Transcript

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Zoe Brown

OK. Hi, everybody. My name is Zoe Brown, and I'm the international recruitment manager for the Faculty of Health, Arts, and Design. Welcome to our webinar today.

So today it is all about building your portfolio. So today I'm very blessed to have with me my two fellow academic colleagues. We have Dr. Jo Kuys, who is an academic director of international partnerships. And she specialises in industrial design.

And we also have Dr. Jane Connory, who is also an academic director of international partnerships, and her specialisation area is in communication design. All right, we'll move to the next page. Thank you. Thank you. Thanks, Jane.

So today, as I mentioned, so we'll be talking about how to construct a portfolio. And this is really from the perspective of someone who hasn't actually constructed a portfolio before. So this is really targeted towards those students who are entering into a new design program. Also for students who might be of mature age but don't have a design background.

So for example, if you want to enter into a master of design, but your background is in business, then the general requirement will be to provide a portfolio. So this will give you the ingredients, the tools, to get you started on looking at how to construct a portfolio.

So also, a portfolio is a great way to showcase your technical skills and ideas when applying to Swinburne School of Design. And a portfolio is required if you would like to be considered for advanced standing in any of the degrees highlighted on the right. And also, if-- as I mentioned earlier, if you have not undertaken any art design or media subjects, then you'll be required to submit a portfolio.

And these, the different levels on the right, you can see, of degrees and diplomas that we offer at Swinburne. And of course, you may submit a portfolio for any of those courses, depending on your background and situation.

All right, I'll hand it over to Jo Kuys, and she'll talk to you about how to prepare your portfolio. And then Jane will also be able to follow on from that with a very exciting design workshop which we have installed for you. So make sure you have a pen and a couple pieces of paper ready for that. So over to you, Jo.

Jo Kuys

Thank you. Thanks, Zoe. Hello everyone. I'm Jo, and I'll be going through Swinburne School of Design portfolio guide for you to follow.

Let's first have a look at portfolio checklist. This checklist will come in handy when you are just about to submit your portfolio, and you want to make sure you have everything that is required to be submitted.

So firstly, submit as PDF file. Make sure that your file is good enough to get emailed. Especially because it's online submission, you have to be careful with the size of your file. Some of you might need to go back to some of your images and resize them accordingly, so that it fits under the guideline.

Secondly, include a personal statement. This is important, because we do want to get to know you before we actually start looking at your portfolio. So make sure that you include that in your portfolio before you start presenting your projects.

Ideally, eight to 10 pages is enough. Three or more projects highlighting your creativity should be included. And make sure you present your best portfolio-- best project first in your portfolio.

This is like making a good first impression, so make sure you do that. And include titles and 25 to 50 words of each project descriptions so that we know what we're looking at in terms of what kind of creativity you're trying to highlight in your portfolio.

Lastly, make sure you carefully consider the layout of each page. Remember, you are submitting it for school of design. So make sure you have that knowledge behind you.

Make sure you understand what kind of project you want to put forward. And there might be different aspects that you want to highlight. And different layout might need it for those purposes. Next slide, thank you.

Let's talk about personal statement. So this is a personal statement that you need to include in your portfolio before you start doing any projects, introducing a new project. In your personal statement, you need to describe your background. Make sure you indicate where you're from. You could talk about your cities. If you lived more than one city, you can even mention that in your personal statement.

And describe your interest in design. So we would like to know why you chose design, why you chose to study design. So make sure you include that in your personal statement, and explain why you want to study at Swinburne. You might want to do a little quick search about Swinburne-- what kind of school we are and what kind of things that we offer to our students, and what kind of aspect of those that attracted you to apply at Swinburne.

And lastly, check for any spelling and grammar mistakes. You don't want to have any mistakes when you are putting your-- because it is-- personal statement goes at the beginning of your portfolio, so you do want to make sure that everything is clear, everything is perfect. Next slide, please. Thank you.

Let's have a look at personal statement example. I wrote something little about myself, just to give you an idea of how easy it is, actually, to put together a personal statement. So about me. So this is my name. My name is Jung Olk, and I'm from Seoul, South Korea.

And as I mentioned before, you can also write a little bit about your city. So Seoul being design-centric city in my mind, I might include that later. And then secondly, you would highlight why you want to study design.

So here I wrote about how I've been interested in design since eight years old and how I love being creative, and especially model-making activities. And this is important because I have industrial design background, and I want to pursue industrial design. So I wanted to make sure I highlight that. And some of you might have that as well, so make sure you do show that your interest in 3D design aspects.

OK, next, Swinburne University, yes-- why you want to apply for a Swinburne University. So as I mentioned earlier, do your research. Make sure you know what kind of program we offer, what kind of things that really attracts you to Swinburne School of Design.

Here I wrote about industry focused design programs, which is true. And that's the aspect that I would really want to highlight, the reasoning of why I chose Swinburne to study my design. And then lastly, you just-- you can finish it off. I look forward to studying at Swinburne University-- easy, done.

OK, now I will go through some of the project examples according to different type of majors that you might want to consider. So first project example is all design majors. And this is a line drawings. I titled it as line drawings. It's something that was drawn with digital tablet pen.

Some of you might already have iPad, or experience on tablets, or such digital drawing skills. And you could highlight these skills, and create a little mini project for yourself to put it in your portfolio as one of the projects.

And make sure you do your little description, as I mentioned, at the beginning when I was going through the checklist. Without the description your project is just visual. And you have to make sure that you take us there, like you make us experience what you are experiencing and what kind of creativity you want to highlight. So make sure you always do include your description of the project.

Next project example's also for all design major. And this is business card design, and its Illustrator program used. And some of you might not have that skill of using Illustrator program. However, if you do have it, make sure you do include it. Or you can do this manually by hand and then explain why you chose certain colours, why you chose certain graphic to be on your business card design.

And if you did use such program, you have to make sure you do include that in your explanation so we understand what type of skill level you have before coming into our School of Design. Next, please.

This is another project example for all design majors. So this is more like an hobby, I guess, a bit artistic side. And we love seeing artistic side of our students.

Watercolor paintings-- and some of you might have a mix of different materials that you've experimented, or tried to express different type of artistic lines, artistic image. Make sure you do describe that, and make a little statement that shows why you've done it and how you've done it. And this type of little collection of your artistic side is a great little mini project to include, because it shows us the artistic side that you have as a design student.

So next project example is also for all design major. And this is-- it looks quite simple, but I do think it can be a very, very valuable project that you could include in your portfolio. So this is a photograph. So you might want to express, like, there's a lot of elements to it, not just the image.

Here, the way you explain your photograph and why you chose certain piece to represent your creativity is very important. So through this, we can really tell your appreciation of different type of lighting or movements that you've captured, you were able to capture.

So have a look at some of the photograph, or, you know, go for a walk and have a look at-- and express yourself. And take some photos and create a little project [INAUDIBLE]. And just remember to always explain what kind of photograph this is and what you want to really highlight through this type of activity.

So this is more discipline specific, industrial design major project. So here is a 3D project-- 3D project, model making project. Make sure when you do include such model-making project, you're not just including a statue or a creation.

If it's model making, do make sure you talk about type of materials that you chose and why you chose such material. It might be because you don't have any other material, and you just have that. That's fine too. And reason behind such creation.

So in this project, computer stand was created, because I didn't have enough space on my desk, and I wanted to make sure that my laptop was propped up. And that way this type of project becomes more viable when we're reading, when we were having a look at your portfolio. So do make sure you write your reasoning behind it, what type of materials you used, and how it all fit together. That's very important. Thank you.

OK, so another project example. This is architecture, interior architecture design major students-- for a design major student. Future city-- so this was-- this particular model was made and created to show a sense of scale and the appreciation of the student's understanding the scale itself, and different type of sensory, in terms of a bigger 3D space.

And this was done after reading a futuristic book. You could have even done something after reading a different type of novel. Or you could do one after seeing a movie, and you want to recreate the scene. That's fine too, as long as you sort of show that creative side and what kind of interest you have within that spatial 3D aspect. And that's what you're really aiming for, especially when you are applying for architecture or interior architecture design major.

[INAUDIBLE]

All right, so I just went through some of the project examples for you to consider when building your portfolio. But lastly, what are we really looking for in your portfolio? It is definitely your creative passion.

We're not looking for your design skills. However, it would be nice to see some. But that's something we pride in teaching at Swinburne School of Design.

So we'll be teaching you the skills you need to become industry ready. So don't worry about that. Just make sure you capture your creative passion in your portfolio.

Well, thanks for listening, and I will hand over to Dr. Jane Connory for your interactive workshop.

Jane Connory

All right. Thanks, Jo. That really is great to know exactly what we're looking for in the portfolio. And that's a very clear explanation.

So for the next 20 minutes or so we'll work on a piece, or a process in the design process, that you can put in your portfolio, which hopefully will be helpful. So we're going to spend 15 minutes working through a three step process that will create a name and a logo for your own fictitious band.

This is supposed to be a bit of fun as well. That's certainly what we want from our students at Swinburne is that you enjoy and have a passion for what you're doing. So you can put this process work in your portfolio. But once you're finished going through the thinking, you can spend time refining the final and finished logo and pop that in your portfolio as well.

So everyone will need a pen and the worksheets printed out that have been distributed to you. If you don't have the worksheets, just sheets of paper will work quite well, too. But definitely turn on your imagination, because we're going to have 15 minutes of fast paced fun.

So the three steps in this process-- we're going to spend five minutes brainstorming. Step two will be five minutes we'll spend doing name generation. And then the last five minutes will be sketching.

So everyone needs to have this first page. It's actually page two, the brainstorm worksheet, step one. And what I want everyone to do is simply fill this out with your favourite type of music, your favourite type of colour, and then your favourite holiday destination.

That's kind of my answers that you can see there. Rock and roll, I love red-- as you can see. It's also the Swinburne logo colour. And I do love holidaying in Australia. I haven't seen enough of it, so there's lots more to see.

But during these five minutes, what you need to do is write word associations with each of these words. So when you think of rock and roll you might think of a guitar. When you think a guitar, you might think of strumming or plucking and your hands.

There are no wrong answers here. In fact, that crazy you are, the more fun it is. So you might think of Elvis, actual singers. He lived in Graceland. You might think all his jumpsuits were full of glitter and sparkles.

So yeah, basically, you have five minutes to fill that out. And then continue your word association till the page is full. Like I said, don't think too hard. Use whatever comes to your head.

I'm going to put five minutes on my timer, on my clock. And I'll put a bit of thinking music on as well. So get ready, get set, go. We've got five minutes to brainstorm. I'll put on some music. I've got a happy playlist here. Can you hear that, Jo?

Jo Kuys

Yep, yep, yep.

Jane Connory

What's important to know about this process, too, is although my speciality is communication design, this process can be used for just about any discipline of design, and is very common in industry too. So demonstrating you know this process in your portfolio would be really great.

We've got 63 attendees, Zoe. That's fantastic.

Zoe Brown

Yeah, really, really great.

Jane Connory

It is. I might have to pick on some people to show me what they're writing.

Zoe Brown

This sort of brainstorming thing, this could be used in terms of other types of brainstorming as well, like entrepreneurial design and activities as well, for professionals, right?

Jane Connory

Yeah, yeah. It really is. It plays on the idea that the best ideas, the most innovative ideas-- that's my daughter in the background-- the best and most innovative ideas are ones that come when kind of virtual opposites collide. Things that you wouldn't necessarily bring together, actually do come together.

And you know, songwriters use this process to create songs. So any creative process, really. Entrepreneurial business process as well, absolutely. And it's very much based and used in industry as well.

As well as, I teach a second year subject in the communication design degree at Swinburne. And we use this process just to begin the branding and identity first project.

Jo Kuys

And it's fun, especially because there is no right and wrong. You just do it. You just do it. Get it done.

Zoe Brown

The rules of design-- there's no rules. I mean, there are rules, but sort of, you know that-- as Jo said, there's no right, no wrong.

Jane Connory

Yep. Which can make it hard. It doesn't make it easy, right? I've had students come from law, come from archaeology, come from all sorts of places to change their careers and study design.

And although they love it and find it inspiring and creative, I would say it's a difficult thing, right? And there's no right answers.

Jo Kuys

Being creative is hard.

Jane Connory

Definitely.

Zoe Brown

Would you say the majority of your design students are naturally from that design background, or are you getting more and more students from areas where they haven't really done much design work?

Jane Connory

You know, it's getting broader and broader, absolutely. You know, a hundred years ago when I studied design in Australia, there were caps on the number of enrolments. And so it pretty much was students who had one-- or both eyes on one track, which was design.

But now design education is a lot more accessible. And you know, it is open for anyone who wants to give it a try. There certainly are talented people. But it's something that can be taught. Yeah, we get students from everywhere.

I kind of like design education being accessible. They sort of say the soft skills, the things that are going to be really needed in the next generation of job seekers, is creativity and problem solving. That's what you learn in design.

Jo Kuys

And that's the great thing. You can't have a robot do what designers do. I mean, it's-- design is pure imagination and creativity. The sky's the limit. And yes, it's something that can't be replicated. Sorry, I'll leave you to it, Jane.

Jane Connory

Have a good 26 seconds left for everyone to be filling up this page. Jo, Zoe, and I like to chitchat while this time is ticking along. So hopefully we're not distracting. But we still are trying to share some great information with everyone.

I've got 10 seconds. 9, 8, 7, 6, 5, 4, 3, 2, 1. Now is anyone-- I'll just turn off that music-- does anyone want to share their screen and show me what they've been writing for the past five minutes? Does anyone want to step up to the plate and be brave? No?

If I ask Adriana Anindita to share her screen-- would you be comfortable doing that? Oh, it's a lot of people. I know it can be a little intimidating. Are you there, Adriana? No, that's OK.

We might keep going. But after the next stage, if someone wants to share their work with us, that would be great. So we're up to step two now, name generation. This is the name for your new band.

I think Zoe, Jo, and I should start a band. I'm lead singer. What are you doing, Jo?

Jo Kuys

I can go for guitar.

Jane Connory

Guitar. Zoe?

Zoe Brown

I was going to for guitar.

Jo Kuys

We can both be guitar.

Jane Connory

A grungy girl band with guitars, I love it. I love it. So we're going to come up with a name for our grungy band.

But in step two, name generation, you basically have to just circle two random words on your brainstorm worksheet. So here we have Elvis and fairy. Don't really seem to go together. But from those pairings that you circle you have to fill out 10 names, possible band names.

So you could have the Fairy Elvises, which is kind of funny. He was pretty fairy towards the end, Elvis. But here we've got the Strumming Koalas, the Gumnut Beach, Sunset Glitter, and so on.

So you need to repeat this process of just circling random pairings that don't seem to make sense, and then see what you can do about formulating them into a band name. And then doing that 10 times over. So that's our next five minutes.

Has anyone got any questions about this stage? No? OK. So I've got five minutes again on my timer. Let's go. See how many names you can generate.

Again, an important part of entrepreneurial process is just naming a business, often an important part.

Zoe Brown

Is there a perfect combination?

Jane Connory

Sorry?

Zoe Brown

Jane, is there like a really good sort of, I don't know, a combination, a good recipe for when it comes to branding? Like it's got to be catchy or I guess, easily pronounced. Something that's not too complicated, and those sort of things that one should consider when thinking of a brand?

Jane Connory

Absolutely. I have a list of 10-- I don't have it with me now-- of criteria that you can sort of grade a name on. And just sort of market yourself to see how effective it could be. And one is certainly how easy it is to say. We do the pick up the phone test, like, hello, this is the Fairy Elvises.

Jo Kuys

Oh, that's cool. I don't know that.

Jane Connory

Just to test how easy it is. It's always good to check if the URL is available as a name. If it's a big business, it's always good to check if you can trademark a logo design. And that usually takes the help of an IP lawyer, intellectual property lawyer.

Jo Kuys

Yeah.

Jane Connory

What else is there? But there's certain types of names, too, that you can play around with. You can play around with acronyms. You could play around with founders' names.

You can play around with emotive words. You can play around with-- I can't remember what you call them, but names like Netflix, that are kind of made up words, but combinations of concepts. Yeah, any [INAUDIBLE].

Jo Kuys

Netflix's a good one.

Jane Connory

Netflix is a good one, right. Yeah, but sort of absolutely checking that it's not been used before is tough in this day and age, because everything's been done. And certainly with you've got a international market, making sure any translations of names don't translate badly. Because it has been known to happen.

Jo Kuys

Yes, it is.

Jane Connory

I think Coke in a few different languages-- Coca-Cola, isn't very pleasant. I can't remember which ones.

Jo Kuys

Yeah, and all the different accents and things, the way things can be said, is-- yeah. I've come across a number of-- yes, shops in various countries and shopping malls. And yes, it-- with names that might be suitable for the demographic there, but maybe not so suitable in Melbourne, Australia, or Australia.

Jane Connory

Yeah, so no, understanding your market is definitely important when coming up with the name. And also the future of the brand. You know, I worked in a sort of incubator, a design incubator once. And we actually called the incubator 595, which was the address of the street it was on.

And the incubator eventually moved. 595 made no sense moving forward. So, you know, keeping an eye on where you want the business to develop to can have a real impact on the name you choose.

So I've just got over a minute, 10 seconds.

Jo Kuys

I like the look of Ocean Smiles.

Jane Connory

Yeah, me too. I'm going to the beach this weekend.

Jo Kuys

Nice and happy.

Jane Connory

Yay. The Green Fire Trucks?

Zoe Brown

Yeah, Green Fire Trucks is cute.

Jo Kuys

Is that for us?

Jane Connory

It's on that list there. Yeah, for us.

[INTERPOSING VOICES]

Jane Connory

No, I don't think that.

Zoe Brown

I don't think we're green, yeah. I mean, not that green is bad, but-- yeah. I feel-- I'm more in the red zone. I agree with Jane.

Jo Kuys

Warmer tones, yes.

Zoe Brown

It's my favourite colour.

Jane Connory

The Loud Letters?

Zoe Brown

Yeah, I like the Loud Letters.

Jane Connory

It could be we're moving up in the music world.

Zoe Brown

It's a journey. It's next stage, the next chapter.

Jo Kuys

It's very loud.

Jane Connory

You know, Courtney Love and her band, I feel like we could be like them. The grunge days, that was my heyday.

Our five minutes is up. That went quick. So hopefully everyone's filled out their names. I'm not going to pick on anyone this stage. You can all relax.

But the next stage I think I might, again, ask a few people to share. So the next part of our design process here is sketching-- something easy. Step three.

But I also know, too, that maybe sketching isn't easy for everyone, especially students who come into design degrees who aren't designers or artists at any point. Sketch, it can feel difficult.

But it's something to practice again. There's no wrong way to sketch. We can sketch with stick figures, and it really doesn't matter, at any point. So just, it's thinking with a pencil, really, sketching.

And so what we have to do now is, in your list of 10 band names, you have to circle your favourite. So I circled Sunset Glitter. I think if the three of us were in a band called Sunset Glitter, it would be a bit glam rock, which could cool.

And so then you to take page four of your worksheet, which is simply divided into eight boxes. So if you've just got a sheet of paper you can just draw that grid on there for yourself. But what I want you to do in the next five minutes is simply sketch for eight different concepts for that logo.

And something else I wanted to sort of say is that having this short time span is something very much reflected in the industry. Time is money when you're working in a studio. And creative directors really want to make sure that you can think to a timeline.

So a bit of pressure, but I know everyone can do it. So I'll put another five minutes on our timer, and filling each of these eight boxes. Time starts now. Find my music.

You can think of some-- sketch some ideas that are purely typographic. Some that use the elements of design, dots and lines and shape and colour, even, if you've got colour around, coloured pencils or something. Or you can think purely in images. Lots of ideas to explore.

Zoe Brown

Jane, in terms of the communication design, in terms of software that the students use, do they work a lot with Adobe, as part of--

Jo Kuys

Illustrator.

Zoe Brown

Well yes, Illustrator yes, and Photoshop-- with some of the units?

Jane Connory

Absolutely, in communication design. We do use the creative cloud. It's all licensed online now with Adobe. And it's all free for Swinburne students, which is another fantastic reason for wanting to design, to study at Swinburne. That's a recent thing. But it's industry-based tools, the Adobe suite. And so as part of this process we're definitely scanning sketches and trace the vector in Illustrator.

But you know, we don't stop there. A lot of branding and brand languages have animated elements to them. So often I'll get into Photoshop or any other software that can give the concepts motion as well, which is kind of cool.

Zoe Brown

What about you, Jo, in terms of software for industrial design, what do your students tend to use a lot of?

Jo Kuys

I guess for presentation-- visual presentation, we do a lot of Photoshop, Illustrator, in design work. But for 3D aspects we do SolidWorks for good rendering and-- which is historically related to 3D printing, which, of course, Swinburne students have free access to in our protolab. Another reason to join Swinburne.

Zoe Brown

And my understanding as well-- I mean, it's-- you know, from your feedback in terms of employment and everything-- particularly, I know, in industrial design, you've had great success with your graduates getting jobs after finishing their degree, or even at the end of their degree. Yes, so maybe you could talk a bit about that?

Jo Kuys

Yes. At Swinburne, we do a lot of exhibitions. And we have very close relationship with industries out there within Melbourne, and we often show off our students. And it is true that some students do get offered a job before they actually graduate, which is a little bit of problem. We have to make sure they finish and then move on to the workforce.

But it's-- they've been very popular. And the reason why, I think, we have such success is because of our industry engagement type of projects that we expose our students to, which is always a plus. Yeah, I'm just happy for our students to get jobs and be awesome designers out there.

Zoe Brown

Yeah, and you know your graduate from 2019, Kenny G., who won the Vogue Living Award this year in 2020 was a great testament, particularly as an international student from Indonesia as well. I mean that was terrific achievement for him.

Jo Kuys

Yeah, he's such a superstar. And we're so happy. And we love promoting.

And another reason why I think our students do get those spotlight, it's because we promote a lot of competitions that's out there, and this was part of LSC competition that he applied for. Which of course we supported it, because it was our in class exercise that came up with this project.

But yeah, like I said, we have so much involvement with industry, which comes with a lot of different competitions that we can alert our students to. And tailor them so they can really show themselves before they actually graduate. This industry, people are aware of our talents, a group of people that are graduating that way.

Jane Connory

It's true. Another one of the awards that students are often encouraged to enter is the Graduate of the Year award. The Design Institute of Australia is the industry body for design in Australia. And yeah, all graduating students from around the country enter that.

And they're judged by people from industry, too. So even if you don't win, good students with great work get exposed to those people as well. And it's, yeah, big, big step up. Although Swinburne are often very successful in those awards as well.

So that's our last five minutes. How exciting. It's all over. Is anyone willing to share their sketches with us, and just tell us their ideas and the name that they decided to use? How about--

Zoe Brown

Well, I'm just wondering if-- I'm not sure in terms of the settings guest students are able to share visually.

Jane Connory

Oh, OK.

Zoe Brown

So-- but we've got the chat function. So yes. I guess if any of the students want to put any feedback, and let us know the name of what they've designed, they can do that.

Jane Connory

That would be kind of fun. If everyone could just type the names that they come up with, we can maybe have a little giggle and just see where it all went.

I can't actually see the chat, though, I don't think.

Zoe Brown

It's just in the middle of the page at the bottom. But yes, we-- while we're waiting to see if anyone has any lovely names they'd like to share with us, some--

Jo Kuys

Q&A?

Zoe Brown

Q&A, yes, yeah. So we've got a couple of questions. Actually, sorry Jane. Did you want to show off your [INAUDIBLE] there, yep?

Jane Connory

Just to summarize what we've been doing in the workshop, so now everyone's worked through a three stage design process. So you can put that process into your portfolio as a piece. It does show your thinking and show your creativity, and that's absolutely what we want to see.

But as well as that, you can now spend time refining your logo designs, if you like, in your own time, and use that as a folio piece, too. So thank you for everyone, for spending the time with us today to work through that in our workshop. And congratulations for finishing it. Thanks, Zoe.

Zoe Brown

Thank you, ladies. And thank you, Jane. Thank you, Jo.

Yes, so if you'd like to submit-- show us any of your design names, please feel free to share on the chat. If you do have any questions-- which we have a couple we'll get to in a moment regarding design menus or specific design questions-- please feel free to ask that in the Q&A, and we'll try to answer that as best we can.

But we've also recording this session, so I'll be able to share that with you, and the PowerPoint as well, after the session. And that way you can also-- for the counsellors attending, you'll be able to share that with your students as well.

So just in terms of the questions-- so we've got a question, and it's really about what do we think about incorporating a video to a portfolio? Do you have any suggestions on how to showcase it? Is it enough to display screenshot copies or perhaps like a short movie?

Jo Kuys

I could suggest creating a link, embedded link, within your portfolio, where we can go into it and have a look. Because I think often it's not-- it doesn't do the justice when you just screenshot. And screenshot is great, if you want to explain stage by stage. But if you do have showcasing video that you want to share, do embed a link for us to have access to.

Jane Connory

Absolutely. You can create interactive PDFs that can play a video automatically, too. Sometimes, though, it's at the cost of having a very high file. So sometimes the best thing is just to have maybe one screenshot and a link so that it takes us there.

Zoe Brown

All right, thank you for that. And another question we have is, which semester will the student do industry engagement or placement? Or we could say, maybe, that collaboration from-- within an industry project. So which semester is that normally in, and how long, roughly?

So I guess I could start with this. I know, for example, in terms of our honours year program-- so for interior architecture. And Jo can speak to industrial design.

So generally it's in that capstone year is when the students will be able to work on a project or collaborate with an industry partner to work on a brief. And so generally that will-- it's a capstone year, so it's one whole year.

And so it depends on the type of project, but it will basically be an interactive sort of 12 months, year to focus on the project. And it's generally broken up into the first half is around the research idea of the project, and the second half is around the actual physical creation of the product or the design that that's being created. Jo, maybe you can touch on industrial design there?

Jo Kuys

Oh, well like Zoe just explained, it's around the capstone year, so third year and above for industry engagement, in terms of working with industry to come up with certain projects. However, we do have in-class sponsored projects, which starts from the first year. Which is, we go back to, how I said, Swinburne having strong industry engagements.

And one of the reasons is because we embedded from the early on, so you have that context from the beginning. And as you go, there's so many units that-- units, sorry-- subjects that have sponsored aspect to it that is industry focused, that you can sort of experience as you go, until you get to the capstone year where you are going to hone in for that whole year to work on this type of industry engagement projects.

Zoe Brown

And Jo, you mentioned, in terms of some of our partners as well, like we have a special relationship with Adidas and other big brands as well. And these are great opportunities for our students to get that sort of exposure into working with those well known--

Jo Kuys

Big brands, yes. And it's great for your portfolio-- not only portfolio. It's great for your CV to have that industry level engagements that I think not many design schools do offer it, not this type of level. So I think making the most of type of subjects that will be sponsored within your three or four year degree, it's great. And especially at Swinburne we are pride and self for doing so.

Zoe Brown

[INAUDIBLE]. Yes, go on Jane, yeah?

Jane Connory

Communication design's the same. We have a fourth year, an honours year, where students are placed in industry. That is for the top performing students, so it's almost by invitation. You have to have the marks to get into it.

There's an also an opportunity for students to work at an in-house bureau for Swinburne, as communication design students. So work comes in from clients from outside Swinburne, but also internally. So students really enjoy that.

But this whole idea of work integrated learning is also embedded in communication design all the way through. There's a lot of briefs. In our branding subjects often we approach different brands to see what they could ask the students to do. So yeah, it's quite common, and built through this work integrated learning model, right through the degree.

Zoe Brown

And would you say this is something that intends for students to know. It's so crucial that they develop their networking skills from the first day, firstly with their teachers, their academic tutors

and lecturers, but also as soon as they meet these industry connections. It's a great opportunity for that networking, and to build on their professional side of things.

Jane Connory

Yeah, absolutely. Nothing's going to fall into anyone's lap. Even being introduced to a network, you have to make that effort to make it your own. Which, the opportunities are endless now, especially with social media, creative directors accessible on their Twitter accounts and their Instagram accounts. You can start chatting with people.

But also living in Melbourne, it's such a cultural hub of Australia. And there's so many events, and cultural events, and design events, seminars, conferences, exhibitions, that again, sometimes can be intimidating. But it's always good to go and expand that network, even if it's with a lecturer or with a fellow student. You can be introduced to people quite easily.

I always believe that everyone in the design industry is almost just one step separation from someone that's Swinburne.

Jo Kuys

Yeah, I agree.

Jane Connory

It's not that difficult, but yeah. The opportunity is there to grasp. It really is.

Zoe Brown

Thank you. And so we do have one other question. Do students-- do our students need to have a basic knowledge in Photoshop or Adobe Illustrator prior to joining any of our programs?

Jo Kuys

Short answer is no, because we teach these programs in our Swinburne School of Design. And often it's good to not come with such knowledge, because it's great to start fresh and understand what is required. Because a lot of times what we've learned in high school, it can be different from what industry is expecting. And we are teaching what industry is expecting. So you don't need to know these programs before coming in.

Jane Connory

And do you need to know how to draw?

Jo Kuys

No, no. Answer is no, because sketching is one of the units that I teach in to in industrial design and design majors. And we teach-- our unit's structured, so there is-- it starts from the very beginning.

My first ever lesson is how to even hold a pencil correctly to be able to have the strong line happening. So the answer is no, because our unit is structured in a way to build up your skills, so you

don't need to know how to draw or sketch. However, you do need to have the passion to work through it, to understand new ways of idea generation and those all sort of things like that.

Jane Connory

I agree. Communication design, we don't have a drawing subject. It's more of a thinking tool. So you don't need to be a fantastic artist to use drawing and sketching to develop ideas.

But we don't teach Photoshop and Illustrator as subjects so much. They're also always just part of a bigger brief. So again, you might-- and first you being asked to design a brand. And we'll step you through what tools are available in Illustrator to get you there.

So this element of higher education, of tertiary education, in Australia really is that it's-- an element of it's self-directed. And that some-- in the communication design degree, it's very much that expectation that software skills are developed in your own time, while answering a brief.

So it's an interesting way to teach. It's very practical and hands on. It's not at all theoretical. So our students thrive, generally, in that atmosphere. Yeah.

Zoe Brown

Right. Well, thank you ladies. I think that's all we have time for. And I'd like to say a big thank you to our audience as well, for joining us today. We hope that you've enjoyed the session.

And please feel free to contact myself, Zoe. My email is there, is zabrown@swin.edu.au. If you have any questions or if you need any help with counselling your students, or any of the students out there who have any further questions and they'd like to know a bit more detail, please don't hesitate to contact me.

Oh, sorry. There is just one [INAUDIBLE]. Yeah, thank you. And then just again, a big, big thank you to Dr. Kuys and Dr. Jane Connory for delivering our wonderful presentation and workshop for us today. So thank you again.

[END OF TRANSCRIPT]