

Factors which creative practitioners consider in forming their 'Next Year' objectives.

These factors can be applied to the task of forming a choice for your Final Major Project FMP.

Look Forward, Reason Back:

They determine where they want their creative practice to be in the future and could "reason back" to identify the moves that would take them there.

Consider how your major project choice shall 'fit + match' with your curve of development + ability.

Your FMP needs to both extend your abilities but also be a challenge which is within your means.

Framing a deliverable ambition is a key consideration when forming an FMP choice.

Your Major project choice is both a continuation of your development but also a projection as to how you wish develop during your graduate year

Make Big Bets, Without Betting the Company:

Creative practitioners can choose to make enormous strategic bets but rarely gambles and so put their wellbeing + motivation + progress at undue risk.

The graduate year is an intense and rigorous experience which is matched by a perennial desire to do something unique.

Therefore there is need to canvas the involvement of the available university resources - personnel + facilities along with the building of an external network of **specialists collaborators** (*innovation cluster*).

This team shall be instrumental in developing your FMP project beyond the typical 'safe' University project.

You will effectively need to build an **FMP 'company'** for your graduate year. Consider that some FMP choices may prove too challenging in terms of assembling an 'FMP company'. Similarly, some FMP choices can appear underwhelming and unworthy of collaboration; and so fail to attract '**company partners**'.

This is a difficult balance, but those FMP choices which strive to be '**real world**', shall more readily deliver 'real world' advantage to your graduate year

experience – ultimately delivering evidence of your **employability, entrepreneurship, expertise, ethics and burgeoning potential.**

• **Build Platforms *and* Technology Ecosystems:**

Technology leaders have to create industry platforms that enable other firms to create complementary products and services that make the platforms increasingly valuable.

Technology must feature as key aspect of your FMP – not only the technology of manufacturing and prototyping, but also the PD technology of product function + performance.

It is a key employer's expectation of a BSc programme, that technology shall feature as a notable 'ingredient' in FMP choices.

Building collaborations which harvest expertise in this area, delivers a key differential to the project outcomes. This type of FMP outcome develops real world attributes in your graduate year experience.

• **Exploit Leverage *and* Power:**

Gates, Grove, and Jobs often turned opponents' strengths into weaknesses and used enormous resources (once they had them) to dominate competitors.

Be aware of forming FMP choices which may appear too typical, similar and familiar as compared to previous cohorts.

Both individuals and the collective graduate year group should strive towards achieving a marque of 'distinction' in their FMP choices.

This builds momentum through the year in the sense of vision, mission and aspiration. The excitement and energy which stems from this differential has been seen to transform a group's dynamic, identity and shared 'impact'.

This shall be clearly evident in your degree show, ND:2016 and your personal portfolios

A graduate year experience is a once in a lifetime experience. For creative disciplines this is a unique rites of passage, where you shall negotiate and frame the identity, direction and ambition of your first full year of independent creative practice.

• **Shape the Company around Your Personal Anchor:**

From Gates' understanding of software to Grove's devotion to process discipline and Jobs' obsession with design, all three built their companies around their personal strengths while compensating for their weaknesses.

Your FMP may well be the first and last opportunity that you are given to devise a project of your own choice. The agenda of professional practice is typically driven by client needs, expectations and 'vision'.

Consider your strengths, weaknesses and especially consider your preferences in the framing of your FMP. Reflect on the range of projects you have completed thus far. Identify those projects which most developed you and those projects which engendered your focus and passion for the subject.

Review the regional degrees show events –Coventry, Sheffield, Birmingham and Nottingham. These shall allow you to develop a reliable benchmark for what constitutes a competitive FMP choice.

New Designers 2018 is the single most important ‘benchmarking event’ for undergraduate designers. Your fellow level 6 students shall be exhibiting + competing this year. Visting ND2017 shall contribute to your personal awareness of the level required and also the quality of work provided by your competitors.

Surely you must visit New Designers 2017 ? If you don’t you are choosing to remain unaware of the national bench mark for Product / Furniture Design Graduates

Similarly your FMP choice builds your primary ‘career springboard’. So consider a vision of your first three years of professional practice – type of design, design sector, geographical location.

Aim to choice an FMP which will allow you to develop discrete and relevant expertise to support this vision. Collate reliable benchmarks of design practice from these sector.

These references provide you with an additional career based guide on the type of FMP you should be undertaking in order to align your graduate year toward this type of career destination.

18 key motivational factors which can drive innovation

	Creative	Personal	Career
1	<i>This addresses a new design innovation theme or topical / critical need and opportunity</i>	<i>I have a passionate interest in the topic and wish to make it a feature of my graduate year</i>	<i>This is a new & emerging area in the design industry which shall emerge a new are of creative practice</i>
2	<i>This is an exciting & diversifying design issue / theme for me</i>	<i>I wish to embark on something challenging + experimental</i>	<i>I wish to make a 'splash' with my graduate year and be distinct within this year's graduate cohort</i>
3	<i>This is a 'signature' theme in my creative practice which I wish to develop + refine</i>	<i>This develops a previous aspect of my work which proved successful and wish to build on that success</i>	<i>This shall develop an aspect of my practice to a level of 'competitive expertise' which shall add to my portfolio</i>
4	<i>The issue / topic is accessible and tangible in terms of research</i>	<i>This offers me a challenge with manageable a level of risk</i>	<i>This relates to a specific design sector in which I aspire to work</i>
5	<i>I am familiar with the theme and shall do it justice</i>	<i>This serves as a comfortable extension to my current ability</i>	<i>This shall prepare my practice for 'first day employment'</i>
6	<i>I wish to develop my ability in professional / commercial practice</i>	<i>I am primarily motivated about securing employment when I graduate</i>	<i>There are ready opportunities for a live project or direct employment</i>

Not all of these factors are necessarily relevant, or shall they be of the same importance to your personal choice

The objective is for you balance the right mix for your

- **creative intent**
- **personal development**
- **career aspiration**