RSA

Student Design Awards

Competition pack 2021-22

"Working on the RSA Student Design Awards' brief made me realise the importance of my role as a designer and how **I can continue to empathetically design a solution to solve these issues**"

RSA SDA finalist 2020-21

Introduction

The pandemic has shaken up the status quo and highlighted the role of design in addressing urgent, complex challenges, for example, demonstrating how mutual aid organising can happen overnight, the emergence of a network of makers producing emergency ventilators, and the rapid development of vaccines against Covid-19. Aftershocks, the repercussions of the pandemic are coming, but we don't know when exactly, in what force and range, how long they will last and who will be impacted the most.

As we navigate through our collective anxiety in rapidly changing circumstances, we are reckoning with our sense of self now and in the future. How do we rebalance power, priorities and practices? How do we relate to other people and our planet? How do we understand and utilise these changing circumstances to imagine a more accessible, equitable route to the future?

These changes and challenges are huge. But we are not starting from scratch. Building on the dedication, energy and hard work that emerged last year amongst communities, innovators, designers and others, we want to continue to experiment, adapt and build a more equitable future for people and our planet. We are looking at you, the next generation of designers and activists, to engage your practice by focusing on design's world-making capacity toward ways of being and doing that are deeply attuned to social justice and the environment.

We now have an urgent opportunity to rethink and redesign together. States, communities and corporations all retain varying degrees of power, assets and creative potential to dismantle current systems and build better alternatives. Through our briefs we invite you to be bold, ambitious and equitable.

Since 1924, RSA Student Design Awards participants have risen to the challenges of their times. This year, with our partners and sponsors, we are publishing eight briefs and seeking well-designed responses that can be adapted and adopted. Some of our challenge statements include: How might we leverage unrealised spaces in small transport hubs, as catalysts for communities and places to thrive? How might we build the capacity and capability of local communities to collectively imagine the future they desire? How might we support all families, carers and communities to play and learn more creatively at home?

We hope to see solutions that explicitly challenge and attempt to shift inequality and existing power structures.

Tatevik Sargsyan
Senior designer, RSA

About the Student Design Awards:

The RSA Student Design Awards is a global competition that challenges students to apply their skills and creativity to tackle today's most pressing social and environmental issues.

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 to our eight open briefs 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. Submissions will be evaluated per brief by a curated panel of judges against the judging criteria in a two-stage process: shortlisting and interviews.

See the online toolkits for each brief and our recommended design resources, and sign up to our newsletter for details of free events and workshops.

The 2021-22 briefs are brought to you by:

Philips, Network Rail, Legacy Funds to the RSA, Zero Waste Scotland (ZWS), Scottish Enterprise, The National Lottery Community Fund (TNLCF), The LEGO Group, GSK, HS2 and the Marketing Trust.

With additional support from:

Decom North Sea, Construction Scotland Innovation Centre, Scottish Government, Waitrose & Partners, Natracare, The Chartered Institute of Marketing (CIM), and RSA Events.

Global bursary:

The RSA SDA team continues to work to update the methods, criteria and judging process of the competition to create a more equitable and inclusive process for applicants across the globe. In 2020, the team introduced a global needs-based bursary fund which covered the entry fee for applicants outside of the United Kingdom who would otherwise have been unable to participate. Two of the winners this year were bursary recipients showing the range of emerging design talent worldwide who are willing to participate if barriers are removed. Building on our launch last year, we're offering the global bursary again. Find out more on our website www.thersa.org/sda and apply by 4.00pm GMT 21 February 2022.

Competition timeline

01/09/21
Briefs soft launch
The 2021-22 RSA Student Design Awards competition briefs go live on sda.thersa.org.

Sept-Oct
Online launch events
Sign up to our newsletter to learn about our in-depth brief launch sessions held by our partners and the SDA Team.

24/01/22
Submissions open
Go to sda.thersa.org to submit your proposal.

09/02/22
Early bird deadline
Submit by 4.00pm GMT on 9 February 2022 for a reduced entry rate of £25.

09/03/22
Final deadline
Submit by 4.00pm GMT on 9 March 2022.

March-May
Judging
Entries will be evaluated in a two-stage process: shortlisting and interviews.

June
Winners announced
Stay tuned for the big announcement.

29/06/22
Awards ceremony
Join us to celebrate the 2021-22 RSA SDA Winners.

Contents

HEALTHY HEARTS

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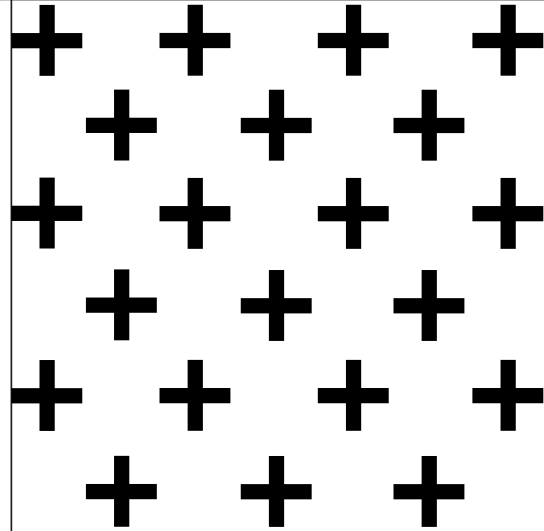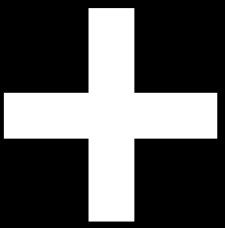
How might we improve cardiovascular health and address health inequalities?

Brief 1:
Healthy hearts

PHILIPS

There is one award
available for this brief:
Philips award of £2,000

How might we improve cardiovascular health and address health inequalities?

Background

- Cardiovascular disease (CVD) is a general term for conditions affecting the heart or blood vessels. It is associated with a build-up of fatty deposits inside the arteries and an increased risk of blood clots, as well as damage to arteries in organs such as the brain, heart, kidneys, and eyes.

- CVD is the leading cause of death globally (World Health Organisation 2021). Over three quarters of CVD deaths take place in low- and middle-income countries. It is also one of the conditions most strongly associated with health inequalities, with people living in England's most deprived areas being almost four times more likely to die prematurely of CVD than those in the least deprived area (Public Health England 2019).

- An unhealthy diet, physical inactivity, tobacco use and harmful use of alcohol, are all behavioural risk factors that can lead to heart disease or a stroke.

- These behavioural risk factors can be captured by individuals and detected in primary care facilities and indicate early on an increased risk of heart complications.

- Policies that create conducive environments for making healthy choices affordable and available are essential for motivating people to adopt and sustain healthy behaviours.

- Social determinants of health are the social conditions in which individuals live, work and play; conditions that are shaped by the distribution of power, income and resources, both on local and global scales.

- The consequences of the Covid-19 economic crisis are likely to be similarly unequally distributed, exacerbating existing issues. Particularly, the potential impact Covid-19 could have on CVD detection, prevention and access to treatment during the pandemic as health care systems are overstretched and operating at capacity.

- These inequalities can be reduced by intervening on the determinants, particularly those related to accessing health care, education, housing and meaningful work.

- These challenges demand a systemic rethink. Addressing system issues in cardiovascular health and focusing on innovation and proposals that will open up healthcare to all, with equity and inclusivity at the heart.

How to approach the brief

- Improving cardiovascular health and addressing health inequalities requires a whole system approach. Consider the important role of individuals and communities in early detection and the importance of primary care settings working alongside others including local authorities, community hubs, housing associations, clinical commissioning groups, libraries, and pharmacies.

- Consider prevention and the end to end care path for people with CVD and where to intervene to have the greatest impact on health outcomes (think about the cost of care, staff and end user experience).

- Focus on addressing health inequalities and the underlying determinants of health and drivers/root cause of these. For example your idea might focus on the health inequalities that arise from specific determinants such as poor housing conditions with little access to outside or green space; lack of quality education that impact overall life chances; precarious work and working conditions where people are exposed to higher health risks, including Covid-19; reduced access to health care for both physical conditions and mental health.

- We encourage you to focus on a specific group of people. Test your ideas from the offset, co-designing with your audiences and incorporating their feedback throughout. Be creative in the way you test ideas and include any learnings in your submission.

- Think about the wider systemic barriers that may be preventing your from keeping well and accessing preventative and proactive health care services. How can these barriers be addressed? How can perceptions and mindsets around prevention and early detection be shifted?

- We are looking for ideas that address the wider detriments of health and ensure equity in cardiovascular health outcomes.

- Think about the ecological footprint of your proposal, does it encourage behaviour that is sustainable or use technologies that are ethical and ecological?

- Be open-minded, creative and inquisitive. Your intervention could be a piece of policy design, a product, a system, a service, or any combination of these.

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

- An inclusive engagement and communications approach that could shift current thinking on early check-ups for specific group of people who are less likely to take this up.

- An improved service design for preventative and integrated care systems.

- A policy design that could create the conditions for an integrated care system which empowers people in their communities to access a healthy lifestyle.

  … and many more are possible.

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 2020 sales of EUR 17.3bn. Philips employs approximately 77,000 employees with sales and services in more than 100 countries.

Judging 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? How have you considered effective use of resources including materials and processes that can do more good for people and planet? How have you considered diversity and inclusion in your proposal?

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?

TRANSFORMATION STATION

2

How might we leverage unrealised spaces in small transport hubs, as catalysts for communities and places to thrive?

Brief 2:
Transformation station

How might we leverage unrealised spaces in small transport hubs, as catalysts for communities and places to thrive?

Background

- Access to transport is crucial for mobility and is directly linked to the health and wellbeing of the population, however transport hubs or passenger hubs can also be more than simply a means to move.

- Large transport hubs in urban centres often include a wide range of resources beyond transport services, such as retail and community services that bring people together or amenities like easy parcel drop off and collection, charging points for cars or phones, and cycle storage.

- By contrast, smaller stations in rural areas tend to be underused spaces with few services, little connection to the town centre, and low additional value offered to the local communities they support. These are the focus of this brief.

- Well managed public and quasi-public spaces can provide opportunities for social interaction and inclusion by facilitating community exchanges.

- There is untapped potential to explore systemic and sustainable models for how underused spaces in small transport hubs could be better leveraged to deliver social, ecological and economic value to local communities in the long term.

How to approach the brief

- We want to see innovative ideas that rethink the role that transport hubs play beyond providing transit services by suggesting new uses for these spaces. Proposals could support these locations to be more flexible and accommodate different lifestyles.

- Proposals should focus on an existing small-scale station particularly in peri-urban or rural locations, anywhere in the world. We recommend choosing a station and surrounding community that you have easy access to.

- Students should take a community and place-based approach for designing their solution and show how their intervention is rooted in their community of choice. In all cases, ideas should correspond to local needs and local assets.

- Proposals need to go beyond a single use solution in the station (eg a single social intervention), towards developing a sustainable model and system where station managers and operators can work with the local community in the longer term, to shape, deliver and change interventions in a space as needed.

- The proposed model must use the provided modular unit as the base of the design. Each modular unit (dimensions: 2.8m x 2.8m, see toolkit) can be used alone or combined to create a bigger space, as long as it fits the small-scale transport hub you are working with.

- We encourage co-design, co-production, testing and iterating with members from the community you choose to engage with. A successful submission will clearly demonstrate the process for how you interacted with the community to gain insights and guidance that led to your proposed interventions and modular system.

- The proposal must be both feasible and sustainable in both the short and long term. This could be achieved through traditional direct income generation or alternative business and ownership models. In all cases, ecological footprint should be considered in the design.

- The proposal cannot involve a standalone digital app. While digital elements could be incorporated into the solution, this is specifically meant to be a physical or spatial intervention that could be built and adapted within a transport hub.

- 3D models, whether physical or virtual, can be helpful in showcasing your design. Photos of these models can be included in your submission boards.

For purposes of illustration only, viable responses could include:

- An interactive in-station survey for passengers to produce a pop-up space that supports their specific commuting and connection needs.
- A collaborative design process with the local charities to create a rotating drop-in support space, eg Mutual Aid Mondays for the unhoused community to pick up basic essentials.
- A community workshop with residents to design a space for local groups to showcase their activities, sell their crafts and find new members.

… and many more are possible.

Partner information:

Network Rail

Network Rail owns, operates and develops Britain's railway infrastructure. That's 20,000 miles of track, 30,000 bridges, tunnels and viaducts and the thousands of signals, level crossings and stations. We manage 20 of the UK's largest stations while all the others, over 2,500, are managed by the country's train operating companies.

We exist to get people and goods where they need to be and to support our country's economic prosperity. Our role is running a safe, reliable and efficient railway, serving customers and communities.

Our structure enables us to be more responsive to the needs of train operators, passengers and freight users by bringing our people closer to those we serve.

We are building a better railway for a better Britain.

Judging 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? How have you considered effective use of resources including materials and processes? How have you considered diversity and inclusion in your proposal?

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?

HYBRID HOME
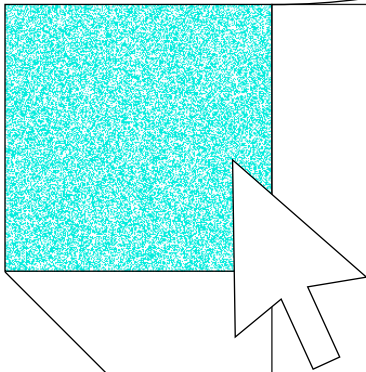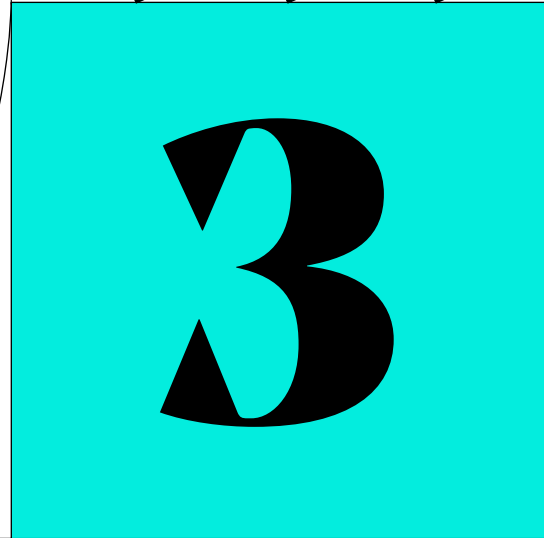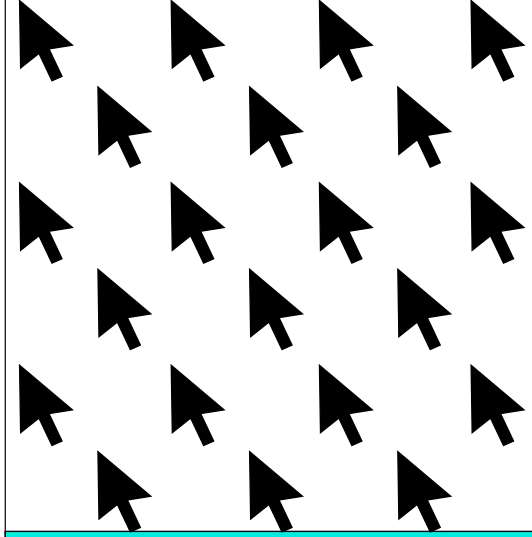
3

How might we improve the experience for the increasing number of people with hybrid working patterns?

Brief 3:
Hybrid home

Headline partner:

RSA

There is one award
available for this brief:
RSA Fellows award of £2,000

How might we improve the experience for the increasing number of people with hybrid working patterns?

Background

- Working from home on a full-time basis was a key behavioural change experienced by many office-based workers during the pandemic. While some organisations and businesses are beginning to bring employees back to their place of work, many have shifted permanently to new hybrid models of working on-site and remotely.

- Working remotely has provided some personal benefits for those who were previously working from an office, including flexible working hours, opportunities to be based in different localities and reduced CO2 emissions from commuting. Many communities have benefited enormously from this. For example, grassroots online initiatives such as #MyAccessiblePandemic on Twitter highlighted the improved accommodations and increased flexibility for many disabled workers during the pandemic.

- The pandemic's hybrid shift has not worked for all. Women have disproportionately considered leaving the workplace, particularly working mothers, women in senior management positions, and Black women. This may be for any number of reasons, including shouldering more childcare as schools shut, or increased demand for household labour, as homes became offices (McKinsey 2020).

- It is challenging to maintain a healthy work-life balance with little separation between work and personal life alongside lower social interactions with colleagues. This can lead to workers experiencing difficulties in winding down, excess stress, burnout and negatively impact their mental health and wellbeing.

- Working from home can also reduce physical activity and reinforce sedentary lifestyles leading to higher risk of repetitive strain injuries and pain in the back, neck, and shoulders (Healthy Hybrid Report 2021).

- Reduced informal skills sharing and communication can mean that new and junior employees are less likely to make the informal connections necessary to share skills and progress in their teams, in turn resulting in reduced routes to career progression (Vayre 2021).

- In what ways can design be used to build a hybrid working experience that works for everyone, by helping to capture the benefits of a shift to workplace flexibility, while helping alleviate stress, boost productivity, and promote overall happiness, health and wellness?

How to approach the brief

- We are looking for proposals that re-design the way we understand, relate to and do work, and focus on improving the wellbeing of workers in the long term.

- Consider both short-term fixes to respond to the immediate needs of workers as we continue living with Covid-19 and systems change responses which pave the way to a new, sustainable way of hybrid working in the long term.

- Focus on uncovering the everyday lived experience and interconnected needs of people and planet in your chosen context. Building in the views of people who have been disadvantaged through the move to remote working, and people who have felt the advantages of a shift to remote working will be essential.

- We encourage you to test your ideas from the offset, co-designing with your audiences and incorporating their feedback throughout. Be creative in the way you test ideas and include any learnings in your submission.

- Think about the ecological footprint of your solution, does it encourage behaviour that is sustainable or use materials that are renewable?

- Working patterns and culture can vary significantly depending on the industry, you may want to focus on a specific industry to better understand those workers and their specific barriers and enablers to hybrid working in the long term.

- Be explicit in how you have considered equity in your proposal. Which groups of workers already had difficulty progressing and succeeding in the workplace before Covid? How can benefits gained during the homeworking period be maintained as some workers return to the office?

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

- Repurposed commuter parking lots into local co-working hubs.
- A free browser plugin that showcases artwork by emerging Black artists and designers increasing their platform for career progression.
- Scheduled working week rituals that incorporate days focused on connecting with colleagues and days focused on concentrating remotely.

…and many more are possible.

Partner information:

Waitrose & Partners
Part of the John Lewis Partnership, Waitrose is a premium food retailer with over 321 stores throughout England, Scotland and Wales. The business believes design is crucial to creating excellent Customer experience across both its physical and digital estate.

Legacy Funds to the RSA
The SDA alumni brief is supported in part by Legacy Funds to the RSA. To learn more about leaving a legacy to support the Student Design Awards, visit our website.

SDA alumni collaboration
We invited the RSA Student Design Awards Alumni community to propose a brief topic and vote on the suggestions. Leanne Dooley, 2019 SDA Award Winner, submitted the winning topic: Working from home.

Judging 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? How have you considered effective use of resources including materials and processes? How have you considered diversity and inclusion in your proposal?

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?
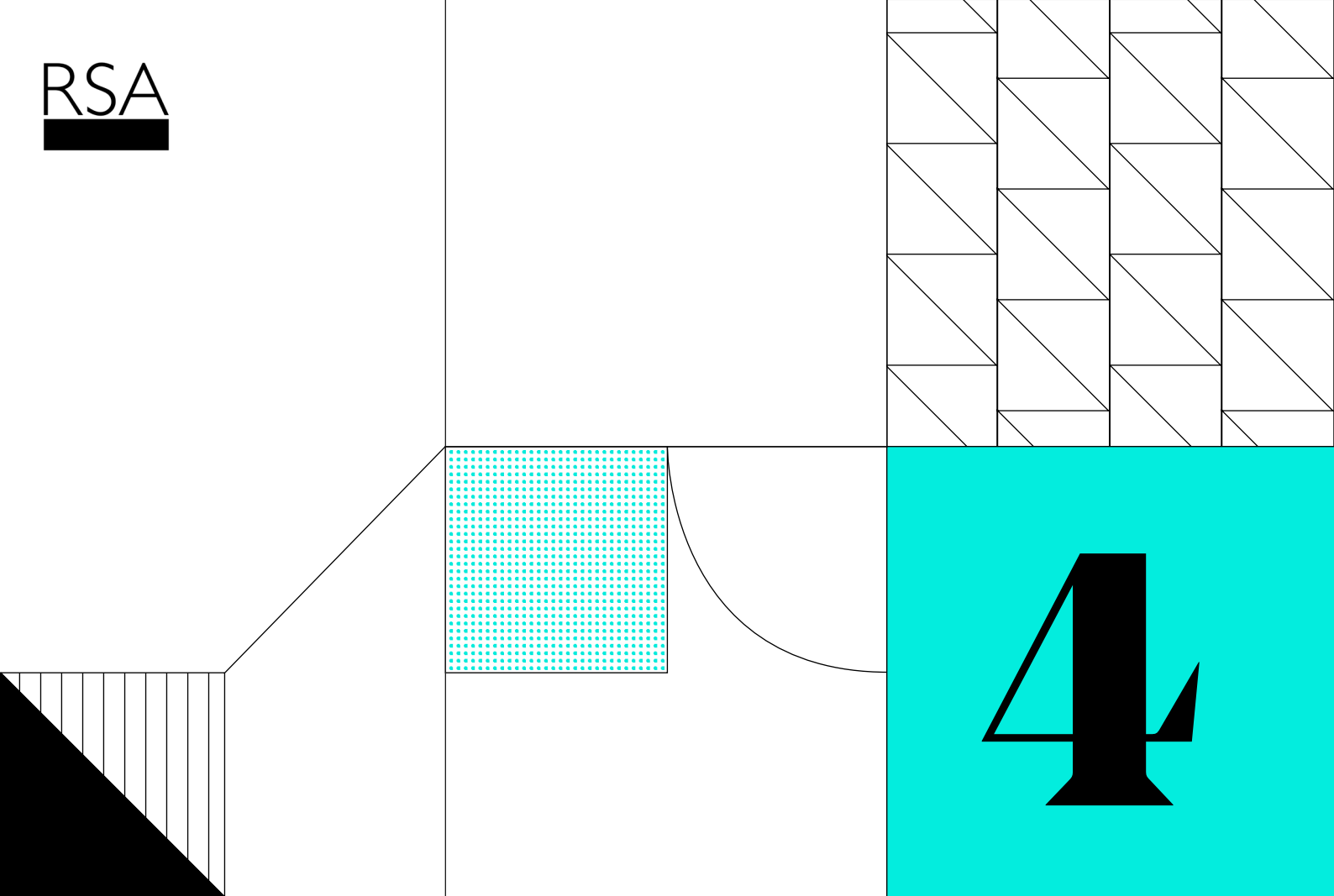
Systems thinking:
What's the bigger picture? How have you considered the root causes of the challenge you're exploring? How does your idea connect to a wider set of issues? What might be some unintended consequences of your proposal?

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?

RSA

4

STEEL APPEAL

How might we apply circular economy principles to increase and encourage the reuse of steel from decommissioned oil platforms to reduce carbon footprint, retain material value and stimulate the local economy?

Brief 4:
Steel appeal

How might we apply circular economy principles to increase the reuse of steel from decommissioned oil platforms to reduce carbon footprint, retain material value and stimulate the local economy?

Background

- In 2020, we passed a significant milestone globally, as human-made materials now officially outweigh all the biomass on Earth. To continue to exist on this planet, circular economy principles are desperately needed to manage resources and materials. Industrial waste management is an important challenge as we begin to retire large scale industrial sites, such as oil platforms, around the world.
- Oil and gas platforms have been built and used globally to access deep undersea reserves of petroleum and natural gas for years. Once the extraction project is complete, these platforms are retired or decommissioned in line with both international legislation as well as various regional and national maritime agreements.
- Decommissioning requires the operator to at least partially disassemble and remove the platform from the marine environment to reduce safety risks and environmental damage. However, decommissioning is an incredibly costly process and the burden is shared by oil companies, national governments and their taxpayers. The anticipated cost globally is $82bn by 2027.
- One of the key principles of the circular economy is to keep products and materials in use. Since these platforms are being decommissioned, they can no longer be maintained in situ and must be repurposed.
- There is little innovation happening in this field. Currently, platforms are shipped to shore and sometimes to other countries before being dismantled and the materials recycled.
- Transportation of the materials from the demolition process is costly and increases the carbon footprint. In the UK, most steel is exported to Europe and beyond for smelting.

- The outsourcing of this process and focus on reducing financial costs often inhibits opportunities for reuse and local job creation.
- The material may be lost to the supply chain leading to import of new steel.
- Decommissioning of oil and gas platforms is a global issue as there are over 6,500 fixed offshore platforms worldwide.
- The RSA and Zero Waste Scotland North Sea Oil and Gas Rig Decommissioning and Re-use Opportunity Report highlighted the repurpose of steel tubulars and sections of the platforms as one of the most significant opportunities for innovation. In the UK alone, over 500,000 tonnes of steel will be removed from the North Sea over the next 20 years.
- Creative models that start by considering how to repurpose steel from decommissioned oil platforms can bring great impact in a range of areas: provide environmental benefits that will help governments reach their climate change targets, generate local employment and reduce supply chain inefficiencies.

How to approach the brief

- The proposal for this brief will be based on a realistic platform. The structure chosen is typical of fixed platforms found in the southern sector of the North Sea and is similar in character to those elsewhere in the world for example the Gulf of Mexico, west Africa, Brazil and south-east Asia. (Additional drawings of this structure and a description of its component parts will be provided in the brief toolkit).
- When applying circular design principles, an important goal is to preserve the highest possible value of any materials used. Since maintaining and continuing to use these oil and gas platforms is not an option, the next best option in the circular economy hierarchy would be to reuse, refurbish, repurpose, then finally recycle the material. We are looking for a proposal that applies circular design principles and shows an innovative approach to the reuse of steel from the components and materials of the platforms.

- A winning proposal will ideally repurpose the materials in a way that retains the most value without the need for smelting, and is replicable for the majority of platforms.
- How could your proposal be economically viable? What are potential barriers? Beyond repurposing the material, what is the wider impact that your idea can bring? How could it work? How could it build social capital? How does it restore the environment? How would you measure success?

For the purposes of illustration only, viable responses could include

- Repurposing the platform's accommodation modules as office blocks for use at building sites.
- Reusing tubular components from offshore platforms as steel piling pipe in the construction sector.
- An open source library service model of catalogued components from platforms to be accessible and repurposed for different needs.

…and many more are possible.

Partner information:

This brief was co-developed by a network of organisations collaborating closely on the topic of decommissioning oil platforms and circular design, including Zero Waste Scotland, Scottish Enterprise, Decom North Sea, Construction Scotland Innovation Centre and the Scottish Government. Read more about the headline partners below:

Zero Waste Scotland

Zero Waste Scotland exists to lead Scotland to use products and resources responsibly, focusing on where we can have the greatest impact on climate change. Using evidence and insight, the ZWS goal is to inform policy, and motivate individuals and businesses to embrace the environmental, economic, and social benefits of a circular economy design team on a future orientated and commercially relevant project brief.

Scottish Enterprise

Scottish Enterprise is Scotland's national economic development agency and a non-departmental public body of the Scottish Government. To deliver a significant, lasting effect on the Scottish economy, Scottish Enterprise works with partners in the public and private sectors to find and exploit the best opportunities.

Judging 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? How have you considered effective use of resources including materials and processes? How have you considered diversity and inclusion in your proposal?

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?

COLLECTIVE IMAGINATION

5

How might we build the capacity and capability of local communities to collectively imagine the future they desire?

Collective imagination

How might we build the capacity and capability of local communities to collectively imagine the future they desire?

Background

- Disillusionment is at an all-time high, with 55 percent of millennials globally stating that they are dissatisfied with democracy. In the UK, 47 percent of individuals feel they have no influence at all over national decision-making - the highest the figure has been since 2004 and 42 percent say they have no influence at all over local decision-making.

- States and communities have been exhausted by the pandemic, but they both have varying degrees of power, assets and creative potential to dismantle current systems and build something different.

- Imaginative thinking, collective intelligence and collective imagination give agency to people to change their situations because in thinking about the future, we are really challenging the stories we've been told about ourselves, our society and our place in the world. Without space, capacity and the right conditions, however, people will find it difficult to do so. This work is vital to help communities to realise their ambitions, prosper and thrive.

- Alongside these constraints, futures thinking is often driven by experts in large companies (guided by unrepresentative algorithms), central government bodies, consultancies and academia. Communities are often shut out of these processes, despite sitting at the frontlines of delivery.

- This leads some to ask 'whose future is it?' and 'who has the power to decide about that future?' 'Who runs the exercises, who is involved, and who isn't?'

- Inclusive and participatory community-led foresight processes that are co-designed with communities can build new relationships with the state and alternative, more equitable systems. With the right conditions and environment for this work to prosper, collective imagination can begin to shape a new world.

How to approach the brief

- Communities need to be at the centre of imagining and shaping their desired futures. A successful brief will demonstrate close engagement with a specific area and people in that community; and will use speculative design, foresight and futures thinking to support and amplify existing community-based assets, wisdom, and energy.

- Your proposal should explore notions of a community-led foresight and imagination infrastructure and what it means to build foundations that support and uphold the importance of collective imagination not just in our everyday, but in wider decision-making that affects communities directly.

- The emphasis should be on the 'collective' - we are not looking for ideas that are about individuals imagining different futures, but about the community - or the collective - imagining together. What can the collective imagine that an individual can't?

- We hope to see ideas for new methods, approaches and practices for collective imagination and ideas on how to more effectively build foresight capacity in place-based communities.

- We are not looking for ideas rooted in deliberative democracy, citizen assemblies and so forth. We believe that collective imagination and foresight happen further upstream, when you are shaping the narratives, the myths, tending to the soil of the work.

- It is essential to consider diversity and inclusion in your work. Think carefully about whose voices are included, who needs to participate in collective imaginings and how it might reach a variety of people. There is no one way to encourage imagination and multiple, distinct approaches may be needed for different groups.

- Equity prioritises fairness over equality, based on the idea that individuals will each have different abilities, situations, privileges and disadvantages due to their position in society and may have different needs, access requirements, and support. A successful proposal would consider these needs and how to reduce barriers for all participants.

- We hope to see solutions that explicitly challenge and attempt to shift inequality and existing power structures.
- We want to see evidence that you have thought about the longevity of these ideas and their role in enabling communities to thrive. How can the visions of the future then be captured and translated into action by communities, policymakers, funders and other players?
- Be open-minded, creative and inquisitive. Your intervention could be a piece of speculative design, a product, a system, a service or any combination of these.

For purposes of illustration only, viable responses could include:

- A piloted process of collective imagining amongst diverse participants in a community culminating in a shared collective vision and an approach that can be replicated in other places.
- A set of creative approaches and futures methods to reach into diverse communities and imagine the future of climate and coastal communities.
- A prototype infrastructure to test the conditions and capabilities required for communities to engage in futures thinking.

    … and many more are possible.

Partner information:

The National Lottery Community Fund
The National Lottery Community Fund is the largest funder of community activity in the UK – proud to award money raised by National Lottery players to communities across England, Scotland, Wales and Northern Ireland. Since June 2004, TNLCF have made over 200,000 grants and awarded over £9bn to projects that have benefited millions of people.

TNLCF are passionate about funding great ideas that matter to communities and make a difference to people's lives. At the heart of everything we do is the belief that when people are in the lead, communities thrive. Thanks to the support of National Lottery players, TNLCF's funding is open to everyone. The Fund is privileged to be able to work with the smallest of local groups right up to UK-wide charities, enabling people and communities to bring their ambitions to life.

Note: We don't want these solutions to be extractive for the communities but foster a fruitful and trusting exchange between students and communities. We have two awards for this brief, a Cash Prize award and a Pilot award, it is possible for both awards to be won by the same student, but the winner of the Pilot award must be based in the UK. If you are shortlisted for the Pilot award, we would ask for the work produced to be placed under a Creative Commons licensing so that it can be part of an open-source asset for communities. Longlisted entries will also be added to the Emerging Futures Fund Resource library (you can find more on this in the toolkit).

Judging 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? How have you considered effective use of resources including materials and processes? How have you considered diversity and inclusion in your proposal?

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?
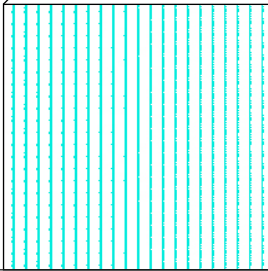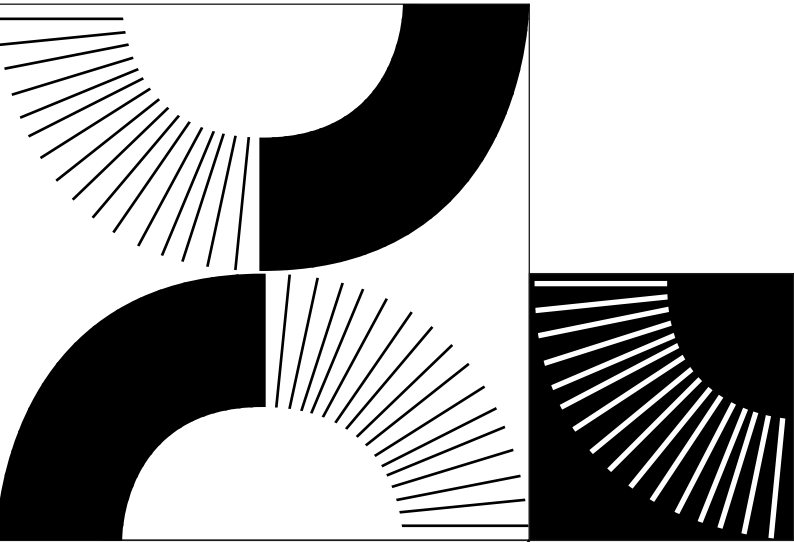
Systems thinking:
What's the bigger picture? How have you considered the root causes of the challenge you're exploring? How does your idea connect to a wider set of issues? What might be some unintended consequences of your proposal?

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?

6

PRESS PLAY

How might we support all families, carers and communities to play and learn more creatively at home?

Press play

How might we support all families, carers and communities to play and learn more creatively at home?

Background

- Inequality in learning negatively impacts children's development, as well as wider impacts on health, wellbeing and the economy.

- The abrupt shift to home learning during the pandemic sharpened these inequities across different countries. In England, the gulf between disadvantaged and better-off pupils at English state schools has widened by 46 percent in a year during the national lockdown (NFER 2020).

- The benefits of creative learning and a supportive home environment are huge. Research has shown that playful experiences appear to be a powerful mechanism that help children not only to be happy and healthy in the short term but also develop the skills to be the creative, engaged, lifelong learners (Golinkoff & Hirsh-Pasek, 2016).

- A new set of findings from early childhood learning programmes conducted across 18 countries shows that learning through play has a wealth of benefits, including reducing achievements gaps (LEGO Foundation 2020).

- However, families, carers and communities need support with capacity and access to resources to engage in playful parenting and learning through play.

- Today's world is uncertain and constantly changing – from shifting career and political landscapes to increasingly digital economies and social life. New technologies mean we live and work in ways that did not exist 20 years earlier. Children need skills and mindsets allowing them to step into this uncertainty.

- By supporting parents, caregivers, and communities who find this most difficult, we can try to even the playing field and support the next generation to thrive.

How to approach the brief

- We are looking for ideas that create opportunities for creative learning and play outside of formal school environments and are embedded in the learner's local environment, whether that be their community or their home.

- Your approach could shift current thinking on how learning happens by reimagining play and creating the conditions that allow learning through play to thrive.

- We encourage you to focus on a specific group of people. Test your ideas from the offset, co-designing with your audiences and incorporating their feedback throughout. Be creative in the way you test ideas and include any learnings in your submission.

- Think about the wider systemic barriers that may be preventing your audience from participating in play experiences. How can these barriers be addressed? How can perceptions and mindsets around play be shifted?

- You should consider accessibility, inclusion and existing resources. Who is least able to access quality learning experiences at home? Does the intervention allow those with different learning abilities and mobility needs to participate?

- A successful proposal will display a clear understanding of different kinds of creative learning and play and their various benefits. It should support learners to build their individual agency, creativity and desire to learn.

- Play can provide many opportunities for learning, but not all play is learning, and not all learning is play. Your proposal should consider the five characteristics of play with insights from research on how they promote deeper learning.

For purposes of illustration only, viable responses could include:

- A campaign aimed at adults showcasing the value and benefits of learning through play.

- A free online platform that provides parents and caregivers with guidance, resources, and inspiration on how to enable their children to learn through play using everyday objects.
- A play-based methodology for communities to help children with blindness or visual impairment learn braille in a playful and engaging way using moderated LEGO bricks.

  … and many more are possible.

Partner information:

The LEGO Group

The LEGO Group was founded in Billund, Denmark, in 1932, by Ole Kirk Kristiansen. We still are a family-owned company with headquarters in Billund. At the LEGO Group, our mission is to inspire and develop the builders of tomorrow. Our play experiences are sold in more than 120 countries, and we are more than 20,000 colleagues worldwide working to achieve our ambition to bring Learning-through-Play to children everywhere.

Judging 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? How have you considered effective use of resources including materials and processes? How have you considered diversity and inclusion in your proposal?

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?

WITHOUT THE WASTE
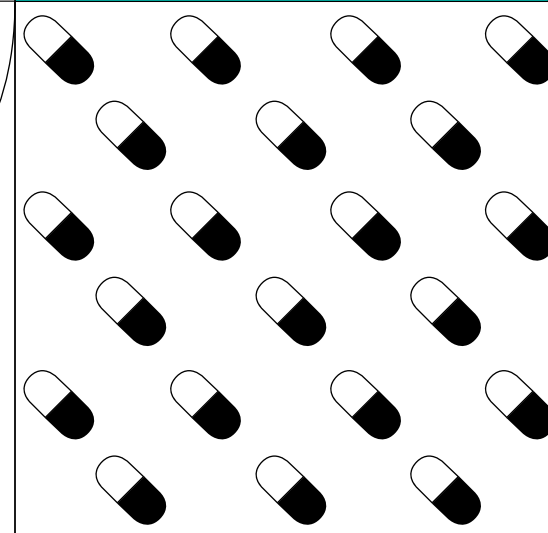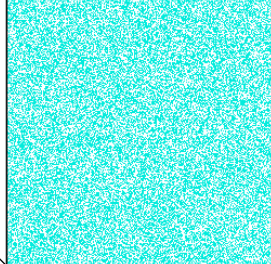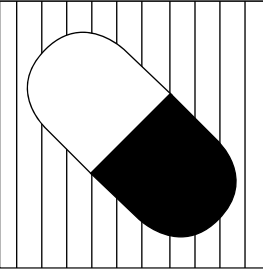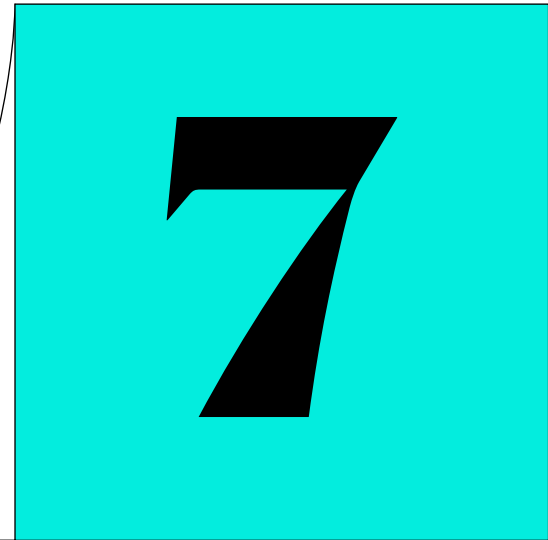
7

How might we use circular economy principles to rethink the storage, delivery and dispensing of tablet medication?

Without the waste

How might we use circular economy principles to rethink the storage, delivery and dispensing of tablet medication?

Background

- Every year 8 million tonnes of plastic leaks into the ocean. If we don't act now, there will be more plastic in the ocean than fish (by weight) by 2050 (Ellen Macarthur Foundation, 2020). Achieving a circular economy requires us to think differently about how we use materials, designing for longevity, for reuse, for repair or remanufacture and eliminating waste from the system.

- In the pharmaceutical industry, plastic remains the material of choice for packaging (protection, delivery and dispensing) of medication, particularly for tablets which come packaged in blister packs.

- Blister packs offer essential functionality such as physically protecting medication, providing an effective barrier to moisture and air protecting (and thereby extending shelf life), clear tamper evidence, individual packing of tablets limiting contamination risk and giving simple dosage control as well as having child resistant opening.

- They also have a low cost of production and have an estimated packaging market share of over $24.4bn (£17.7bn), which is expected to grow as the population ages. (Global Market insights Inc. 2021).

- However, the pharmaceutical sector faces several challenges in transitioning to a circular economy. For example, recycling is challenging at present because blister packs contain multiple materials (often plastic and aluminium). Even if the investment in plastic and/ or aluminium is put in place, because of their small size and difficulty of sorting and separation, materials reclamation facilities typically reject blister packs, sending them to landfill or for incineration.

- We need to apply circular economy approaches to maintain the value of materials and resources, considering how we might return them into the product cycle after they have reached the end of their current use.

- Innovation is needed now. A cross-sectoral effort between Research, Design and Innovation hubs, policy makers, governments, industry and academia are needed to test new, innovative solutions and take them to market.

How to approach the brief

- We are looking for innovative proposals that reimagine how tablet medication can be dispensed in packages that can offer the functionality and benefits of blister packs but which can remain part of the circular economy.

- How can the product be designed to keep it in use for the longest period of time? Can it be re-used or re-filled? If so, how can sterility be guaranteed – as required by most medical regulations?

- Weigh up renewable materials, what source will your packaging come from and what are the unintended consequences of switching these materials?

- Design for accessibility – products should be clear enough to understand and easy enough to use by people with limited mobility or loss of dexterity or visual impairment, whilst also providing a child-resistant solution.

- Explore ideas that could make products economically accessible to low-income consumers who may not be able to afford current packs.

- Consider the different concerns of the device industry and the pharmaceutical industry in the areas of Research & Development, patents, regulation, liability, and reimbursement. Consider the enablers and barriers for innovation in this area, and how it can be scaled in order to achieve sustainability.

- As well as the physical design, consider how the branding and product communication is essential to guide and inform consumers. How can you enhance the entire user experience? Eg purchase, usage, storage, disposal/ re-use, repurchase.

For purposes of illustration only, viable responses could include:

- A pharmacy service that dispenses patient medication directly into reusable daily pill packs, or through Ecommerce and direct to consumer delivery.

- A smart, single container for consumers who require a range of tablets from different manufacturers and have accessibility needs.
- An AI enabled blister pack that meets consumers specific needs and uses sustainable packaging materials.

  … and many more are possible.

Partner information:

GSK

We are a science-led global healthcare company with a special purpose to improve the quality of human life by helping people do more, feel better, live longer. Our world-leading Consumer Healthcare business combines science and consumer insights to create innovative everyday healthcare brands that consumers trust and experts recommend for oral health, pain relief, cold, flu and allergy, digestive health and vitamins, minerals and supplements.

In November 2020, we announced ambitious new environmental sustainability goals in both climate and nature, aiming for:

- Net zero impact on climate by 2030
- Net positive impact on nature by 2030
- 100% product packaging recyclable or reusable, including eliminating all problematic and unnecessary plastics, where quality and safety permits by 2025

Judging 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? How have you considered effective use of resources including materials and processes? How have you considered diversity and inclusion in your proposal?

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?

RSA

ACTIVE JOURNEYS

8

How might we make multi-modal travel (a combination of walking, wheeling, cycling and sustainable rail networks) accessible and inclusive to improve the experience for all?

Brief 9: Active journeys

How might we make multi-modal travel (a combination of walking, wheeling, cycling and sustainable rail networks) accessible and inclusive to improve the experience for all?

Background

- The latest Intergovernmental Panel on Climate Change (IPCC) climate report has stated that "immediate, rapid and large-scale reductions in greenhouse gas emissions are needed" and fossil fuel combustion for land transportation is a major contributing factor.
- To reduce carbon emissions, populations must reduce their reliance on motorised personal vehicles.
- A combination of active travel and new generation rail networks could support this transition and bring long term environmental, economic and social benefits but it needs to be desirable, accessible and adoptable to remove personal vehicles.
- Active travel is not only beneficial for the environment; it comes with a host of health benefits, including reduced air pollution, increased physical activity and longer life expectancy.
- Multi-modal or hybrid travel integrates active travel with public transportation options, providing more coverage for the different kinds of routes that individuals take. It can help those living in peripheral areas on lower incomes to better connect to services and amenities.
- For sustainable hybrid travel to be widely adopted it needs to be accessible to all, including those with mobility issues like the ageing population or people with disabilities (both physical and hidden).
- Travel, our ability to do it and the modes available, have shifted as a result of the Covid-19 pandemic. Some cities, like London, Bogota, Auckland and New York took the opportunity to expand cycle infrastructure and active travel. In others, transport systems struggled as ridership plummeted with stay-at-home orders and private car use increased.

- As governments consider what is possible in the recovery period for transport and travel, the opportunity is there to reshape our transport networks and travel habits.

How to approach the brief

- We are looking for proposals that rethink sustainable transport for the long term and how to build in smooth, friction free connections between active travel and new generation rail networks.
- Populations in rural and suburban areas usually have higher reliance on personal vehicles because there is less public transport infrastructure. What are the most common journeys made in these areas and how could they be improved and connected to multi-modal travel networks?
- Infrastructure alone may not change habits. What might help to shift behaviours and get more people to take more sustainable hybrid journeys? Consider convenience, safety, comfort and cost as factors that may influence decision-making. What are the systemic barriers?
- You may want to select a specific user group as your target audience. Identify their needs and think about their relationship to transport systems and other passengers. Students heading to school will have different needs to those travelling for leisure.
- Pay attention to the impact of Covid-19 on the traveller. What services does the future passenger need? What types of journeys are they making and what is the frequency of their travel? How could the shift of passenger expectations manifest themselves in travel services, and how do we navigate these systems?
- The focus of this brief is on the connection of rail to leaner greener active travel options. "Car like" options such as electric and hydrogen driven larger vehicles are not included because they use more scarce planetary resources in their production and energy supply.

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

- An adaptive bike rental service attached to a transport hub.

- A route map that compares emissions of different journeys by showing hybrid modes of travel (walking, cycling and train journeys).
- A communications campaign that encourages hybrid travel in an inclusive and safe way.

... and many more are possible.

Partner information:

HS2

The vision is for HS2 to be a catalyst for growth across Britain. The aim is to enhance the lives of future generations by designing a transformational rail system that is admired around the world. We are building a new high-speed railway to better connect people across Britain.

HS2 will set new standards in passenger experience. It will add capacity and connectivity as part of a 21st century integrated transport system and be a catalyst for sustained and balance economic growth across the UK.

Judging 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? How have you considered effective use of resources including materials and processes? How have you considered diversity and inclusion in your proposal?

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?

MOVING PICTURES

9

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

Brief 9:
Moving Pictures

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

• Online audiences are savvy, easily bored and constantly bombarded with fascinating digital material. They'll turn off very quickly if they are not engaged with the audio and visual imagery. Your work has the potential to be viewed by thousands of proactive and passionate RSA followers worldwide alongside the RSA Animates, RSA Shorts, RSA Insights and RSA Minimates.

• The audio clips for this brief are taken from the RSA's esteemed public events programme and we invite you to help us spread these powerful messages to a wider audience. They remind us that to make the radical, systemic changes we need, we must unite people and develop solutions rooted in place.

How to approach the brief

• You must select one of the two categories, either 'Ambitious cities' or 'Act together' 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, the speaker, 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. Instead use your insights to create deeper links between the content and your animation.

• Consider your audience. Who you are trying to educate or introduce to this topic? This should inform your concept development and could shape the format chosen for your video. How do you expect the audience to interact with your video? Is there a call-to-action or next step you hope would come from them watching your work?

• Before you begin animating, ensure that you have an engaging concept. You are advised to spend a long time coming up with your concept 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.

Audios

Category 1: Ambitious cities
by Kate Raworth (excerpt length: 1:08, originally recorded in November 2020)
How do we meet the needs of all people within the means of our one planet? We start by rethinking what it truly means to thrive. And then, by re-designing the way our cities and citizens live, breathe, build, consume and care. Renegade economist Kate Raworth issues the challenge: is your city ready to take it up?

Category 2 : Act together
by Vivek Murthy (excerpt length: 1:13, originally recorded in February 2021)
The pandemic showed us just how profoundly interconnected we are. As individuals and communities, our welfare depends on one another. But to face new challenges, we need to learn to work together better. And that means overcoming some deep existing divides. As US Surgeon General Vivek Murthy explains, this requires the patient work of relationship-building.

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

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 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.

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. natracare.com

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 the events live online. Find out about upcoming RSA Events by following @RSAEvents on Twitter or visiting thersa.org/events. The RSA has a significant platform to showcase new work. The RSA YouTube channel has a loyal following of over 600,000 subscribers and the RSA Animate series has achieved international acclaim. In addition, the RSA has now launched its RSA Shorts series and the recent RSA Minimate series.

The Collaborative Partnership award is jointly funded by CIM and Natracare.

Judging criteria

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

Rigorous research and communication

How did you investigate the audio subject matter? How did you go about the process of iteration, gathering and incorporating new ideas and feedback? How did you apply your research insights to most effectively communicate the speaker's message and enhance the viewer's understanding of the issues explored?

Aesthetic quality and originality

How does your animation engage and delight the eye? What did you consider in order to make the visuals striking and memorable? 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, and reaches the widest possible audience?

Execution

How did you approach the planning and design of your animation? What have you considered and implemented to ensure the film is executed to a high technical standard? Have you considered the structure and pace of your animation? Does it flow and finish with a flourish?

Open briefs

The competition will open for entries via sda.thersa.org on 24 January 2022, and the final deadline for entries is 9 March 2022 at 4.00pm GMT.

Online entry

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.

Submission requirements

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

1 x A3 PDF hero image with a one sentence description – a singular 'poster image' that conveys the essence of your project and includes your project title plus a one 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. Your one sentence description is very important, make sure you take some time to craft an impactful message.

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 and 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 pages describing your proposal and responding to the 5 sections of the judging criteria. Number each board in the top right-hand corner, in the order they should be viewed by the judges. You may include relevant hyperlinks in your boards however we cannot guarantee this will be viewed by the panel.

For details on the submission requirements for the Moving Pictures brief, please see the Moving Pictures entry requirements and guidelines. Please note that late submissions will not be accepted, and all entrants are encouraged to submit their work in good time before the deadline.

Moving Pictures

The competition will open for entries via sda.thersa.org on 24 January 2022, and the final deadline for entries is 9 March 2022 at 4.00pm GMT.

Online entry

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.

Submission requirements

For the Moving Pictures brief, the submission requirements are:

1 x 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. You may choose the ratio or dimensions for your video that best convey your message.

1 x A3 PDF hero image with a one sentence description – a singular poster image that conveys the essence of your project and includes your project title plus a one 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.

4 x A3 PDF pages of supporting material illustrating your development process – the purpose of this material is to show to the judges the thinking behind your design choices and the work required to complete your style of animation. Share further relevant information about your concept and research process, scanned pages of your sketchbook, storyboarding etc (if applicable).

Moving Pictures

Entry guidelines

1. Entrants working on the Moving Pictures brief must create an animation 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, the shortlist will include projects from both audio files. The panel will evaluate the submissions using the specific judging criteria for this brief.

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: 1:13min for 'Ambitious cities' or 1:18min for 'Act together'.

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 Wednesday 9 March 2022, 4.00pm GMT.

13. This is an international competition, open to current college/university students and new graduates within one year of graduation. Please see the Entry Rules 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 24 January 2022.

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.

Competition entry rules

Entry rules

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

Our 2021-22 general requirements are:

Eligibility

1. Undergraduate and postgraduate students from any higher education institution, college or university are eligible to enter.

2. New graduates can enter within one year of graduating – anyone who has graduated in or after March 2021 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 2021-22 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.

Submitting your work

All entries must be submitted through our online entry system. The competition will open for entries via sda.thersa.org on 24 January 2022, and the final deadline for entries is 9 March 2022 at 4.00pm GMT.

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

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 4.00pm GMT 9 February 2022, the entry fee is charged at the reduced early bird rate of £25 per entry.

Standard rate – after 9 February 2022 and until the final submission deadline at 4.00pm GMT 9 March 2022, the entry fee is £35.

Voucher codes – universities have the option pay for students' entries. In order to do this, educators should visit the Educator page on our website and complete the web form to request a voucher code. It is the responsibility of the educator 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.

Global bursary - a limited needs-based global student bursary is open to applications from our competition launch. This bursary covers the cost of the submission fee to the 2021-22 Student Design Awards.

The bursary is available to candidates who reside internationally (outside of the United Kingdom) who have difficulty paying the entry fee but wish to participate. There are limited bursaries available and to be eligible for this bursary applicants must comply with the entry criteria. See the Global Bursary Application for additional details.

Competition process

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

1. Briefs released – August 2021. 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 2021-22 briefs in the [Design briefs](#) section of the RSA Student Design Awards website.

2. Register your interest – from August 2021. Once you sign up to our newsletter, 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 2021. 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 2022. 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 9 March 2022 at 4.00pm GMT. You will receive a confirmation email when we receive your submission.

5. Judging – March to May 2022. Your work will be evaluated per brief by a curated panel of judges against the judging criteria in a two-stage process: shortlisting and interviews. The panel includes a diverse range of expertise related to the brief topic and the design industry. All judging sessions are facilitated by the RSA. During the first stage of shortlisting, the panel marks all the submissions anonymously and shortlists five to eight projects per brief. If your project is shortlisted, you are invited to the second stage, an interview with the panel, to present your work in more detail referring to the judging criteria. Once the panel has interviewed all shortlisted students, they deliberate and select the winner(s).

6. Winners announced and awards ceremony – May to June 2022. The winners of each brief will be announced publicly by the RSA in June 2022. Winners will also be invited to attend an awards ceremony on 29 June 2022, and their work will be displayed in the Winners section of the RSA Student Design Awards website.

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.

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.

Pilot or 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.

RSA Fellowship

All candidates who win an award through the RSA Student Design Awards programme will be invited to join our Fellowship, with their first year sponsored by the RSA. As a Fellow, winners can 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 make use of the restaurant, collaboration space 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.

RSA

Student Design Awards