - Internally displaced person (IDP): a person who has been forcibly displaced from their home and seeks refuge elsewhere within the same country.
 - Stateless: a person who is not considered a citizen or national under the operation of the laws of any country.
- There are multiple and complex reasons why people need to leave their homes, including: armed conflicts and violence; absence of employment opportunities; insufficient health and education services; and the desire to reunite with family members already in other countries. We will also see, increasingly, populations displaced by climate breakdown.
- Many displaced people have endured treacherous journeys and, upon arrival in their new home, face multiple risks and challenges. Some will have pre-existing conditions or injuries sustained on their journey. Often, they will have been separated from their family and support networks and many will have faced, or will be fearful of, prolonged detention. Accessing public services such as housing, healthcare and education can be very difficult, as can finding decent employment.

- Another key challenge is connectivity. A lack of disposable income means that displaced people are 50 percent less likely than the general population to have an internet-enabled phone, and 29 percent of refugee households have no phone at all. This constrains their capacity to organise and empower themselves.
- These challenges (personal risks, limited access to services, employment, connectivity) leave many displaced people facing high levels of vulnerability, making them potential targets for exploitation.
- Local and national governments, communities, organisations, and employers are often poorly equipped to support displaced people. There is an urgent need to design inclusive approaches that provide hope, dignity and safety to rebuild their lives.
- There are a growing number of initiatives for displaced individuals worldwide:
 - In São Paulo there is municipal policy that guarantees access to social rights, public services and local political participation.
 - Free language and cultural integration classes are provided in Barcelona.
 - A social enterprise in Jordan provides art therapy workshops in camps.
 - An approach to local integration in Zambia gives refugees generous access to farming land to engage in food production.

How should you approach this brief?

- Identify your target audience (refugee, asylum seeker, IDP, stateless or a combined group). It could be anywhere in the world, but whoever you focus on, you should explore and understand their needs. What are their physical and emotional needs? What is meaningful to them? What are the barriers to rebuilding their lives?
- Understand the legal context of the host country and the implications that this might have on your proposal.
- Consider the involvement and participation of both the displaced and the hosting community.
- Make sure your proposal is truly inclusive and accessible for your target audience. Consider that they may be homeless, digitally excluded, unemployed and/or struggling with their mental health. What difference would your proposal make to their lives?

With additional support from



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- Displaced people may not have access to connectivity. Your solution can be service or experience-based, environmental, or based on a physical product. If it has a digital element, then you must consider digital access. If you do include an app or other digital element in your proposal, it is essential that you consider the offline system and user experience surrounding it.
- For the purposes of illustration only, viable responses could include:
 - A business that provides employment and skills development to refugees through traditional crafts.
 - A service that provides access to a digital or physical community that share the same cultural background.
 - A literacy training programme that allows asylum seekers to access information, technology, services, and provides integration into the community.

... and many more are possible.

Submission criteria

Your entry should demonstrate a design thinking approach to the brief and clearly communicate the following principles:

- **Social and environmental impact:** How does your proposal make a positive difference for people and/or the natural world in your chosen context? How is your approach empowering people? Have you considered effective use of resources including materials and processes?
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Partner Information

Legacy Funds to the RSA

This brief is supported by legacy funds to the RSA.

NCR

NCR Corporation is a leader in omni-channel solutions, turning everyday interactions with businesses into exceptional consumer experiences. With its software, hardware, and portfolio of services, NCR enables nearly 700m transactions daily across banking and commerce. 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 12 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.

Placement Awards

Some awards enable winning candidates to spend time working in a consultancy or in industry on design related projects. Placement Awards offer paid work experience 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.

See Entry Rules and Guidelines on page 26.

Brief developed and devised in collaboration with Christopher Earney, Head of Innovation at UNHCR.



Moving Pictures



Awards

There are two categories within this brief, and 4 awards available.

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

Category 1

For the 'Fashioning a Circular Future' audio by Make Fashion Circular

People's Postcode Lottery Dream Fund Award of £1,000

RSA Staff Choice Award in memory of Carol Jackson of £500

Category 2

For the 'What Can I Do to Make a Difference?' audio by Mike Berners Lee

Natracare Award of £1,000

RSA Staff Choice Award in memory of Carol Jackson of £500

With additional support from

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 reveal, illuminate and increase accessibility to the RSA's unique content.

- 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.
- Through RSA ideas, research and our 30,000-strong Fellowship, we seek to build a world where everyone is able to participate in creating a better future. As part of this vision, the RSA Animates, RSA Shorts, RSA Insights and RSA Minimates 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, RSA Shorts, RSA Insights and RSA Minimates.
- The audio for 'Fashioning a Circular Future' was recorded especially for this animation brief, and forms part of Make Fashion Circular, a partnership between the Ellen MacArthur Foundation and the RSA, which is inspiring young designers to apply circular design thinking to the fashion system.
- The audio for 'What Can I Do to Make a Difference?' is taken from the RSA's esteemed public events programme.

How should you approach this brief?

- You must select one of the two categories, either 'Fashioning a Circular Future' or 'What Can I Do to Make a Difference?' 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 five seconds to the overall length of the audio clip if you wish to have an introduction or conclusion.
- Research the topic and think about the different ways in which you could tell a story with your animation that will enrich its content and increase accessibility. Try to avoid any stereotypes or obvious visual references and

instead use your insights to create deeper links between the content and your animation.

- Before you begin animating, ensure that you have a big idea. You are advised to spend a long time coming up with your big idea to ensure that you develop and produce it to the best of your ability.
- Your submission should combine clarity, wit and attention to detail, aiming to make the content 'come alive' and introduce a new audience to the subject matter and the work of the RSA and its partners.

Audio files

Category 1

Fashioning a Circular Future audio by Make Fashion Circular

(Excerpt length: 1:00, originally recorded in September 2019)

Our love of fashion fuels a global industry, employing millions around the world. But this current system also drives pollution and waste. Circular economy principles offer a way to change this: Instead of our 'take, make, waste' model we should be finding ways to make clothes last longer and stay in use; ensuring that materials don't damage the environment; and ensuring that materials can be recovered and used again. To achieve this, we need to mobilise thousands of designers around the world to help change the system.

Category 2

What Can I Do to Make a Difference? by Mike Berners Lee

(Excerpt length: 1:00, originally recorded in May 2019)

In an age of global climate emergency, it's sometimes hard to see what any single individual could do to make a difference. But sustainability expert Mike Berners-Lee argues that each of us has the power to contribute to positive change: by living as sustainably as possible, by influencing others around us to do the same, and by demanding more of our political representatives.

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

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Submission criteria

- **Research and communication:** How did you investigate the audio subject matter? How did you apply your research insights to more effectively communicate the speaker's message? What have you done to help the viewer better understand and retain the information conveyed by the audio, and to motivate them to share the message?
- **Aesthetic quality:** How does your animation engage and delight the eye? How are the visuals pleasing, striking and memorable? Have you considered the structure and pace of your animation? Does it flow and finish with a flourish?
- **Execution:** Is your film planned, designed and technically executed to a high standard?
- **Originality:** How does your animation display creativity and freshness of vision? How have you applied a distinctive style, concept, storytelling approach or choice of visual metaphors to make sure your film stands out in a crowded online landscape?

Your work will be assessed based on this criteria, which forms the basis of the evaluation tool used by the judging panel.

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Jun 2020 – Awards Ceremony

Partner information

People's Postcode Lottery Dream Fund

People's Postcode Lottery's Dream Fund gives organisations the chance to deliver the project they have always dreamed of, but never had the opportunity to bring to life. Postcode Dream Trust is a grant-giving body funded entirely by players of People's Postcode Lottery. A minimum of 32 percent from each People's Postcode Lottery subscription goes directly to good causes and players have raised £450m so far.

Make Fashion Circular received £1m from Postcode Dream Trust in 2019 to ensure clothing is made from safe, renewable materials and that old clothes are turned into new garments. Make Fashion Circular is an initiative from the Ellen MacArthur Foundation, in partnership with the RSA.

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. Its Make Fashion Circular initiative is driving collaboration between industry leaders and other key stakeholders to create a textiles economy fit for the 21st century.

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. The Foundation therefore seeks to inspire and support young designers on their journey of creating products, services and systems for the circular economy.

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 RSA Short series and the recent 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 healthcare that leaves 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.

The RSA Staff Choice Award is made possible by an anonymous donation in memory of Carol Jackson, former Chief Operating Officer at the RSA. It will be awarded to the short-listed entry with the most votes from RSA staff following a screening at a staff meeting in Spring 2020.

In addition to the cash awards, the winning (and possibly the short-listed) animations will be featured on the RSA's YouTube channel. The winning 'Fashioning a Circular Future' animation will also be featured as part of Make Fashion Circular, an initiative from the Ellen MacArthur Foundation in partnership with the RSA. 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.

See Entry Rules and Guidelines on page 25-27.

Moving Pictures

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Additional Entry Guidelines for Moving Pictures Brief

- 1 Entrants working on the Moving Pictures brief 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 digital or 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, filmmakers and content experts.
- 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 five seconds of pauses before, during and/or after the original audio if desired. Your final animation must not exceed the following length: 1:05 min for 'Fashioning a Circular Future'/ 1:05 min for 'What Can I Do to Make a Difference?'.
- 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 11 Mar 2020, 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 20 Jan 2020.
- 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 2019/20

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

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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 2019 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 2019/20 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. The competition will open for entries via sda.thersa.org on 20 January 2020, and the final deadline for entries is 11 March 2020 at 4pm GMT.

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

For all briefs EXCEPT the Moving Pictures brief, the submission requirements are:

- **1 x A3 PDF Hero Image with 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 proposal 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 proposal?
 - **Proposal (50 words max)** What is your proposed intervention? How will it address the problem?
- **4 x A3 PDF Boards Outlining Your Proposal**
 - 4 A3 PDF boards describing your proposal and demonstrating that you have considered the 5 principles described in the submission criteria. Each board should include a heading. Number each board in the top right hand corner, in the order they should be viewed by the judges.
- **4 x A3 PDF Pages of Supporting Material**
 - Up to 4 A3 pages of additional material illustrating your development process – this could include scanned pages of your sketchbook or computer modelling/sketches (if applicable).

For details on the submission requirements for the Moving Pictures brief, please see the Additional Eligibility and Entry Guidelines for Moving Pictures. 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 12 February 2020, the entry fee is charged at the reduced early bird rate of £25 per entry.
- **Standard Rate** – after 12 February 2020 and until the final submission deadline on 11 March 2020, the entry fee is £35.
- **Voucher Codes** – universities have the option 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 six stages to the RSA Student Design Awards competition.

1 Briefs released – August 2019

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 2019/20 briefs in the 'Design briefs' section of the RSA Student Design Awards website.

2 Register your interest – from August 2019

Once you've registered your interest, you will 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 2019

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 individual briefs pages on our website.

4 Submit your work – January to March 2020

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 11 March 2020 at 4pm GMT. You will receive a confirmation email when we receive your submission.

5 Judging – March to May 2020

Your work will be judged in a two-stage process by a curated panel of judges which may include 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, 5 to 10 projects will be short-listed for each brief. If your project is short-listed, 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 short-listed students, they deliberate and select the winner/s.

6 Winners announced and Awards Ceremony – May to June 2020

The winners of each brief will be announced publicly by the RSA in May 2020. 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 in the 'Showcase' section of the RSA Student Design Awards website. If a paid 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 practicing 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 short-list. Short-listed 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 short-listed for interview. We will pay up to the amount of £80.00 if travelling within the UK, or £120 if travelling from other countries (inclusive of VAT) for short-listed entrants to come to the RSA in London for interview. Where travel to London is not possible for short-listed students, we will arrange interviews by video conference.

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 paid work experience 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.

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 license 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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Think
Differently
About
Design

“There's an amazing legacy of thousands of people and ideas that have emerged from this competition and gone on to create massive impact in the world. The alumni span many generations, disciplines and sectors across the globe.”

Andrea Kershaw, RSA Trustee 2019 SDA Awards Ceremony

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