

Connecting Contemporary Designers: a study in piloting e-learning through collaborative online creative practice across UK and Korea.

Project Holders:

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Institution:

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Theme:

Graduates with Impact

Connecting Contemporary Designers: a study in piloting e-learning through collaborative online creative practice across UK and Korea.

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Institution: Kingston University

Project Partner: Professor Simone Carena at Hongik University, Seoul.

Abstract:

'Contemporary Designers' (CCD) is a collaborative initiative led by Professors Catherine McDermott and Simone Carena at Kingston and Hongik Universities in London and Seoul. CCD research focuses on building design futures, internationalization and employability. It challenges emerging designers to focus on enterprise and opportunity in the global recession by enabling entrepreneurial skills such as team-work rather than hierarchy, and fast decision-making and equity through the online potential of digital media.

Delivered as an online student brief, CCD brings together two of the world's most digitized student communities to research and develop shared ideas on how to launch their careers. Development started in 2009, based on a pilot project developed with the British Council, and ran live from Sept 2010 - June 2011.

The projects aimed to trial and assess methods of collaborative working with and between postgraduate designers, in on- and off-line contexts through the following research questions: practitioners need to establish themselves within the creative industries in the first critical 18 months after graduation: how can they make their voice heard online? How can they make use of digital media opportunities—developing and furthering the practice of networking?

The project benefited from the international academic base of both UK and South Korean universities' strong links to Industry Practitioners, who provided the mentoring and the 'real business landing' of the academic project. With a live brief and competition the winning ideas were developed with two high profile industry mentors, Professor Malcolm Garrett and Vinyl Design and launched at 100% Design London in September 2011.

The project legacy in 2012 includes a further collaborative networked learning project

between Hongik and Kingston, this one involving a science/design interdisciplinary brief with Prof Edith Sim and Dr Mark Preece in the Kingston University Faculty of Science. Additional external partners are Professor Anthony Dunne (RCA) and Tim Molloy (Science Museum). The project will be part of the family of our 'DreamLab' online projects running in 2012 to over 40 leading Chinese universities.

Academic outcomes of the project and further dissemination of learning outcomes include: a report published by the Kingston University Academic Centre and featured on the 2012 website as an example of innovative teaching practice; a peer reviewed funding and project report (herein) prepared for ADM-HEA Brighton; a conference paper accepted at a Design Research conference 2012 in Bangkok.

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I Introduction and Overview

‘Somehow all technology leads us back to the quest for human contact. That is why our online project takes us to Bangkok and the conference.’

Professors Catherine McDermott (UK) and Simone Carena, (Korea).

1.1 Identifying ‘Industry Questions’

Connecting Contemporary Designers (CCD) is an online project focusing on postgraduate enterprise and impact. The project was initiated as a partnership between a UK University and one of Korea’s leading universities, enabling a collaboration between two of the world’s most digitized and networked creative communities.

Both university partners involved in the project have a strong profile in preparing students for success within the creative industries. The Korean University was named by Business Week as a leading Design School with a digital media specialisation. The UK University has a special reputation for excellence in communication design and digital media as well. With online media as the ‘glue’ connecting these two schools, the project brief came to the fore quite naturally as an ideal common starting point from which to branch out and explore international differences in practice and methods of addressing a challenge shared by all emerging creatives.

The project brief addressed three main industry research challenges and questions, all of crucial importance to the economic success of the creative sector:

- Supporting emerging creative talent. The first 18 months after graduation are a critical period when practitioners need to establish themselves within the creative industries. How in the current culture of austerity can we help new designers find their feet?
- Making use of digital media opportunities. We are living in an increasingly networked world. How can we use the developing field of online creative practice to allow new designers to be seen and heard?

- Developing and furthering the practice of networking international and interdisciplinary teams of postgraduate students. How can the process of developing and pitching ideas online help students prepare for real-world contexts?

The topic of the brief was carefully chosen to allow maximum opportunity to address these questions. The combination of **research, critical assessment, and teamwork** was designed so as to give students the chance to try out creative solutions in a context most similar to the real-world challenges above.

Research: According to Gitte Just (2009), Managing Director of the Danish Design Association, design research and academic approaches in the context of education allows students to develop the vocabulary and concepts to communicate effectively with future clients and design users (Jensen, 2009). When shared between many students (and hence, future design influencers) these concepts also strengthen the field of design as a whole – not only allowing individuals to place and market their work, but also raising design to the level of professional specialisation and enabling a clear understanding of outcomes in the client-designer relationship. Elements of design research were consequently built into the CCD brief, as students dealt with concepts such as ‘curatorial’, ‘user-centered’ and ‘engaging’ in the design environment.

Critical Assessment: Assessing problems and identifying possible solutions is the bread-and-butter methodology of the design world, and the CCD brief aimed to familiarise students with this classic method by posing the challenges above. In addition, as these challenges affect them directly as emerging designers, the students were alerted to some of the pitfalls commonly faced by new graduates (among them speculative or underpaid work; websites such as No!Spec <http://www.no-spec.com/> formed part of the research discussion, and while the avoidance of such pitfalls was not part of the brief, the encouragement of alternative ways of gaining work experience and practice addressed them by proxy). This doubling up of interests encouraged students to consider their solutions from the user/visitor perspective as well as from their own creative assessment; they were, in essence, being asked to solve their own problems, and in doing so gained a better understanding of the client and user experience.

Teamwork and collaboration: In her 2001 paper ‘Assessing online collaborative learning: process and product’, Janet McDonald pointed out the advantages of text-based collaboration over more traditional face-to-face collaboration in an educational setting. While smiling, nodding, and other nonverbal cues play an important role in face-to-face collaboration, the text-based format ensures that students must formulate verbal answers, decreasing the instances of ambiguity and miscommunication that often plague face-to-face group-work. We also suggest that text-based collaboration more accurately parallels the real-life context of industry competition and client / designer interaction, as the majority of project-focused communication now takes place via email. Most importantly, perhaps, for the sake of trialling online methods, and as McDonald also points out, online collaboration leaves a tangible trail that can be reviewed to assess student learning and project progression, or resolve disputes among team members.

1.2 Building on Experience

The 2009 project DreamLab, undertaken in partnership with two UK museums (the Design Museum and Science Museum), two UK universities (Kingston and Bournemouth), and 25 Chinese universities, provided an overarching experience in delivering complex online collaborations between universities, and in utilising the unique opportunities of industry and institutional partnerships. During the trial of this project, several key challenges were addressed with respect to cultural differences and learning outcomes; the identified solutions (or at least guiding elements) discovered through this large pioneering project were implemented from the beginning in the CCD brief.

While DreamLab emphasised interdisciplinary collaboration across art and science (and in 2012 will have a second implementation across 40 universities in mainland China and Hong Kong), CCD sought to embed entrepreneurship and internationalisation in the student experience by providing the tools and self-confidence in social media to support students’ own successful career launch. The online approach is invaluable for emerging creatives seeking to create and sustain international networks essential for their future career development. With the rapid developments currently redefining the field of digital technologies, it remains crucial for curators and designers to stay ahead in order to harness the most suitable technologies for their individual requirements, and effectively utilize this resource to

their advantage. Raising awareness of digital and associated social media as a key resource and tool was the main challenge that CCD identified, and sought to address with the chosen brief.

By developing these practical skills in the context of answering a competitive brief, the project also helped students prepare for a real-life situation common to the creative industries which is focused on the 'pitch' and winning contracts and projects by competition. As part of the process, students were also encouraged in the following, more individual goals, which it was hoped would also make them more aware of the employability challenges facing young designers and the possibilities offered by new media in surmounting those challenges and 'being heard':

- 1) Develop new skills and understanding in the area of online practice and professional digital networks.
- 2) Further develop portfolio, presentation skills and career possibilities with a better understanding of industry practice.
- 3) Create and sustain international networks essential for future career development and collaborations online.

In the process of creating the CCD brief, the UK team drew on research into existing best practice, the methodology underpinning existing networked projects, alongside the research practice from the two project partners. Design practice research programmes are strong in each institution in the UK, with the DreamLab project discussed above as a guiding example. In Korea a series of international projects with high profile partners including MIT have framed their research practice.

Both partners identified as a starting point an early, but important paper published by McNergney, Herbert, and Ford (1994) on collaborative practice, which demonstrates that students learn skills from collaborating in teams to address a brief that they will have little chance to develop elsewhere in the standard educational curriculum. Among the skills unique to this kind of practice are: the identification of key issues; the chance to consider multiple perspectives on events in a narrative; the application of professional knowledge to problems; and the chance to develop appropriate solutions and work together to predict the outcomes of those choices.

1.3 Formulating the Competition

For the CCD project, the application of professional knowledge was perhaps the most immediately obvious skill to develop in answering the industry challenges. But there are cultural factors as well that determined the choice of collaborative structure. When engaging in collaborative practice, students must learn to work across disciplines, and in doing so, gain a greater appreciation for the methodology of different disciplines. As well as the disciplinary divide between students at the same universities, there existed a cultural divide between the UK and Korean students; encouraging students to bridge this divide in both professional and social contexts was the motivation behind the chosen methodology of online group-work, followed by real-life cultural immersion and collaboration in unfamiliar or diverse environments.

The CCD project builds on previous networked collaboration models run by the UK University's ten years of experience working with international universities and partners including the Wellcome Collection, Science Museum, and the Design Museum London. These projects all have in common a live brief modelled on real-life creative industries practice, which is taken on and addressed by the student teams. Each project also has a competitive element, with judging of the completed projects involving some of the industry's key practitioners, and each takes on a different angle as determined by the partner institutions.

In 'Compelling Case Experiences: Challenges for Emerging Instructional Designers' (1999), Julian et al suggest that competition 'can be a useful adjunct to collaboration, allowing this experience to reflect the real world, where design teams must often compete with others to identify the best possible solution'. Competitions themselves are an established feature of the design community, particularly in architecture, product and graphic design, and fashion, where designers may enter proposed solutions to a challenge (as in the Design Museum's 'Designers in Residence' competition) or be nominated for an existing project (as in the Brit Insurance awards).

The key role of appointed UK and Korean industry judges also added additional support and mentoring for students, as well as project exposure. For this project, Malcolm Garrett served as the UK industry judge and Vinyl Design as the Korean.

By taking part in a competition judged by industry leaders, students were able to apply their newly-gained understanding of digital media platforms in a context that approximated real world scenarios, introduce themselves to a broader community

and gain an inside perspective on the design judging process.

1.4 Best Practice in Digital Content Creation

The importance of the internet for creative practice was scoped by Aleks Krotoski, technology writer for the Guardian newspaper in 2010: 'I believe that we have inextricably interwoven technology into our lives and that this is facilitating exceptional opportunities for human social evolution: we now have the opportunities to meet new people, collaborate across distances, and achieve real outcomes on a scale and at such speed as has never been witnessed before. Web technology is ushering in a social evolution like other technologies before it.'

The creative industries are no stranger to this technological revolution, of course; they have had a major hand to play in its creation. But the fact remains that many in the industry have a limited perspective when it comes to using these media for creative self-promotion, or the potential to form networks and collaborations that can benefit broad groups of creative people. This is partly due to notions of competition over collaboration, and fears of loss of intellectual property rights or, where institutions and organisations are involved, brand dilution.

Responding to these fears and limitations, integral to this project was the development of a database of resources that exemplified effective responses to presenting creative work online. These resources were shared with the students as part of the research into new curating methods. Identified resources include those outlined below, which have proved extremely successful at engaging visitors and building creative networks.

FFFFound is an image-bookmarking website that pulls inspiring visual content from across the web. Users were selected by invitation only at first, allowing the website to curate a carefully-selected database of imagery. The site allows users to bookmark content that they like and tailors fresh content to past use (<http://www.fffound.com>).

It's Nice That and **If You Could**: both of these projects have an influential online platform that showcases creative collaborations. They have pioneered the idea of group-curated exhibitions drawing from disciplines including fashion, illustration, architecture, design, and contemporary art, supported by an extensive range of print and web-based activity and the building of a strong social media network (<http://www.itnicethat.com> and

<http://www.ifyoucould.co.uk>).

Or-bits: or-bits.com presents a series of curated programmes that are uploaded three times a year. Each programme originates from the exploration of a word and culminates in a media crossover. The project aims to suggest links between various cultural areas.

The Creative Archives: This offers graduates the opportunity to see their work realised in the highly competitive fashion market place. The concept aims to combine creative talent with traditional craft practices and artisanship, assisting these new designers in becoming commercially viable entities (<http://www.thecreativearchives.com/>).

In addition to such representative examples of best practice in online content creation, the project team researched the latest reports about the state of the creative economy produced by industry-leading bodies such as the Design Council and Arts Council. These reports and examples were meant to highlight both aspects of the brief: the real challenge facing designers, and successful examples of creative content and network-building online to meet these demands. All of these resources were uploaded and shared on the StudySpace module, creating an early-stage project archive.

II Delivery, Methodology and Production

2.1 CCD Briefing and Project Schedule

Drawing on all of the above experiences and partnerships, the following brief was issued to the participating postgraduate teams: in the age of global online presence, how can emerging creatives make themselves seen and heard?

Students were asked to consider how they might create an online and visually-led resource/environment that could work to promote and network their work and that of others, to both a local and a global market place. A number of questions included in the briefing began the process of thinking more conceptually about possible uses of the internet:

- With the increase in social networking sites that are more often led by anything other than the visual, how can the notion of online curating add to, or differentiate, from this?
- What does an online gallery or curated web space look like?

- What functions specific to online platforms could be used to promote and engage emerging designers and prospective commissioners, employers or buyers?
- What is the impact of online platforms on real space, real contact and physical presence?
- What is the meaning of nationality once we work online? Does international collaboration erase boundaries or encourage difference?

The students were also required to identify and address the user-centered aspects of their proposed solutions:

- Who is your target audience?
- Is this site for a peer-to-peer network or would you like to attract potential employers or investors?
- How will this affect your own working method and support the creative work of your partnering creative practitioner/s?

In the development of their online space over the course of several weeks, students were asked to scope how they could bring together the potential of social network technologies and the many sites that are orientated towards showcasing visual art and design practice. The chosen online method would need to consider the best way to display the work, and also address the issue of a legacy which could potentially network international creatives for a sustained period in the future.

In the final stages, students were asked to bring their research to the level of a clear and engaging visual presentation that represented both their research and development, and their final concept, as it would be presented to industry leaders.

2.2 Advice from Industry Practitioners

While the above represents the initial brief, upon discussion with the UK industry partners, it was felt that additional information was needed to help students reach a genuinely original solution and navigate through the complexities of online presentation. The following was added before the brief was issued:

‘You may choose to offer an added dimension that extends beyond individual profiles/portfolios of designers, and that encourages a wider use by presenting a range of related material for the user. You may wish to explore the networking possibilities as a primary function of the resource or may choose to focus on the key issue of how you can operate at a local (national level) and an international level simultaneously. At this point in the development of your approach, you may choose to engage in the exploration of functionality and

user centeredness. Whatever you decide, you should consider the visual impact as a key factor in the effectiveness of your work.

In particular you should consider how you create an innovative and challenging environment that has sufficient visual impact and content to encourage both emerging creatives and potential employers to take part, or at least to bookmark the link. It could be tempting at this point to replicate existing networking sites but the objective of this project is to push the boundaries of what already exists, and thinking about its development in terms of curating the online space for promoting design.

You should consider the needs of the user, how you can utilise your abilities and understanding of design to create a digital resource that not only looks and behaves appropriately, but that also has a status and value for practitioners’.

2.3 Delivery: Phase I (Networked Research and Development)

In practice, the project connected 24 postgraduate students from different backgrounds in art and design (12 from each University), working in groups of three to answer the main challenge of the brief: ‘in the age of global online presence, how can emerging designers make themselves seen and heard?’

The actual delivery of the live brief was divided into two phases. The first phase involved extensive online collaboration using a bespoke online platform developed by the UK University; this phase represented the experimental side of the project, and will be the focus of this methodological assessment. The second stage involved collaborative work in a face-to-face context of cultural immersion, building on the online phase as shared and explored groundwork. Both institutional partners assessed the student proposals, built the research resources throughout the project, and prepared detailed feedback for each team. Sustainable support and project legacy issues after the project close included mentoring and practical development of the selected winning team’s idea, with an associated campaign to present this idea (and, by association, the project as a whole) to a wider public. Additionally, the project debrief included the agreement of a 2012 Korean/UK project which will focus on interdisciplinary practice in science and design and build on the successes and challenges of the CCD project.

The project developed and used the bespoke online UK University StudySpace site, an accessible space for documentation, feedback, networking and resources. This collaborative learning environment aims to provide both private and public spaces using a VLE (Studyspace/Blackboard), social networking environment (ELGG One Community) and synchronous video conferencing (Wimba). CCD delivery built on the

bespoke StudySpace module developed for DreamLab. In this module, students were able to use the interface tools to explore the balance between public and private project spaces. Different levels of access allowed for both public blogging and private communication via fora for sharing experiences, inspirations and reflections.

In Phase I, students 'met' online to share resources, engage in live feedback sessions with project mentors, and upload work in progress. The progression of events and activities conducted on StudySpace was developed to ensure participation, encourage communication, and enable transparency in both elements of group-work and project development.

First, each student received a unique identifier and password, and before the deadline of the third day of the project, each was asked to log in with their identifications to upload a test post as well as a short introductory profile including their interests and background. The introductory profile encouraged students to think about their self-presentation (an important aspect of the brief) from the outset: how could they present themselves, and their interests, to their international team partners and mentors? The test post was open-ended, which encouraged a fun and creative approach; students chose to post videos from YouTube, links to sites that inspired them, photos of themselves, etc. In doing so, they not only were motivated to get started with the process of using StudySpace (the effectiveness of such an introductory test has been demonstrated, for example, in Warren and Rada, 1998), but demonstrated the depth of social media knowledge that they already possessed, and gave the UK mentors an insight into what kinds of media and what kind of content inspired their students in everyday life.

Once online and conversant in technical aspects of using the module, students were then asked to explore the collected material with which the UK team had 'seeded' the webspace in advance (including the best practice examples discussed above). The brief and project schedule were posted for convenient access and any changes to the schedule logged by the UK team. UK mentors began the discussion by asking students for their views on the challenges faced by emerging designers. Encouraging them to respond to points raised by the British Council's 'The Creative Economy: An introductory guide', one of the posted resources, provided a shared starting ground, as they could agree or disagree about whether the points held true in their experience. The inspirational aspects of the creative industries were also flagged up,

and students were encouraged to begin thinking about creative communication of design and posting relevant examples of their own.

Throughout the course of their project's progress, students were able to leave questions on the module message boards; the UK team were automatically notified of new activity in their respective groups, ensuring the fastest possible response time. Privacy between groups was maintained by variable access. A sophisticated system of access control meant that resources and project updates could be shared with all participants while group feedback, questions and work in progress remained confidential to each group (see the screenshot below for an example of the within-group discussion forum).

	Date	Thread	Author	Status	Unread Posts	Total Posts
<input type="checkbox"/>	4/18/11 3:38 AM	Final Presentation	ANDREW GILL	Published	2	3
<input type="checkbox"/>	4/14/11 11:24 PM	April 18 upload - Important Information!	Rebecca Pohancenik	Published	1	1
<input type="checkbox"/>	4/15/11 3:24 PM	Initial Presentation	ANDREW GILL	Published	1	1
<input type="checkbox"/>	4/11/11 4:31 PM	missing deadline?	Simone Carena	Published	4	4
<input type="checkbox"/>	3/28/11 11:21 PM	ETH Zurich Mapping project	JEE YOUNG JANG	Published	1	1
<input type="checkbox"/>	3/28/11 11:52 PM	Naming the project	MICHAEL AZZOPARDI	Published	2	7
<input type="checkbox"/>	3/28/11 11:48 PM	The Proposal	MICHAEL AZZOPARDI	Published	2	2
<input type="checkbox"/>	3/24/11 9:53 AM	Location	ANDREW GILL	Published	5	5
<input type="checkbox"/>	3/18/11 1:15 PM	Website resource	MICHAEL AZZOPARDI	Published	1	7
<input type="checkbox"/>	3/17/11 10:13 PM	Online curating websites...	JEE YOUNG JANG	Published	0	4
<input type="checkbox"/>	3/17/11 5:08 PM	Random ideas from meeting 2	ANDREW GILL	Published	0	3
<input type="checkbox"/>	3/17/11 1:56 PM	Graphic Analytics	ANDREW GILL	Published	0	4

Figure one

Students were required to post progress updates on dates defined in advance in the project schedule. Live chats, also on set days, provided communication and feedback approaching face-to-face immediacy, with the advantage of providing a transcript that became part of each project's legacy. Groups that appeared to struggle with either inter-group communication or their proposed solutions to the design challenge were flagged and given extra support by those UK mentors with project-wide access, while maintaining confidentiality between mentors assigned to specific groups. This allowed for flexibility in the amount of support that responded to perceived student needs but impartiality with respect to individual project assessments.

Through building student controlled networks and groups using One Community, participants were able to upload and share images, audio, video and other media. The flexibility for the UK/Chinese/Korean student teams to engage with this

collaborative environment through their personal and mobile technologies allowed them to explore virtual spaces in a way that was new to them, in the hopes that this exploration would translate into new ideas about how to engage with media in their project solutions, and eventually, into their own practice.

2.4 Delivery: Phase II (Project Completion and Judging)

The UK and Korean collaboration took place online with the above networked exchanges for the students and regular mentoring from the UK Kingston team. UK and Korean staff involved in the project had the opportunity of face-to-face meetings in Seoul and London and video conferencing, an element that had been shown in the DreamLab experience to enhance international project successes and promote smoother intercultural exchanges (DreamLab, 2009). In supporting the teams through the final stages of the project, the staff used extensive existing UK/Korean connections, building on ten years of collaboration, academic exchanges, and prior experience of networking with alumni and partners of both institutions.

This context helped prepare students for the challenges of online student meetings. Working on the brief required each group to develop their concept for an online creative platform visually as well as logistically. The day-to-day procedure involved close collaboration within the groups, helping them to communicate their ideas in sketches and words, and selecting relevant elements to push forward in addressing all aspects of this challenging brief.

In the final stage of the project, the groups loaded visual presentations of a specified page number onto the dedicated module. These presentations were shared among the Korean and UK tutors, who participated in an online conference to share feedback. The two judges were then brought in to view and discuss all of the projects before coming to agreement on the selection of two winning ideas.

III CCD Project Assessment

3.1 Competition Criteria and Outcomes

After discussion with the industry judges, the below criteria were agreed upon in the assessment and judging of the final submitted presentations. The main criteria used to assess the ideas were as follows:

1. Effectiveness in responding to the challenges outlined in the brief. Did the team show evidence of having appreciated and understood the problems facing emerging designers, and did they demonstrate this in their proposed solution?
2. Originality of the proposed platform. Did the students comprehend the potential of the selected digital media, and propose a design solution which was different to existing platforms and made best use of the media's potential?
3. Evidence of groupwork and collaboration. Did the project show evidence of drawing on the interdisciplinary skills of team members? Did the presentation sit together as a whole, showing that the team had come to considered decisions?
4. Logistics and feasibility of the proposed platform. Did the project realistically address the given challenges in a way that could be implemented practically?
5. Visual appeal and potential to engage. Did the project incorporate visual imagery that was appealing? Did the proposed idea take on board the industry practitioners' advice in the creation of a design solution that was inspiring enough to gain attention and practical / useful enough to build a loyal user base?

The resulting feedback was collected and announced to the teams. All teams were given a thorough assessment that took into account all of the above points in the form of a detailed report annotated by each judge and mentor. The two chosen ideas, one from UK and one from Korea, were then prototyped over the next several months, with professional mentoring the two industry judges. These selected proposals were launched in the CCD closing presentation, which took place in the industry-facing environment of 100% Design.

3.2 Project Dialogue: Critical Evaluation

The four UK and four Korean teams came from illustration, graphic design and curating backgrounds. Over the intensive 5-week competition, each team had developed their own idea for a future collaborative platform promoting and supporting

emerging designers. The routes they took, and the design solutions they proposed, reflect the diversity of their backgrounds and their understanding of the media which they use and engage with.

The UK winning project: Named ‘Collider,’ the UK winning project utilises the technology of the smartphone to locate and connect designers. The application, which the designers have since called Momentum1, is designed to work on smart phones and portable devices such as the iPad. It features several different elements, all intended to make interaction and networking within the creative industry more accessible to users on the go.

The Korean winning project: Named ‘Oroborous,’ the Korea winning project is a playful interactive platform based on the concept of the exquisite corpse, an exercise in design through collaboration that takes full advantage of the abstract vicinity of users given by the web.

Professor Simone Carena, one of the project partners, has written that ‘surfing the web is not a fresh ride over a wave of clear waters, it often requires extreme efforts to avoid drowning in a dark sticky oil spill of spam’. In the feedback from the mentors and the assessment of the industry practitioners, the proposed projects indicated that the students developed an ability to see potential even in such challenging scenarios. Steering users past the ‘jumble’ of information – and toward exceptional content – was an approach that several of the projects embraced, taking their cue from the best practice resources cited above. Other projects celebrated this very randomness, for example, by challenging its hypothetical members to create new innovative projects from internet ‘junk’. Voyeurism and voting trends—both essential features of the internet as it is used on an everyday basis, and exemplified in the popularity of web-based platforms like Facebook – were used to generate initial interest, which was then channelled and transformed into productive networking potentialities.

Presenting the concept behind each of the projects would be beyond the scope of this paper. However, the following images give a sense of the visual richness and variety of the student proposals.



Figure 2: a general image representing the international nature of the project.

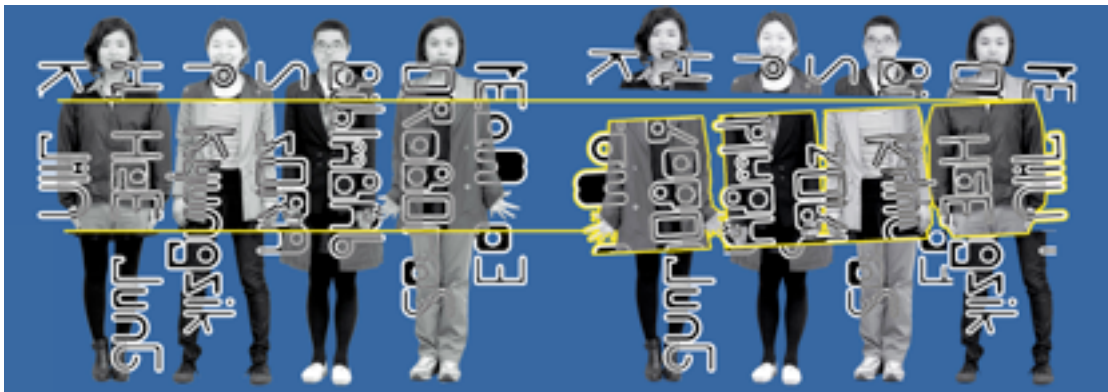


Figure 3: The Oroboros team, curated and remixed in the style of their proposed collaboration.



Figure 4: The winning UK team idea, demonstrating their design application.

3.3 CCD Learning, Impact and Legacy

The quality and depth of the submitted projects suggests that the participating students did explore the resources developed for them, did consider and address the

challenges facing emerging designers, and did think creatively about the potential for online platforms in networking and collaborating across the creative industries.

The CCD project, while now complete, has a number of legacies. The winning student team from the UK university have plans to develop their application with further mentoring from the industry judge, an RSA Royal Designer. The application features a way to keep track of portfolios and ideas that have been shared between designers as they move around. It also provides a source of information on surrounding events, agencies, design resources, and eventually, a jobs list to enable users to search for roles and locations relevant to their specialism.

The student feedback suggested that the experience had been a positive one, inspiring them to look differently at the media they use daily. The combination of a live competitive brief and advice / mentoring from leading practitioners was judged effective at motivating students and providing real-life experience by mentors and tutors from both Hongik and Kingston.

The project legacy in 2012 includes a newly scoped online project between Kingston and Hongik. Hongik has accepted an invitation to join a science/design interdisciplinary brief with Prof Edith Sim and Dr Mark Preece in the Kingston University Faculty of Science, with additional external partners, Professor Anthony Dunne (RCA) and Tim Molloy (Science Museum). The project will be part of the family of our DreamLab online projects running in 2012 to over 40 leading Chinese universities, and the lessons learned in the CCD project with respect to digital delivery of collaborative briefs will continue to inform and develop this project series going forward.

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