**Guidelines and Propensities Concerning Entrepreneurship For
Emerging Industrial Design Professionals**

by

Errol K. Hylton

A thesis submitted to the Graduate Faculty of Auburn University
in partial fulfillment of the requirements for the
Degree of Master of Industrial Design

Auburn, Alabama
August 03, 2013

Approved by

Shuwen Tzeng, Chair, Associate Professor, College of Architecture, Design, and Construction
Rich Britnell, Professor, College of Architecture, Design, and Construction
Kelly Bryant, Professor, College of Architecture, Design, and Construction

Abstract

As cited by Hofer (2011), "There is little doubt that the economy has played a role in the downturn of available positions [for young professionals], but the way in which today's graduates approach that problem suggests that this is a different era." During the course of one academic year, a study is performed that will develop and establish an approach for a recent graduate or entry-level industrial design professional to understand how to use entrepreneurial values to develop a cohesive identity, and seek to promote that identity using social media for either self gain or aiding in the search for employment. The study comes at a time when economic certainty is no longer promised to industrial design professionals who wish to hold a position within a full time profession. For these individuals it is important that they understand how, under an entrepreneurial mindset, to provide themselves with extra provisions against this described global uncertainty. This study proposes and explores methodologies for achieving efficacy within three critical components of an entrepreneurial venture: Identity creation, branded marketing, and social networking.

Table of Contents

List of Figures

List of Tables

Chapter 1: Introduction

1.1 Problem Statement

For many businesses or organizational institutions, the notion of staying fresh and current is the essence of corporate survival. In a modern world, where individual creativity differentiates one from another, it is not easy for all to establish an identity that is both coherent and in line with corporate ideals. Young professionals, especially within the industrial design profession, face an ever-widening gap of how to deal with the rigors of finding suitable employment while maintaining financial stability. Rampell (2012) states "Employment rates for new college graduates have fallen sharply in the last two years, as have starting salaries for those who can find work." According to Marano, H.E. (2011), an editor of the magazine *Psychology Today*, "in the face of declining job offers, what's needed is a more enterprising, entrepreneurial attitude."

Great challenges lie ahead for modern post-collegiate industrial design professionals, and they must find ways to continue to enforce their collegiate educations. Rampell (2012) states, "Many have taken jobs that do not make use of their skills; about only half of recent college graduates said that their first job required a college degree. Hence, the post-collegiate professional will increasingly have to adopt an entrepreneurial mindset to offset the woes of civil and economic uncertainty" (Marano, 2011) while employing and keeping current their industrial design skills. By adhering to a practical methodology for identity creation, branded marketing, and social networking, the entry-level design professional can explore new avenues for revenue generation that may have once been previously unattainable. Learning such a described methodology can afford the individual designer the ability to acquire and produce goods or services at a level greater than one may produce alone. Applying this methodology would have

the result of increasing both the economic impact and stability of the designer during periods of

economic uncertainty.

1.2 Need For Study

The establishment of a strong visual presence is an important first step for businesses wishing to instill confidence and reliability within a niche consumer base. This is the same for both entrepreneurs and young industrial design professionals. According to Kornberger (2010) "A strong brand produces trust and legitimizes an organization, which are key to success. Hence the brand is not just the mythology of a product but also the tool companies use to manage their internal organization" (p. 14). But the task of tempering the demand for what is modern and engaging is ultimately, in part, the responsibility of those engaging in entrepreneurial innovation.

There needs to be a way, with the rigors of today's modern economy, for young industrial design professionals to understand not only how to market themselves as a means to seek supplemental employment but also how to market themselves within a greater social network built of like-minded entrepreneurs (or peers). Designers must also seek to use both traditional and digital social networking tactics when fostering both communication and the knowledge transfer of perceived consumer value. Such efforts have the potential to generate previously unrecognizable streams of revenue. The guidelines for starting a private venture are available but they do not address the correlation to a recent design graduate or how the process can begin with the construction of a strong identity. With such guidelines in place for identity creation, branded marketing, and the use of referral networking via a social intranet, young design professionals can then begin to explore the benefits and limitations of strategic partnerships with other like-minded entrepreneurs.

With the understanding that there may not be one set formula for all individuals to be creative equally, it is usually the entrepreneur's responsibility to ensure both balance and solidity through branded innovation. The purpose of this thesis is to cite, document, and create a

methodology for a young creative professional to use as a guided methodology, encouraging them to:

1. Establish a corporate level identity.

2. Market and manifest the communication of this identity to others.

3. Produce goods or services that convey ideals in line with corporate fundamentals and branding ideals.

4. Seek strategic partnerships and cooperatively invest in opportunities with other like-minded entrepreneurs via a social community or branded social networking platform.

5. Establish the willingness to contribute resources, knowledge, software or hardware be it open-source or proprietary, for the use in a social community.

6. Gain the ability to seek and perform operations that are beyond the capabilities of any one user via networking to form a team capable of handling such tasks.

1.3 Literature Review

During periods of great economic uncertainty and civil financial instability, post-collegiate and entry-level design professionals will increasingly have to resort to creative methods to assuage the burdens of lacking suitable positions for professional employment and development. According to Crawford (2005) "Many designers start [entrepreneurial activities] part time while going to school or working at another job" (p. 12); Crawford does not, however, go on to say what factors may contribute to this trend in the behavior of young creative professionals. According to Carl Van Horn (2011), reasons for the economic stagnation that has occurred from 2008 to 2011 could be due to a number of factors. Van Horn states that young workers, those who graduated before the 2008 economic downturn in the United States, are "clinging on to their entry-level jobs and may be blocking new graduates", and that "older workers are also holding fast to their jobs or cannot retire because the value of their homes or retirement savings has eroded." Hofer (2011) states there is little doubt that the economy has played a role in the downturn of available positions, but the way in which today's graduates think to approach the problem suggests that this is a different era. According to Marano, H.E. (2011), an editor of the magazine *Psychology Today*, "in the face of declining job offers, what's needed is a more enterprising, entrepreneurial attitude."

According to the Bureau of Labor Statistics (2012) industrial designers held about 40,800 jobs in the base year 2010. The number of these jobs is expected to increase by 10 percent between 2010 and 2020. Meaning that, currently, as of 2012, industrial designers hold an estimated 41,616 American jobs. The current growth rate for industrial design jobs is on par with the industry average for all American jobs throughout various fields. The potential exists for the

job outlook for industrial designers to increase according to the "increasing consumer demand for new products and new product styles" (Bureau of Labor Statistics, 2012).

Hofer (2011) states that not all new graduates have exciting first jobs – or jobs at all, and that some grads work in lesser roles, such as an unpaid internship, with the hopes of gaining future employment. Young design professionals are becoming increasingly required to improve upon technical skills while understanding how such factors as environment, media, and internal business operations provide a sense of trustworthiness to both current and potential employers. The cultivation of these skills and mindset adjustments take time. Crawford (2005) states that most people do not leap into a profession; rather they spend the time to test and explore it before they decide to gradually increase their commitment. Hofer (2011) argues that students and young professionals need more time to adjust to the responsibilities of "emerging adulthood" (the period of graduation and settling into a career), and that this period should be encouraged and dynamically explored amongst young professionals.

In order to begin, Andres (2004) tells us, "trying to survive and thrive in the New Economy, carving out strong and memorable identities is crucial" (p.7). For young design professionals understanding the philosophy behind identity creation and branding fundamentals is critical to attaining the skills of an entrepreneur. Kornberger (2010) holds that rather than thinking of identity as 'real' and appearance as 'fake', in the end appearance becomes, almost invariably, the essence and is effective as such (p.103). Therefore, the portrayed entrepreneurial brand, starting with the appearance of an identity, details a cohesive strategy used by organizational entities and entrepreneurs alike to convey facets of usefulness in the minds of niche consumers. This marks an important attribute for the entry-level industrial design professional seeking to use entrepreneurship as a means of supplemental employment.

The brand experience, hence, marks the connection point of a user to a product or service via experience and promise. Executed well and applied consistently, the perception of strong corporate identities strengthen the bonds between businesses and their customers, and ultimately serves to improve the bottom line (Andres, 2004, p.7). Such knowledge and its active implementation is also relevant to the young professional entering "emerging adulthood" because it denotes the importance of having a clear identity and its relation to one's perceived value as an industrial designer.

Design, and in particular identity creation, is setting an ever-increasing standard for how companies approach communication especially within a challenging economic setting. Andres (2004) states that "…awareness has become a corporate mantra, and many companies recognize design as among their most effective business tools" (Andres, 2004, p.7). In order for young ID professionals to fully begin to enterprise and leverage their design talents it is essential for them to understand that identity exists as a collection of special key differences, described through brand language, that separates one business entity from another. Those in observation of the marketing of these differences in turn perceive this appearance as truth (Kornberger, 2010).

Young design professionals can maintain a competitive edge during challenging economic conditions by skillfully marketing an established identity. "Truth is based on relationships between people and things, and then cast in language until we think of it as a thing in itself that is firm, canonical and obligatory" (Kornberger, 2010, p. 102). The effective marketing and negotiation of capabilities can be one of the most powerful virtues of a designer's campaign strategy; whereas, negotiation, as described by Crawford (2005), "is a process of reaching a meeting of the mind by exploring alternatives in an effort to resolve differences of

opinion or position" (p. 119). Young professionals and recent graduates looking for ways to build capital can take note, as Crawford goes on to state:

> The design firms that have fewer collection problems [or fewer problems collecting payments] are often the firms that emphasize client relationships and provide responsive services tailored to each client's needs. These firms work in partnership with their clients, providing timely progress and schedule reports and change orders. If a client is not kept informed or is treated badly, collections will certainly become difficult (p. 139).

Kornberger (2010) tells us to "focus on value, not price" (p.46). Cretu and Brodie argued that the role of marketing within a greater organized corporate strategy is to detail and describe the brand culture and brand language. Marketing bridges the communication of brand with that of idealized representations of consumer value. This bridge then gives an entrepreneur the benefit of the competitive advantage described by the various forms of marketing literature. The primary objective of marketing activities should lie with the creation of shareholder value. Companies seek to create value through internal and external branding activities that use intangible company assets alongside current market based assets, such as brand equity and demonstrations of superior consumer value, translating these activities into market performance which then becomes shareholder value (as cited in Glynn & Woodside, 2009).

One of the reasons young professionals, in an entrepreneurial setting, may encounter problems in marketing and negotiation is due to the miscommunication of design talents, so that the client feels that the work has been passed on to a less than capable design talent (Crawford, 2005). In order to succeed in artfully progressing through "emerging adulthood," the young designer must understand the breadth of his or her own talents and effectively communicate these talents to others via successful negotiations done as consequence of a robust marketing or

advertising campaign. If done correctly the young professional should start to see the emergence of yet another important aspect of entrepreneurialism, the development of a business-focused social network.

"The truth is that referral [and social] networking is becoming an accepted and important marketing strategy in business worldwide… It's a cost-effective way to get in front of a bunch of new clients, and it's a much better way to keep a business prospering over the long term, because it's built on mutually beneficial relationships" (Misner, Alexander, & Hilliard, 2009, p. xiii). With regards to the young design professional, there are tactics that may help in networking efforts. As stated by Misner et al. (2009), these tactics include asking the right questions, providing free professional advice, and offering referrals or contacts to new members of the network with other members in the social network.

Successful networking is all about building and maintaining solid professional relationships (Misner et al., 2009). In one of his most recent works, Kirkpatrick (2010) explains the evolution of online social media as one that has manifested over a span slightly greater than the past twenty years. This manifestation evolved from the use of "quasi-anonymous" profiles. Starting with services like AOL, which dominated the social landscape of the early 1990s, users were allowed to interact mostly via a virtual community of common interests. In the present day, this interaction method still exists, but a model that allows the user to use a "genuine identity" in conjunction with network connections from members who are directly or indirectly related to the individuals' social network is quickly outpacing the aforementioned model. Kirkpatrick also goes on to describe the varied landscape of social media and the more popular innovations of the various companies that have achieved milestone successes.

The idea of social networking, both physical and digital, has now extended across the entire digitalized planet. Facebook is currently the world's largest such online network, and it possesses a bevy of useful features contact and networking tools. In search of new ways to foster, market, and maintain efforts accomplished through promotional activities, companies and entrepreneurs alike are increasingly turning to social media as an indispensable and valuable resource. Kornberger (2010) gives us insight in the following passage about the users of social networks and their congregational habits, as well as their propensity for innovation:

> …Creative users do not congregate around just any kind of platform. Rather they are attracted to, and contribute to, a brand that acts as the platform for interaction and innovation. In this sense brands become drivers of open-source innovation: they are the glue that keeps communities together. Innovation occurs as result of interaction in these brand[ed] communities (p. 156).

The previous passage gives us insight as to how online social networking has become such an important business tool. There are some concerns, however, that the budding entrepreneurial class must face with regards to social networking in a digital environment. "The main thing that online networking lacks is, with some exceptions, the face-to-face interaction that is so important to developing and deepening relationships" (Misner et al., 2009, p. 48). For example, at one time the ability to emote online is significantly hindered by the nature of online forums, and most forms of online communication are interpreted as insensitive to this matter. Hence, a solution was developed and widespread use of emoticons, graphic icons that helps signify particular emotions, became popular. Therefore, there are numerous suggestions, throughout networking literature, that continue to remind entrepreneurs to use online social networking as only a tool amongst face-to-face tactics. Misner et al. (2009) states "there's

nothing like sitting down to breakfast or lunch with a contact to deepen a friendship or a business relationship… it's better to use online networking with people only after you've established a relationship with them by traditional means" (p. 48; 62). Again this information is relevant to the industrial designer in the period of "emerging adulthood" as it begins to mark the formal culmination of using identity alongside marketing practices to become a more enterprising designer during economic uncertainty.

During periods of great economic uncertainty, when employment after college or through senior advances within the workforce are not predictable, design youth must begin to seek more creative ways in which to approach enterprising. In reviewing the outlined literature for the topics of identity creation, marketing, and social networking as they relate to brand and one another, it is clearly apparent that there are clear definitions, thoughts, and criteria for establishing best practice methodologies for each of these subjects.

Although not stated explicitly by Hofer and others, there are distinct vehicles that young design professionals can utilize for bridging the gap in time between acquiring marketable workforce skills and attaining the desired level of employment. In addition, there are not more implicit passages or suggestions on how a young industrial design professional may begin to capitalize and leverage these methodologies along with the digital and traditional tools of social networking to foster and promote entrepreneurial aspirations. This area of study has the ability to assuage the burdens of "emerging adulthood," and to help young designers gain traction on an otherwise slippery civil landscape. These professionals who may otherwise opt for an entry level job that is not related to ID can begin to cultivate an entrepreneurial mindset by starting with the formation of a cohesive visual identity, learning to market and establish a strong presence, and

by learning to establish a social network through which business can be conducted, introduced,

or referred.

1.4 Objectives of Study

The first objective of study is to research the potential career impact on design professionals who trend outside their careers in comparison to those in pursuit of entrepreneurial aspirations. The goal is to seek out potential problems in the way young professionals approach economic downturns or career employment.

The second objective is to identify values by which to cite or create a process for which young professionals can begin to understand the importance of identity creation. The specific aspects of what it takes to develop an effectively expressive identity will be a central focus within this investigation. Understanding how the mark and branding language play such a pivotal role in the success of an entrepreneur's products is pivotal to the success of venture.

The third objective is to identify key traits and skillsets that go along with becoming an entrepreneur and how they compare to the industrial designer. The goal is to examine the entrepreneurial mindset and compare it to the role of the industrial designer in the workforce. Where the two overlap will be used to form the basis of a design entrepreneur.

The fourth objective would be to research effective marketing techniques, and different ways that a product or service can be marketed. Also, selective attention will be given to the art and importance of perception within the marketing process, as perception is a critical factor in branding and the effectiveness of an entrepreneurial venture.

The fifth objective would be to link successful marketing techniques with that of making connections with a niche audience and other career professionals. This can assist in the formation of a business network through which value can be generated. Avenues for building and maintaining a social network will be explored including the use of online social media. With the

recently popularity of this technology, it is almost impossible to ignore in today's campaigning efforts.

The final objective would be to create a user profile that can serve as a proof of concept and a resource for young professionals to use on a networking/social media platform. The profile should encompass a proof of concept in key areas identified as critical to user interaction, marketability, and brand translation.

1.5 Assumptions

If economic conditions continue to be challenging, the chances of young professionals seeking entrepreneurial ventures is expected to increase for the foreseeable future. An awareness of effective methodologies for branding, marketing, and social networking is expected to increase interaction, communication, and the ability for young professionals to be self-sufficient. Overall, the final product should establish a route in assisting young professionals in materializing entrepreneurial aspirations or finding proper employment. A young professional should be specialized in using the power of an offline and digital social network to assist in the development and evolution of his or her own business objectives. Throughout the conducted research the following parameters are assumed:

- Research throughout the fields of branding, marketing, and social networking is meant to be qualitative in nature.

- Citations and references are assumed to be accurate and of the highest professional quality as presented by the authors.

- A set of guides will be established a set of guides that will incorporate a unified methodology that encompasses the referenced fields of study.

- Research that is gathered to support thesis requirements in the fields of entrepreneurship and marketing is presented by professionals who represent business entities that have the necessary accreditations to legally be in business for themselves.

The greater purposing of this information would be for entrepreneurs to begin to recognize and promote the value of strategically branded partnerships in order to advance individual business objectives. The application of this model will have relevancy to both the individual seeking a way through economic woes and an organizational entity seeking a way to begin to

formalize an identity. The final expectation of this research is to propose value by offering

suggestions for adhering to the outlined methodologies presented within this documentation.

This would allow the participant to utilize a branded social platform as a springboard to advance

organizational and financial goals.

1.6 Scope and Limits

The approach to the development of a standardized solution to promoting an entrepreneurial mindset and an efficient networking platform is foreseen as limited by time, available resources, and individual budget.

First, the limit of time is a period of research of about six months. This should be enough time, for the purposes of the thesis, to research, develop, document and establish best practice guidelines and methodologies. Production of any reference materials such as the proposed Web application begins at this point in the timeline also.

Secondly, and more importantly, available resources are limited. As Web technologies feature a host of various software platforms (some requiring advanced technical skill), there is not enough technical expertise, time, or capital to establish models that feature all the necessary technologies for a fully functional and viable application or user profile. Instead, a prototype for the usage of the proposed Web interface, Web technologies, user interaction, and user experience will be simply demonstrated. This constraint is meant to show only the functionality of the user experience, and to propose an exploration of the possible functionality of a branded social networking platform.

These particular constraints are meant to serve as the parameters for which the studies and bodies of research mentioned are to be understood. The actual non-academic constraints may or may not be limited to any adaptation, alteration, or customization of any one particular idea mentioned within this documentation.

1.7 Procedure and Methods

1. Research and compile best practice methodologies for identity creation, branded marketing and social networking using published and Internet resources.

    • Identity common factors which contribute to following an entrepreneurial mindset.

    • Demonstrate a commonality between entrepreneurs and ID professionals.

2. Explore and establish the creation of an identity using published resources for guideline basics.

    • Establish guidelines based on research about effective professional identity creation by use of an online user profile.

    • Show where the guidelines are applicable to a created or existing brand or logo.

3. Research and establish methods for effective communication of brand using published resources for guideline basics.

    • Explore and discuss various common methods of marketing brand values.

4. Research and establish methodologies for best networking and business practices using published resources for guideline basics.

5. Summarize and combine research into a unique set of guidelines based on prior research for a comprehensive business approach based on practical entrepreneurial values.

6. Creation of user profile and/or a demo of key concepts through prototyping using relevant web technologies.

7. Final evaluation and conclusion.

1.8 Anticipated Outcome

The final thesis model will be a working set of methodologies that will establish a process to assist and encourage a young creative professional to begin to cultivate, portray, and market a design entrepreneur's mindset on a branded social platform. The outcome is expected to include guidelines on the value of identity creation, selective marketing, and the merits of developing a traditional and digital social network. Any developed design process is expected to only apply to emerging industrial design professionals; however, methods identified through the exploration of the above fields may have a high degree of relevancy to within those in other similar fields. A user profile will be developed as a proof of concept intended to inform and assist industrial designers in developing a cohesive strategy for combating today's challenges of emerging adulthood. Young ID professionals who subscribe to and actively follow the outlined methodologies within this research are expected to have a more effective knowledge of best case practices in identity creation, targeted marketing, and social networking on a branded social media platform.

Chapter 2: Problems Facing the Emerging Industrial Design Professional

2.1 Ability to Access Industrial Design (ID) Employment

An article by Rampell (2011) ran in the New York Times, stating, "A growing share of recent college graduates are having to settle for jobs that do not require a college degree, and they are earning far less than their peers as a result." This statement alludes to a tough economic environment where recent graduates will need to bring more to an interview than just a college education. The article further shows that students who are unable to find traditional entry-level employment are earning a median annual salary of $26,756, and that is roughly 55 percent less than compared to those fortunate enough to find traditional entry-level employment in the field of industrial design ($48,109). *Figure* 2.1 helps to illustrate this point. The figure measures those college students who are degreed and skilled but who are unable to find work, against those who are able to find career-level employment. It shows the potential impact on the annual earnings of those students as they enter the workforce with jobs that are not directly related to their major field of study (Bureau of Labor Statistics, 2013; Coroflot, 2013; Rampell, 2011; Salary.com, 2013).

Entrepreneurial Mindset vs. Employment Outside of A Major Field of Study

A number of graduates who are unable to find career-level employment after school are seeking employment in fields outside of Industrial Design. The chart (to left) shows the potential annual earnings of those individuals as compared to those who are able to find career-level employment. Although the salary of an entrepreneur is subject to numerous variables, those who make it to top-level executives make an average of 75K USD or about 33% more than a comparable traditionally employed Industrial Designer.
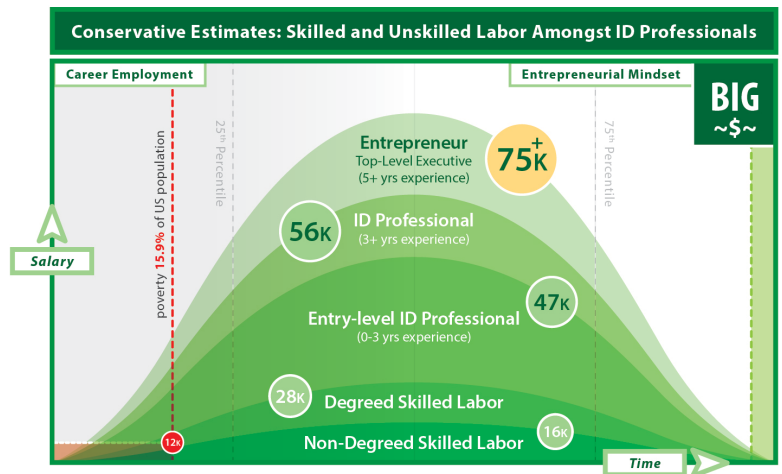
Conservative Estimates: Skilled and Unskilled Labor Amongst ID Professionals

Career Employment — Entrepreneurial Mindset — **BIG ~$~**

poverty 15.9% of US population — 25th Percentile — 75th Percentile

Salary

Entrepreneur
Top-Level Executive
(5+ yrs experience) — 75K+

ID Professional
(3+ yrs experience) — 56K

Entry-level ID Professional
(0-3 yrs experience) — 47K

28K **Degreed Skilled Labor**

Non-Degreed Skilled Labor — 16K

12x

Time

Figure 2.1. This figure shows the disproportionate earning potential as students with college degrees are misplaced in unskilled jobs throughout the general workforce.

According to the IDSA (Industrial Designers Society of America) website, accessed July 2012, there are about fifty-nine schools across the United States "that have been evaluated and accredited using the standards and guidelines adopted by The National Association of Schools of Art & Design (NASAD), as of May 2008." The Bureau of Labor Statistics (BLS), U.S. Department of Labor (2012), specifically reports that industrial designers held about 40,800 jobs in 2010, and that "Employment of industrial designers is expected to grow by 10 percent from 2010 to 2020." This would account for an increase of about 408 new industrial design jobs year-over-year for each of the ten years between 2010 and 2020. If we assume that each of the 59 accredited institutions were to produce an average of 20 degreed advanced graduate or entry-level students, we would be left lacking an estimated 1,000 jobs annually over this ten year period. This means that at even modest growth levels, close to 11,800 degreed industrial design professionals will not have corresponding placement in the workforce. Aston (1999) suggests that within the first year of graduation, individuals possessing creative art and design tertiary qualifications are the least likely of all graduates to be in professional employment; and many of

21

those that do find work find themselves in positions that are low paid, mundane and unsuited to their qualifications. For these individuals it will take extra effort to continue to practice industrial design as a full-time endeavor within the general workforce.

In 2010, according to the Bureau of Labor Statistics (2012) industrial designers held an estimated 41,000 United States jobs. Most of these jobs were in manufacturing. In 2012, manufacturing accounted for 30 percent or 12,500 jobs that employed industrial designers (assuming a 10 percent growth in overall industrial design jobs from 2010-20). Architectural, Engineering, Specialized Design Services, Wholesale Trade, and Retail Trade all combined for another 25 percent of all industrial design jobs. Most, nearly 45 percent of industrial designers either work on a contracted basis with a staffing agency, companies seeking temporary design services, or are self-employed. This is important because it suggests that at minimum 1 out of every 3 entry-level industrial design professionals (estimated 15,000 ID professionals thru 2020) will need to be self-reliant in some form in order to continue to practice within the field. This is not necessarily a bad thing, as the BLS (2013) states that entrepreneurs (assumed in this context, to be top-level executives) earn an average median salary within the range of 74-101K USD (across various industries). However, such a salary can prove illusive and is a challenge to attain if the designer in "emerging adulthood" is unprepared to establish and take on the challenges of pursuing an entrepreneurial venture.

Therefore, before the entry level designer can take on the ID profession they must understand that the need for them to think like entrepreneurs already exists as a precursor. This has become the new model if they are to continue to practice within the field due to lack of employment or economic uncertainty. It is logical to conclude that as competition for traditional routes of employment increases ID professionals- both entry level and current job holders- will

be increasingly required to showcase impressive skills in order to remain relevant within the industry's professional workforce. In order to remain competitive amongst the thousands of misplaced job seekers who may wish to attain full-time employment within the field [industrial designers] must continue to adopt a more entrepreneurial attitude (Marano, 2011). This overlapping of skillsets, relative to the expectations of both an employer and a client, that lies between an industrial designer and an entrepreneur includes creative vision, leadership, marketability, and social awareness. As stated by Marano (2011), it is the designers with skillsets more inline with that of entrepreneurs that will have a better edge in attaining traditional employment moving forward.

If new entry-level industrial designers begin to increasingly, over the next decade, leverage their own creative talents, then it is theoretically possible the number of displaced entry-level industrial designers would decrease. Although there are also inherent challenges with enterprising as an entrepreneur, this method could provide an optimum solution for misplaced industrial designers. In order to make the transition from a job seeker to a jobholder, the entry-level designer must effectively use the principles of identity creation (branding), self-promotion (marketing), and social networking (media) to gain an advantage.

2.2 Exploration of an ID Professional and Entrepreneurism

2.2.1 The Industrial Designer

In exploring some of the factors that influence the post collegiate graduate to seek employment outside the ID discipline, we must take a look at some of the core actions a career entry or senior level industrial design professional is expected to perform. The following statements represent the core characteristics that an ID professional must exemplify in order to maintain proper support within the workforce as supported by the IDSA. Industrial designers

create products using a wide array of universal design principles. "The role of an industrial designer is to create and execute design solutions for problems of form, usability, physical ergonomics, marketing, brand development, and sales" (Wikipedia, 2013).

One very important quality of an ID professional employers look for is the ability to conceptualize the breadth of a product. In others words, industrial designers are responsible for describing the overall vision for the products in which they create, and are very similar to entrepreneurs in this regard. There are a number of techniques that ID professionals use to convey ideas about a product. Industrial designers create through the combination of "…art, business, and engineering to make products that people use every day" (BLS, 2012). "Industrial designers develop these concepts and specifications through collection, analysis and synthesis of data guided by the special requirements of the client or manufacturer. They are trained to prepare clear and concise recommendations through drawings, models and verbal descriptions" (IDSA, 2012).

In order to explain in detail the systems that surround a given product, ID professionals are not traditionally limited to thinking in one dimension. Whereas another design professional (ex. a graphic designer) might traditionally explore two-dimensional systems and concepts, an ID professional typically uses both two-dimensional and three-dimensional means in equal portions to illustrate concepts. This includes the theoretical aspects of a product's aesthetics, ergonomics, and manufacture. As a result, the industrial designer is better able to detail the physical attributes and practical systems that surround a product and its overall relation to its end-consumer.

Furthermore, although the inherent tasks of what constitutes a professional industrial designer may vary from employer to employer or client to client, industrial designers are generally expected to communicate quantitative ideas about products quickly and effectively.

The designers use methods such as computer-aided technologies and various other methods of rapid expression (i.e. sketching, 3D printing, or model making) to explore product innovations. The designers are typically required to test and evaluate product and service systems for performance functionality and end-user practicality. According to the IDSA (2012), "In addition to supplying concepts for products and systems, industrial designers are often retained for consultation on a variety of problems that have to do with a client's image." This gives reference that not only are ID professionals required to express the end-systems of a product, they are also responsible for maintaining the scope and product alignment under a company's overall identity or branding structure.

2.2.2 The Entrepreneur

The entrepreneurial process is generally defined as how [are], by whom, and to what effects opportunities to create new goods and services are discovered, evaluated and exploited (Shane & Venkataraman, 2000). The OECD-Eurostat Entrepreneurship Indicators Programme (EIP) further elaborates and defines entrepreneurship specifically as activities pertaining to "the enterprising [of] human action in pursuit of the generation of value, through the creation or expansion of economic activity, by identifying and exploiting new products, processes or markets." Entrepreneurship is effectively the pursuit of opportunity without regard to the resources currently under ones direct control (Schurenburg, 2012). Furthermore, the effectiveness of entrepreneurial performance (e.g. wealth, increased business, increased employment) is measured by its impact on economical activity (e.g. job creation, economic growth, poverty reduction, significant sectorial change)(OECD, 2011).

The expression of entrepreneurial activity has a number of categorical determinants and under each is an expression of a number of contributing factors or variables. These determinants,

shown (orange) in *Figure* 2.2 include: regulatory frameworks, market conditions, access to finance, knowledge creation and diffusion, entrepreneurial capabilities, and culture (societal). For the purpose of defining an entrepreneur within this body of research, the most relevant contributing factors have been highlighted in green. The factors that are directly related to the scope of an entrepreneur covered within this research are highlighted yellow.

Determinants						Entrepreneurial performance	Impact
Regulatory framework	Market conditions	Access to finance	Knowledge creation and diffusion	Entrepreneurial capabilities	Culture	Firm based	Job creation
Administrative burdens for entry	Anti-trust laws	Access to debt financing	R&D investment	Training and experience of entrepreneurs	Risk attitude in society	Employment based	Economic growth
Administrative burdens for growth	Competition	Business angels	University/industry interface	Business and entrepreneurship education (skills)	Attitudes towards entrepreneurs	Wealth	Poverty reduction
Bankruptcy regulations	Access to the domestic market	Access to VC	Technological co-operation between firms	Entrepreneurship infrastructure	Desire for business ownership		Formalising the informal sector
Safety, health and environmental regulations	Access to foreign markets	Access to other types of equity	Technology diffusion	Immigration	Entrepreneurship education (mindset)		
Product regulation	Degree of public involvement	Stock markets	Broadband access				
Labour market regulation	Public procurement						
Court and legal framework							
Social and health security							
Income taxes; wealth/bequest taxes							
Business and capital taxes	Patent system; standards						

Source: (OCED, 2011).

Figure 2.2. This figure notes the determinants in defining entrepreneurism.

With such a broad scope of requirements, entry-level ID professionals have many skills to exemplify before they can be considered good candidates within the workforce. Most of these skills, however, can directly translate into entrepreneurial values. For example, industrial designers and entrepreneurs are expected to be self-starters who can detail a unique vision to a team of professionals. The entrepreneur provides "… a model of a business that fulfills the

perceived needs of a specific segment of customers in an innovative way" (Gerber, 2001, p.73).

This is similar to the requirement of detailing the brand language of a product noted above for

the industrial designer. The idea is to have consumers interact with both product and identity

systems with a sense of fulfilled need. In this regard entrepreneurs and industrial designers are

akin. In many ways, the shift of roles between traditional industrial designers as compared to the

role of entrepreneurs is already becoming a less daunting task for misplaced designers.

2.3 Universal Design Techniques Used by ID Professionals

Industrial designers use a wide range of skills to communicate the systems that revolve

around a product. In many areas, the industrial designer is also a student of human behavior and

psychology. The greater role of the industrial designer has been established to solve the

anticipated needs or perceived needs of a targeted consumer in an innovative manner. This

process, however, for the typical industrial designer and the industrial design entrepreneur is

usually a guided one. There are several key design techniques that industrial design

entrepreneurs traditionally use as beacons to help them engage the targeted consumer. However,

before we can establish more information on bridging the design entrepreneur's mindset with

that of the typical entrepreneur, there must be some principles in place to ensure the merit of the

transitional process. The principles are categorical, and span across the topics of how well a

design solution is educational, perceived, used, and ultimately accepted (Lidwell, Holden, &

Butler, 2010). Common techniques used by industrial design entrepreneurs that fall under the

previously mentioned categories, include three-dimensional projection, storytelling, iconic

representation, accessibility, conformation, and cognitive dissonance. These particular skillsets

are used by both industrial designers and design entrepreneurs alike to detail a product,

communicate brand values, and engage an audience of consumers.

The use of these particular design techniques, among others, separate the industrial design entrepreneur from other entrepreneurs by allowing the designer to describe in full detail the attributes of a product. The design entrepreneur seeks to use these techniques to describe a product's function, benefit, and user interaction to not only the targeted consumer but also the management team which the design entrepreneur has formed (whereas managing a team is a direct entrepreneurial skillset). The industrial design entrepreneur uses these techniques to detail the systems and interactions of a product with its environment through rapid prototyping, graphical drawings, and computer-aided design. This is a specific and unique requirement for the industrial designer. Other forms of entrepreneurship may not necessary require such a detailed account of the technics surrounding a product before it is to be produced. When the visual cues of three-dimensional designs are used in combination with the elements of storytelling, iconic representation, and others, the industrial designer is then able to quantify a product. This quantification denotes the product as it would appear in its physical-world environment and also creates the framework for setting the branding and social relations the product has with its targeted consumer.

2.4 Improving Self-Marketability by Establishing the Design Entrepreneur's Mindset

2.4.1 Developing a Design Entrepreneur's Mindset

Establishing an entrepreneurial mindset is one of the most important things that a recent college graduate can learn to do if they are having trouble entering a career based position quickly. According to Hara Estroff Marano (2011), an editor of the magazine *Psychology Today* "In the face of declining job offers, what's needed is a more enterprising, entrepreneurial attitude." The reason having an entrepreneurial mindset is so valuable is because entrepreneurs are generally known for their ability to nurture new ideas. Entrepreneurs commonly assemble teams around the ideas they form. They also provide the strategic framework that the team will ultimately use to execute the entrepreneur's vision. Each one of these characteristics plays an important role in not only furthering ones career goals but they also are essential to the establishment of successful business enterprises.

The entrepreneurial mindset can assist a recent industrial design graduate in identifying the types of opportunities that would keep their innovative attentions focused in which ever direction best suited to achieve their overall career goals. Thinking like an entrepreneur can also hold value for the entry-level industrial designer. As stated earlier, entry-level industrial designers can benefit by augmenting their skillsets with the basic business methodologies that are likely at play within the companies to which they seek employment. Ultimately, the goal for the future entry-level design professionals will be to market their talents with a more holistic approach (stating that they understand both the profession and also general business methodologies).

When entrepreneurs create businesses they are seeking to achieve a number of key goals, most of which are highly dependent of the satisfaction of the perceived needs of the business's

targeted consumer. Running a business is a process of entirety, a direct sum of all the individual parts to make a greater whole. It is not a single isolated operation or system formed to address a specific singular need, but rather a group of systems that are formed to address multiple perceived needs. A business's success is dependent on its ability to address these perceived needs in the minds of its consumers via its strategic operations, branding language, and marketing systems. The more predictable and consistent the processes that holds the business in place, then ultimately the more consistent the business will be in the minds of its consumers. Gerber tells us, "The truth is, nobody's interested in the commodity. People buy feelings… How your business anticipates those feelings and satisfies them is your product" (Gerber, 2001, pg. 155). Here we see an important part of the general entrepreneurial mindset. Entrepreneurs are directly responsible for bridging the gap between a company and the consumers' perception of need. This is of a similar quality, as noted earlier, that an industrial designer reconciles when detailing the branding language aesthetic of a product. This holistic association of branding and need then becomes the company's marketed product, whereas the entrepreneurial mindset articulates the vision and the industrial designer redefines it. It is the entrepreneur's responsibility to insure that these associations add value retention and attraction in the minds of the consumer. This is also similar to the primary function of the industrial designer, addressing the consumers' concerns more directly through product aesthetics and ergonomics.

Ellsberg (2011) details at least six key attributes that one must have in order begin to emulate the success of some of the world's most powerful entrepreneurs. In no particular order, the skills include making your work meaningful, finding great mentors and building a "world-class" network, knowledge of marketing, knowledge of sales, investing (time, money, resources), building the brand of you, and fully understanding the entrepreneurial mindset. The majority of

these skills fall within the three over-arching discussion points, previously outlined, to establishing an entrepreneurial mindset. These factors are relevant for any entry-level industrial designer seeking to understand the entrepreneurial mindset. These designers must first learn to establish an identity for themselves, learn to market that identity to others, and learn to build both a social and physical network in which to conduct their business (Ellsberg, 2011; Wikipedia 2013).

In further grasping the various concepts on how to transition from an entry-level industrial design professional to that of a design entrepreneur we must also look at other potentially confounding factors that contribute to the balance of the individual's mindset regarding the attempt on an entrepreneurial venture. An important step in becoming successful in business is learning to separate what Gerber (2001) identifies as the conflicting triad within us all. The triad is comprised of an entrepreneur, a manager, and a technician. Each member of this triad has his or her own aspirations and concerns that must all be adequately nurtured before the individual can apply the fundamental skillsets outlined earlier by Ellsberg. Each role has a definite purpose in the mindset of the individual and it directly reflects the model on which typical businesses operate in conjunction to establishing an entrepreneurial mindset. Gerber helps us see that the entrepreneur is directly responsible for the articulation of overall corporate direction, the manager is concerned with systemizing the corporate direction, and the technician is responsible for executing the corporate direction. *Figure* 2.3 shows this concept.
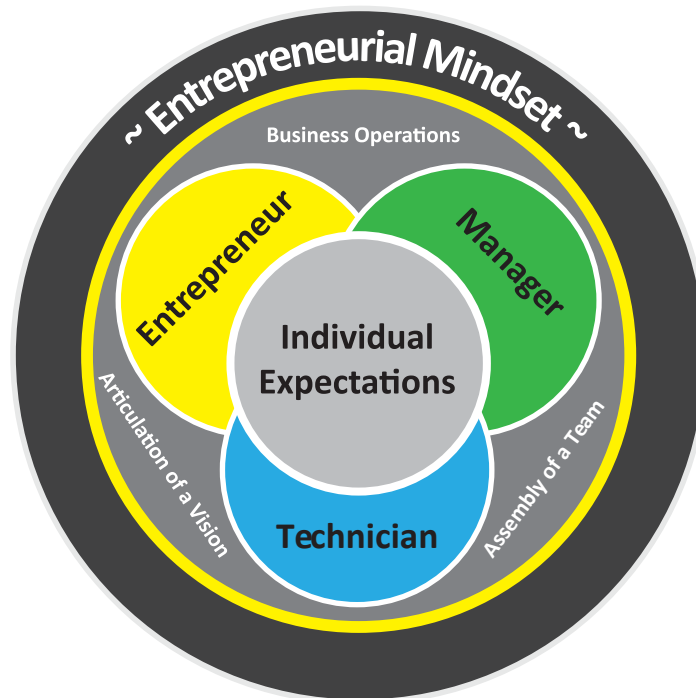
Figure 2.3. This figure notes the elements at play within the individual's temperament, as outlined by Gerber (2001) in forming the overall entrepreneur mindset.

Realizing the difference within these three mental frameworks is critical in understanding the preferred mindset when pursuing self-promoted business ventures, because although one of the particular frames will be presented as dominant, these frames must be as close to balanced as possible in order for the new venture to gain traction and the framework must also be balanced with the individual's own expectations. Gerber (2001) further promotes this notion of having a balanced mental framework as he states "The fact of matter is that we all have an Entrepreneur, Manager, and Technician inside us. And if they were equally balanced, we'd be describing an incredibly competent individual …without all three of these personalities being given the need to grow, your business cannot help but to mirror your own lopsidedness" (p.28-31). In this quote Gerber expresses that a person must be willing to serve the Entrepreneur, Manger, and Technician within themselves, and to honor each would take a strong initiative from the

individual. However, without such an effort, the individual's expectations (goals for having undertaken the mindset) of a successful venture could be negatively impacted. The figure below illustrates a model that combines the principles utilized by design entrepreneurs, the skillsets outlined by Ellsberg, with the mental framework proposed by Gerber. *Figure* 2.4 encompasses and details leading factors that contribute to the development of a design entrepreneur's mindset in a more linear process.
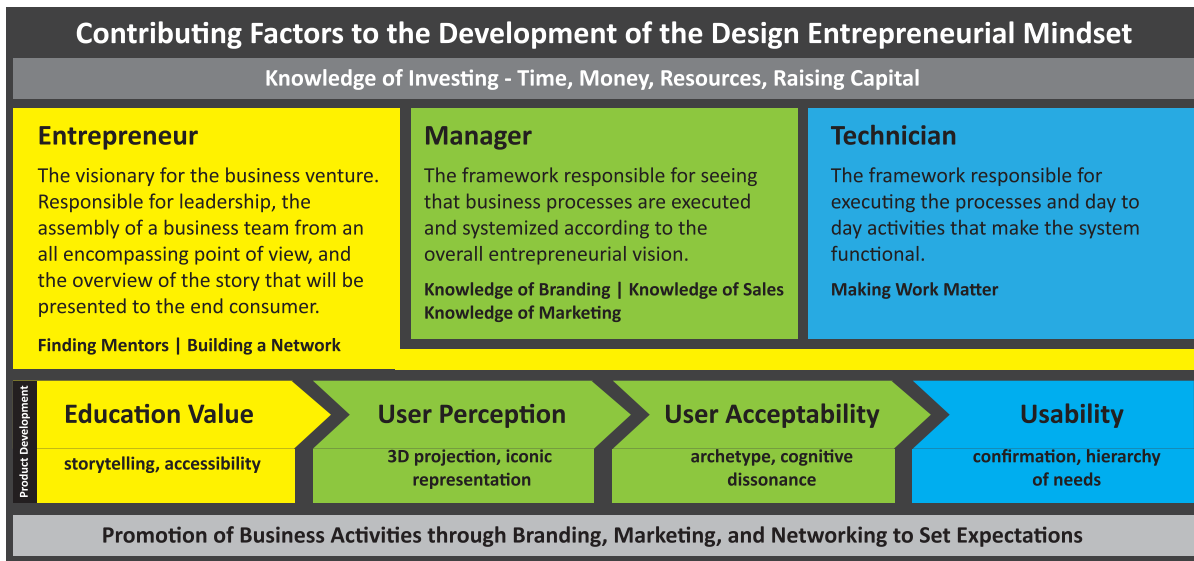
Figure 2.4. This figure combines the aforementioned research to create a more holistic view of the entrepreneurial mindset. It outlines the three roles that an individual must master and the guiding design principles behind each role.

The factors that separate design entrepreneurs from those of the regular types are deeply rooted in the design entrepreneur's formal relationship with their product(s). The design entrepreneur must control a product's education value, user perception, user acceptability, and usability.

2.5 Exploration of the Value in Identity Creation

The brand experience is the main entry of a user to a product or service via experience and promise. If executed well and applied consistently, the perception of a valid identity helps design entrepreneurs strengthen the relationship between the vision for their ventures and their customers. This can ultimately improve the bottom line and the overall financial aspect of the ventures success (Andres, 2004, p.7). This knowledge and its active implementation is relevant to the industrial designer because it denotes the importance of having clarity throughout all marketing and identity efforts in conjunction with the reasons of why they are relevant to a particular product or service. This process, of establishing an identity and any conversations related to brand, begins with the reduction of the venture's core functions to its simplest pictorial form. This is the notion of a logo, and it is one of the singular most important elements in presenting a consistent face to a niche market. "Your logo, stationery and professional image are tools that must be perfected first ...your logo and professional image are the absolute, fundamental first step to success in your solo small business [or new entrepreneurial venture]" (Pool, 2011, pg. 82).

Identity design and logo creation are the basic facial elements of any new entrepreneurial venture. It is very important to have an established presence, and your brand may help to do just that. Andres (2004) states that "…awareness has become a corporate mantra, and many companies recognize design as among their most effective business tools" (p.7). Developing the nature of the rules that govern both an internal and external notion of brand are critical first steps in the establishment of an identity. The good thing about the development of a successful brand is that those in observation of the

marketing of a relevant brand will in turn perceive its appearance as truth (Kornberger, 2010). This means that all the promises, assertions, claims, and outlined goals are generally ideals that can be conveyed to the targeted consumer through marketing an identity that is congruent with the ideals set forth by the design entrepreneur and his or her branding construct. In other words, the brand is the point at which we make relationships, make human connections, and enter the personal space of one another. Your customers do not want to seem like just another account number in a database, and they understand enough to detect when they are being used as such. Businesses are becoming ever more savvy to gaining information about audiences through branding languages and social media platforms. In order to remain competitive, design entrepreneurs must also take note and adapt this mindset for themselves (Fabricant, 2013).

The creation of an identity, beginning with a logo, is essential to the formation of a community by which entities seek to market, and network their services and solutions. Identity for the young industrial designer in transition to an upstart design entrepreneur sets the environment in which consumers began the process of communication, engagement and interaction. If the settings are favorable, consumers will align themselves into a "brand community." Muniz & O'Guinn (2001) explains the definition of a brand community in the following passage:

> A brand community is a specialized, non-geographically bound community, based
> on a structured set of social relationships among admirers of a brand. It is
> specialized because at its center is a branded good or service. Like other
> communities, it is marked by a shared consciousness, rituals and traditions, and a

35

sense of moral responsibility. Each of these qualities is, however, situated within

a commercial and mass-mediated ethos, and has its own particular expression.

Brand communities are participants in the brand's larger social construction and

play a vital role in the brand's ultimate legacy [and perception].

The unique expression and communication of identity is what separates competing

solutions in the minds of consumers, and it sets the precedence that effectively becomes

your brand to your consumers.

The sense of community is a strong motivator in consumer behavior (Muniz &

O'Guinn, 2001). "If you create environments within an office space where people can

talk and really communicate, you're bound to foster new ideas and ultimately make the

company more effective," notes [Nigel] Markwick as cited in Andres (2004). The

experiencers of any pictures or language as it details the mission of the overall venture,

whether public or private, need to feel like that experience is there for the exchange of

dialogue. It is this feeling of engagement that not only gets organizational members

excited but it is also what gets the design entrepreneur's niche market participating in the

experience. This free flow of information, within the setting of entrepreneurship, can

foster innovation; it can also reinforce the sense of a brand culture (the principles and

perceptions that govern the interactions between the brand and its community). Through

constructive dialogue new ideas about the current business climate will arise. These ideas

can then translate directly to business innovation and brand culture to then be

experienced by the brand community. The goal to keeping ahead of the curve is to help

sponsor innovations that will ultimately encourage dialogue both internally and

externally. It is this dialogue that ultimately becomes the reflection of your brand to the

consumer. In other words, "Your brand is what people think about when they hear your name" (Ellsberg, 2011, pg.179).

 "Truth [and perception] is based on relationships between people and things, and then cast in language until we think of it as a thing in itself that is firm, canonical and obligatory" (Kornberger, 2010, p. 102). "[The notion of identity in] design is important because it helps us tell our story," [Vicky] Carlson notes. "The work environment [and brand culture] tells you a lot about [a] company, and when customers step inside our door, they know we practice what we preach" (Andres, 2004, p. 25). It is this type conversation in the mind of a potential employer or business partner that causes the feelings of association to the ideals of one particular branding strategy over another. Vicky Carlson, the 2004 president of Office Pavilion San Diego, helps illustrate that the inward operations of a business provide unity in conveying that the outward expression of an entity holds true to its impetus. There needs to be a solid cohesive message between the entity and its audience. This message starts with both the appearance and the daily operations of an entity's visual expression. The greater the use of language to describe the relationship a niche consumer has had with a product or service the greater the chance that other consumers will adopt such language as being truth about the product or service. This strengthens the impression of the overall brand, and its perception as truth for the entity in observation.

 Kornberger (2010) tells us to "focus on value, not price." Cretu and Brodie argued that the role of marketing within a greater organized corporate strategy is to detail and describe the brand culture and brand language. Marketing is the activity that bridges the communication of brand with that of idealized representations of consumer value. This bridge gives an entrepreneur the benefit of having a competitive advantage within the marketplace.

The primary objective of marketing activities should lie with the creation of shareholder value.

Companies seek to create value through internal and external-branding activities that use

intangible company assets alongside current market based assets, such as brand equity and

demonstrations of superior consumer value, translating these activities into market performance

that then becomes shareholder value. There are a number of ways that an entrepreneurial venture

can frame the brand promise and market its values. Following is a list of ten ways design

entrepreneurs commonly seek to achieve this goal (Glynn, & Woodside, 2009).

1. Media Advertising (TV, radio, newspapers, magazines)

2. Trade journal advertising

3. Directories

4. Direct Mailing

5. Brochures and sales literature

6. Audiovisual presentation tapes

7. Giveaways

8. Sponsorship or event marketing

9. Exhibitions, trade shows, and conventions

10. Publicity or public relations

Branding and the implementation of an identity is the first step in the process for

an entry-level industrial designer who wishes to gain an entrepreneurial mindset.

According to research provided by Ghassan, Bohemia and Stappers (2011), members of

the design profession can benefit by establishing clear 'notions of self' (a branded

identity) through autobiographical behavior (the notion of staying abreast of design

trends and showcasing technical knowledge via a portfolio or portfolio site like Coroflot)

in order to help assuage the steep competitiveness in the workforce. Having a cohesive identity helps the designer, turned entrepreneur, throughout all marketing and identity campaigns. The identity, starting with a logo, is the face of interaction between your service value and your niche market. This interaction should ultimately encourage your consumers to adopt your branding language as truth, and in turn interact with the identity on a deeper, more emotional level. It is important that the consumer is presented with a consistent perception of the brand and that all promises, assertions, and claims are met with sincerity and integrity. Consumer value is ultimately generated through demonstrations of the entrepreneurial ability to address the needs of the market. If done effectively this will in turn generate shareholder value.

Therefore, when evaluating whether a tool is useful in its consideration of identity and branding activities, we must look at a few factors that the tool should ultimately help the entrepreneur or design professional in establishing or maintaining. The tool should allow the entrepreneur to display a logo or a visible identity that will serve as the starting point for the interaction. There should be an allowance for the entrepreneur to explain and promote interaction with the identity through the use of language. Consumers who interact with the brand would need a place to share their dialogue with others in their network. The entrepreneur would need a way to showcase past demonstrations of consumer value, and an allowance to share any relevant media that will help enforce the communication of consumer expectation. These factors are critical in determining the overall usefulness of a tool that will help a young industrial designer in the period of "emerging adulthood" adopt "a more entrepreneurial attitude" in order to enhance their

marketability when seeking career level employment or sustaining an entrepreneurial venture.

2.6 Exploration of the Value in Marketing

Young designers entering into ventures for themselves may be overwhelmed with the prospect of attempting to handle all the rigors of a solo venture single handedly. While this can be accomplished, a critical component to making it all work is how the design entrepreneur will tell potential consumers about their new venture, product, or service. This is where the idea of marketing becomes so critical. Marketing your identity to your target audience is a very critical step in the successful establishment of an entrepreneurial mindset and in the establishment of a successful entrepreneurial venture. The young industrial designer can follow the design entrepreneur by taking initial steps in making a list of your prospective clients' biggest fears, frustrations, desires, dreams and concerns around the issue your product or service addresses or helps with. Marketing efforts are a way to showcase the results of your past ability to help others with their problems, especially if they are similar to the problems of your current prospective (Ellsberg, 2011).

There is much value in developing a successful marketing strategy.

> "There are a plethora of reasons– lack of money, the economy taking a nosedive- but from my perspective I'd have to say most small businesses struggle, fumble and ultimately fail for one simple reason- lack of clients. And a lack of clients is a result of one thing– a lack of effective marketing" (Pool, 2011, pg. 20).

One of the first things for the young industrial designer to realize and to adapt into thinking as quickly as possible is that they will likely be the sole driver of their own success in establishing an entrepreneurial mindset. It is completely up to the designer to establish an identity, to market that identity to a niche, and to network the new venture. The design has to gather insight on their audience. Without the sustained efforts in marketing the venture itself will not be profitable and sustainable. Once this fundamental shift in thinking is attained, only then can one began to see that success is not solely dependent on one's talents as a designer or entrepreneur but also one's ability to market those talents.

> "As an entrepreneur, money is not everything; what you need is creativity [in solving your niche's concerns] and the drive to market [your achievements] in new ways. You do not need to have a multinational corporate-size marketing budget or use traditional marketing methods like television and magazines. They do not necessarily work anyway. It helps to ask your audience to get involved and become part of the publicity process, which draws them closer to products and brands on an emotional level" (Reinders and Freijsen, 2012, pg. 57).

Hence, there are some key elements that must be in place in order to ensure a level of effectiveness with your marketing strategy. Pool (2011) tells us (as seen in the figure below) that in order for a venture's marketing to be effective the visionary must focus on the prospect first, and not themselves; talk about the 3Ps: Problem, Pain, Predicament; talk more in terms of results rather than process; think of marketing as a mentality; give to receive; market to your niche regularly.

Guidelines to Effectively Marketing a New Venture (Pool, 2011, pg. 28-29)

1. Focus on the prospect first, not yourself.

2. Address the 3ps: Pain, Problem, Predicament.

3. Talk about the results rather than the process.

4. Marketing is a mentality: it is what you make of it, hard or easy.

5. Give to Receive. This could be anything from services to gifts to time.

6. Market to your niche market consistently.

Figure 2.5. General guidelines to use when seeking to be effective in using a determined marketing strategy.

Ellsberg gives us (as seen in the figure below) five values that judge marketing efforts. The first is thinking of marketing as a mentality, where the customer's emotional reality is first. Second is being innovative when finding ways to attract additional revenue. Third, with regards to employment, finding ways to take the extra step to be a "rain-maker" for your employer is crucial. Fourth is realizing that nothing happens in business until something gets sold. Finally marketing is all about integrity: do as you say and properly set consumer expectations about your service.

Discovering the Value within Your Marketing Strategy (Ellsberg, 2011)

1. Marketing is a Mentality

2. Be Innovative in Your Ideas to attract revenue

3. Employeers love employees who go the extra mile. Be a "rain-maker".

4. Nothing happens in business until something gets sold.

5. Marketing is about integrity. Do as you say, and set expectations properly.

Figure 2.6. Guidelines to judge the value within a marketing strategy.

Marketing is all about human connection on a genuine level. Talk to your market about what is most important to them as opposed to your pitch. If you get them talking about what concerns them they will be more willing to listen to what you have to say

(Ellsberg, pg.115). Marketing is not about you or what you do; it is about the consumer and what they feel. Marketing is the telling of your niche consumer that you have studied and can address their needs and deepest concerns. It has less to do with advertisements and messages but rather the problem and the need to solve it for a specific market. This starts with customers who realize they have a problem. Here it's not all about luck but rather your ability to review a need, create solutions, and showcase the results of those solutions you have created. This process starts before the solution is even created. This is separate from the typical thought of marketing and networking where there is no perceived need by the consumer and where salesmen try to push on need by force. The true desire is driven by the need to solve the problem of your niche, and this desire should be overwhelming, not akin to the desire to sell the product. Marketing driven by problem solving refers to a style of marketing called direct-response marketing. (Ellsberg, 2011, pg. 106-108; Pool, 2011, pg. 28-29).

A part of the entrepreneurial mindset is using marketing to notify the niche audience that someone has recognized and addressed their problems in a particular area. As a designer following the entrepreneurial mindset, you're not going to create anything better for yourself unless you make a fundamental shift: from viewing yourself as a passive follower of paths other people set for you to actively taking responsibility for creating your own path towards success, however you define it (Ellsberg, 2011, pg. 105-107). It is important to think of your new solo venture not as a selling of your services to someone else, or as even an industrial designer. These terms are much too general. Rather the thought process is that you are simply marketing what you do to solve the perceived needs of your niche. Within the entrepreneurial mindset, this stands paramount as the

source of your vision and empowerment for establishing the venture and promoting sales (Ellsberg, 2011, pg. 105-107).

The previous statements are not, however, to deemphasize the value of sales or to state that they are not important. Ellsberg (2011) further states that in a number of companies the highest paid person is not the CEO, but rather the number one or number two sales representatives. If it were not for these people anywhere from 20-60 percent of the business would not exist. Sales are simply persuasive face-to-face communication. It is somewhat ubiquitous in our business interaction and is not always in direct reference to money. However, the key to making money through sales is to cause someone to joyfully give you money in exchange for something they perceive to be of greater value than the money they gave you. This, sales and marketing, is relevant anytime you are talking with someone and you would like a specific outcome to arise from the conversation (Ellsberg, 2011, pg. 129).

When marketing to the target niche, the industrial designer turned entrepreneurial should focus on only a few basic marketing platforms. Pool (2011) tells us, "…you need to diversify your marketing activities… the solution is to choose between three and six [marketing] tools or activities to focus on" (pg. 70-75). The idea is it would be unwise and perhaps overwhelming to attempt a vast number of ways to market your new venture. Picking just a few to start with is a best course of action to provide variety and to diversify your marketing strategy. This notion is similar to exercising in a gym, where if you haphazardly used every piece of equipment without direction, results would be slow to come, if at all. However, if you just stuck to the dumbbells and treadmill results could be achieved faster in the areas of the body these machines are designed to improve. This

is similar to the idea of concentrated marketing that design entrepreneurs and entrepreneurs use. They choose a few of the multitude of marketing activities described below and focus on them.
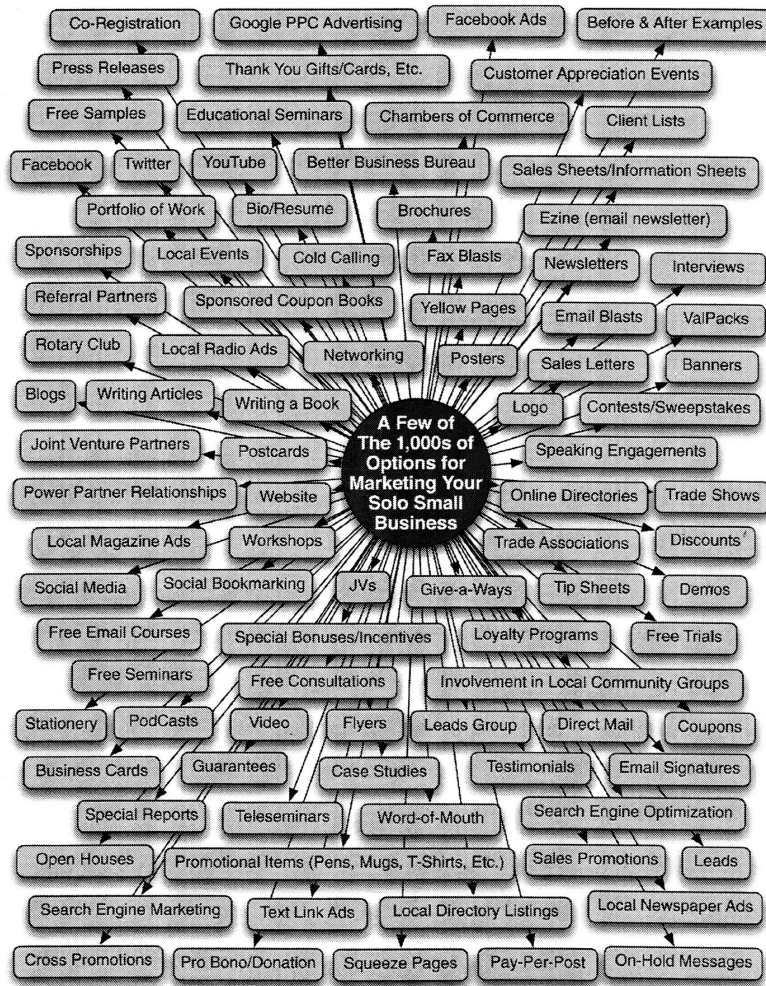
Figure 2.7. Chart showing the many different ways there are to market an entrepreneurial venture.

In order to properly establish an entrepreneurial mindset it is important for the designer to realize that they are the sole drivers of their own success when it comes to undertaking an entrepreneurial venture. Consistency and persistence in efforts are a firm requirement. The notion of success in this area is not dependent on one's talents alone but rather one's ability to market those talents to others. Again, a key to being able to connect

with a niche consumer is persistence in marketing effects. There are a number of reasons why most entrepreneurial ventures fail to succeed but most commonly it is due to a lack of clients, stemming from a lack of effective marketing. The entrepreneur must continuously inform his or her audience about the unique way a concern of theirs has been successfully addressed. Marketing is simply the methods by which entrepreneurs showcase to potential future consumers past abilities to help others like them address their emotional concerns. The process for doing this is to speak to the niche in terms of fears they have related to a challenge, discuss the results the product or service will achieve, give a trial of the benefits offered, market regularly, and help your niche develop the mental framework to accept your solutions as their own personal reality. In this line of thinking it's not all about luck but rather your ability to review a need, create solutions, and showcase the results of those solutions you have created. Sales and marketing is relevant anytime you are talking with someone and you would like a specific outcome to arise from the conversation.

When evaluating whether a tool is useful in its consideration of marketing and the activities related, we need to look at some of the ongoing factors that must occur consistently. The tool should afford the entrepreneur the ability to target a specific niche. There should be an allowance for the entrepreneur to address the problems that the niche has with a particular set of challenges. There should be a method in place to communicate, through media, the challenges to the niche and how they were solved by the results of service. There should be a way for the entrepreneur to control, access, and remove information to ensure brand integrity and consistency during the marketing campaign. These factors are crucial and will serve as the basis in determining the overall

usefulness of a tool that considers factors of marketing. Such a tool is projected to help a young industrial designer in the period of "emerging adulthood" adopt "a more entrepreneurial attitude" in order to enhance their marketability when seeking career level employment or sustaining an entrepreneurial venture.

2.7 Exploration of the Value in Networking and Social Media

The business landscape is quickly changing for the design entrepreneur. However, with this change comes great opportunity. Design entrepreneurs as well as those across other disciplines are able to take advantage of new global opportunities to brand, market and network with their niche audiences. This process is becoming easier and easier thanks to a new line of thinking about how we interact with one another. There is a fundamental shift in the way we communicate and participate in the sharing of our ideas that is quickly becoming more integrated into our daily practices (Reinders and Freijsen, 2012; Boyd, 2007). According to Forrester Research, 75% of Internet surfers used ''Social Media'' in the second quarter of 2008 by joining social networks, reading blogs, or contributing reviews to shopping sites; this represents a significant rise from 56% in 2007. Teenagers are not the only ones engaged in 'social media'. Consumers known as "Generation X" now 35 to 44 years old, increasingly populate the ranks of joiners, spectators, and critics. It is therefore reasonable to say that Social Media represents a revolutionary new trend that should be of interest to companies operating in online space–or any space, for that matter (Kaplan and Haenlein, 2010).

This most recent method of communication, that is proving to have immense value, is noted as the recent emergence of social media and social networking and its leverage on the business landscape. Sharing in the sentiment on the popularity of social

media, Fabricant (2013) also tells us how social networking is transforming our lives by stating "Social media sites such as Facebook, LinkedIn and Twitter are by now so ingrained into our personal lives that it is only a matter of time before they become part of our work lives. This revolution is already happening and is known as "social business" or 'enterprise social networking'." These new frameworks are of increasing importance in the role and overall process of entrepreneurship and within the establishment of the entrepreneurial mindset. By these comments we are able to assume the face of our digital social interactions is becoming more dynamic and complex as businesses race to adopt the new technologies for their own promotional and engagement purposes in business. Social media and social networking seems here to stay in business. As the relative value in these newer social platforms increases, more and more businesses ultimately will seek to figure how best to incorporate Facebook, LinkedIn and other popular social sites into their business environment. Design entrepreneurs are not excluded from this group. Therefore, several critical factors in determining how to best use social media for business purposes are noted by Fabricant (2013) to be the social platform's ease of use (the story-teller must choose the right platforms for the story), its efficiency in allowing communication for all (businesses and consumers), and the promotion of business values as a way to entice consumers to engage in the social media (the promotion of participation, sharing and collaboration). Kaplan and Haenlein (2010) confirms these ideas and adds to the factors outlined by Fabricant to include ensuring activity alignment between the social media sites to resolve ambiguity, and realizing that social media and traditional media can be one in the same.

Firstly, the terms social media and social networking have the tendency to be used interchangeably but the two terms are inherently different. Reinders & Freijsen (2012) and Kaplan & Haenlein (2010) tells us that social media directly refers to the procedures by which information is transmitted, usually via the Internet or some other web based technology, to a wide audience of collectively similar interests where the author of the content is the storyteller and the targeted niche is the audience. Social networking refers to the relationship that is developed by engaging an audience in sharing and participating in the conversation about a product, service, or set of values. Therefore, we may conclude that social media refers to the medium by which a story is told and social networking describes the relationship(s) and perception(s) that develop within a specific community after having experienced the story.

The new face of today's breed of design entrepreneur is more equipped than ever before to directly communicate and market with their niche audiences. Social Media is quickly setting the stage for design entrepreneurs to showcase works, establish an identity, and communicate with other businessmen and like-minded entrepreneurs. Design entrepreneurs seek social media to provide any number of ten basic characteristics of success in upstart ventures. These include business mentoring and coaching, seeking established experts within the field, seeking unbiased opinions and advice, capital requirements, seeking other funding resources, garnering the attention of peers, entering strategic partnerships, seeking top talent, marketing to potential clients, and generating exposure.

Kaplan and Haenlein (2010) help to classify the diversity of social media and social networking sites by relying on theories from both media research (social presence,

media richness) and social processes (self-presentation, self-disclosure). Kaplan uses the construct of social presence from Short, Williams, & Christie, (1976) and media richness from Daft & Lengel (1986) where social presence is defined as the auditory, visual, and physical interactions that can be achieved between storytellers and their audiences while media richness is the assumption that the goal of communication is to reduce ambiguity and uncertainty. Social processes are the principles by which individuals interject identity into their efforts in communication. Kaplan tells us that self-disclosure (the conscious or unconscious release of personal information, such as thoughts or feelings, consistent with a portrayal of identity) is critical in the development of intimate relationships and that the means by which an individual builds and framework to do so (e.g. conversations, websites, articles of clothing, showcasing of rewards, representations) is considered self-presentation. The combined theories infer that a higher social presence is met by greater social influence on the effects partners in communication have on each other's behavior and social processes, represented in *Figure* 2.8.

		Social presence/ Media richness		
		LOW	MEDIUM	HIGH
self-presentation	HIGH	Blogs	Social networking sites (e.g., Facebook)	Virtual social worlds (e.g., Second Life)
self-disclosure	LOW	Collaborative projects (e.g., Wikipedia)	Content communities (e.g., YouTube)	Virtual game worlds (e.g., World of Warcraft)

Figure 2.8. Table showing levels of classification for social media by social presence/media richness and self-presentation/self-disclosure (Kaplan and Haenlein, 2010).

The potential of these platforms afford design entrepreneurs the ability to communicate and even develop working business relationships without ever meeting one

another physically. It is important to note there is great value in traditional face-to-face networking systems, even though digital social platforms are rapidly becoming more attractive and common place. Although it is uncertain how the merits of face-to-face relationships will be perceived as time progresses, we can be certain that socially concentrated sites like Facebook, LinkedIn, and Coroflot (for the design community) are changing the way we interact with one another from a business and social perspective.

It is important, however, to stress that just because the physical social landscape is rapidly changing to that of a more digital landscape there still is not, currently, a suitable substitute for face-to-face networking tactics. Design entrepreneurs frequently resort to offline tactics in addition to the online social component. It is the combination of these strategies that play a pivotal role in the success of the designer's business network and marketing campaigns. There currently is no way to match the deeper emotional connection people feel when they are face-to-face. Reinders and Freijsen (2012) states, "…even with new technologies like video conferencing and Skype™, it's a somewhat superficial connection that is made that cannot match the deeper emotional connection often made with face-to-face contact." The author goes onto state that this is mainly because during contact in person we share non-verbal cues and actions that help us determine the possible character of the person with whom we are talking. These cues are essential in the conveying of credibility, leadership, and professionalism (pg.69). Although the overall focus of this work will be on the digital form of networking, it is equally important to mention the merits of face-to-face interaction.

The act of networking is to serve to help establish credibility in the marketplace. In marketing, as it relates to the entrepreneurial mindset, the goal is to build integrity and

to tell your audience you have figured a way to solve their problems and perceived concerns. With regards to social media, the notion of networking, however, is taking this process one step further in its objectives. You (as the design entrepreneur) are now showcasing (via auditory, visual, or physical means) the benefits of your unique solution(s) to establish an identity or brand as a credible resource regarding the specific issues regarding your audience through the means of a virtual framework. This is not a fly-by-night process. Pool (2011) tells us, "People want to work with specialists, not generalists." Your networking efforts must be directed in approach by use of digital social media and face-to-face networking in order to help other businesses, clients, and your peer's position you within the marketplace (Kaplan and Haenlein, 2010; Reinders and Freijsen, 2012). Your business's credibility is essential and it is reflective of your continued efforts and successes in achieving a well-balanced entrepreneurial mindset regarding branding, marketing, and social networking.

Pool (2011) states "People want to work with specialists, not generalists. When you try to [network with and] market to anyone and someone, what ends up happening is that you become a jack-of-all-trades and a master of none. You can't be all things to all people." An extension to this line of thinking, however, is the issue that although you cannot be all to all people, when it comes to entrepreneurship you can (as the design entrepreneur) be the person responsible for supplying the direction and the overall vision for the product or service. Even though the design entrepreneur may not specifically be the one executing the vision at all times, he or she must remain aware of all its components. Therefore, the visionary should have at least a basic level of understanding –from an operational standpoint– the many elements at play within the overall system of

things. Design entrepreneurs need not know how everything would technically work, but as they are directly responsible for the vision of the venture's innovations, they would need to know how one's technical expertise factor into the bigger picture.

"One of the most challenging aspects of startups today is funding" (Reinders and Freijsen, 2012, pg.xxvi). It is also important to note that although funding for a new venture is a challenge to overcome for any entrepreneur, what really matters is how the designer chooses to use tools like social media and social networking to market their innovations. Design entrepreneurs who are able to dictate proper choices in their marketing strategies, along with the combined use of social media, are able to develop ideas on ways to better overcome the challenge of under capitalization. Furthermore, as covered in the discussions on marketing, the end goal is to connect your new venture and its innovations to your venture's niche. While funding is a challenge to this concept, it is not the end goal. This connection is not only to form a more cohesive market for the business but the use of social media also serves to get the niche engaged in the active endorsement of your venture's services. This ultimately helps the entrepreneur connect with consumers on an emotional level and gather more information about their particular tastes, as consumers interact with ventures more on the social level. This can in turn help dampen some funding concerns. This idea is also further emphasized by the latter quote. "It helps to ask your audience to get involved and become part of the publicity process, which draws them closer to products and brands on an emotional level" (Reinders and Freijsen, 2012, pg. 57).

Furthermore, with sites like **Facebook** and **LinkedIn** increasingly becoming more commonplace, businesses will be provided with the virtual platforms they need for

sustainable growth if these tools are used effectively. These sites not only help entrepreneurs connect with their social networks but they also facilitate to make this process faster and easier than ever before. A person can simply use these sites to quickly gain knowledge of an individual that may be of importance with regards to extending the designer's own business network. The value of social networking digitally means that unlike traditional face-to-face networking, the design entrepreneur who networks digitally via social media stands the chance of connecting with potential clients whom they might not have otherwise met. It is also important to note that there are exceptions. Usually the more profound the potential contact, the less information may be presented on the social media site, as a way to prevent undesirable attempts at communication by eager job seekers. This is why it is important for the aspiring design entrepreneur not to focus solely on using social media sites as the only means of expanding one's social network.

Design entrepreneurs can tailor their efforts in social media and social networking to promote their services just as non-design related entrepreneurs would and have done for many years now. This is not a new trend as there are, once again, a ready number of sites established for helping young designers in doing so. Listed below are a few of these sites and their specific role in using social media and social networking in helping the design entrepreneur gain access to a virtual community built specifically for the needs of design professional. Not all of these sites will be explored in depth, but each currently has merits of action that are beneficial to the design entrepreneur. Furthermore, "although traditional networking has always been a priority for successful entrepreneurs, the ability to reach out to investors, talent, colleagues, experts, and other stakeholders has increased

exponentially thanks to the development of a virtual networking landscape of social

networking" (Reinders and Freijsen, 2012, pg. 65). The potential value of using such

tools, to connect with peers and an audience within this digital landscape, is something

that should not be ignored by the upstart design entrepreneur.
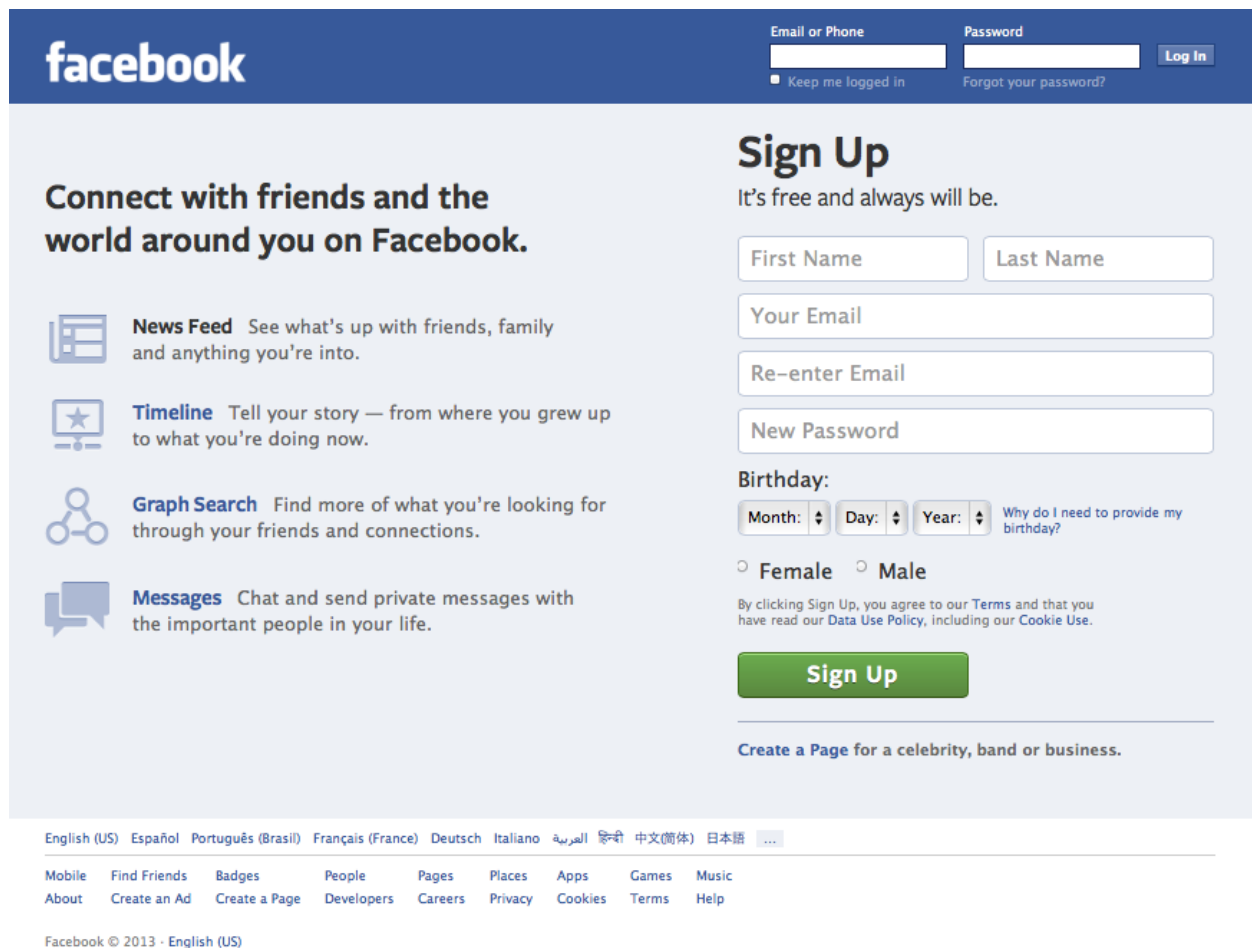
- **Facebook:** Facebook is an open social network that supports more than a

    billion users worldwide. The company's mission is to make the world a more

    open and connected place. Facebook, once a closed network, now permits

    users who declare themselves to be at least 13 years old to become registered

    users of the site. Facebook is currently the largest SNS in the world.

- **LinkedIn:** LinkedIn enables users to connect with business associates, gain access to shared colleagues, and network within the confines of LinkedIn's site. You can increase your market share, establish additional business contacts, and develop revenue through a series of contacts made from shared associates. The whole movement of social networking gives [design] entrepreneurs daily access to prospective capital funding, a nest of potential

clients, and a chance to broadcast their business and brand to a wide range of people. (Source: Reinders and Freijsen, 2012, pg. 74).
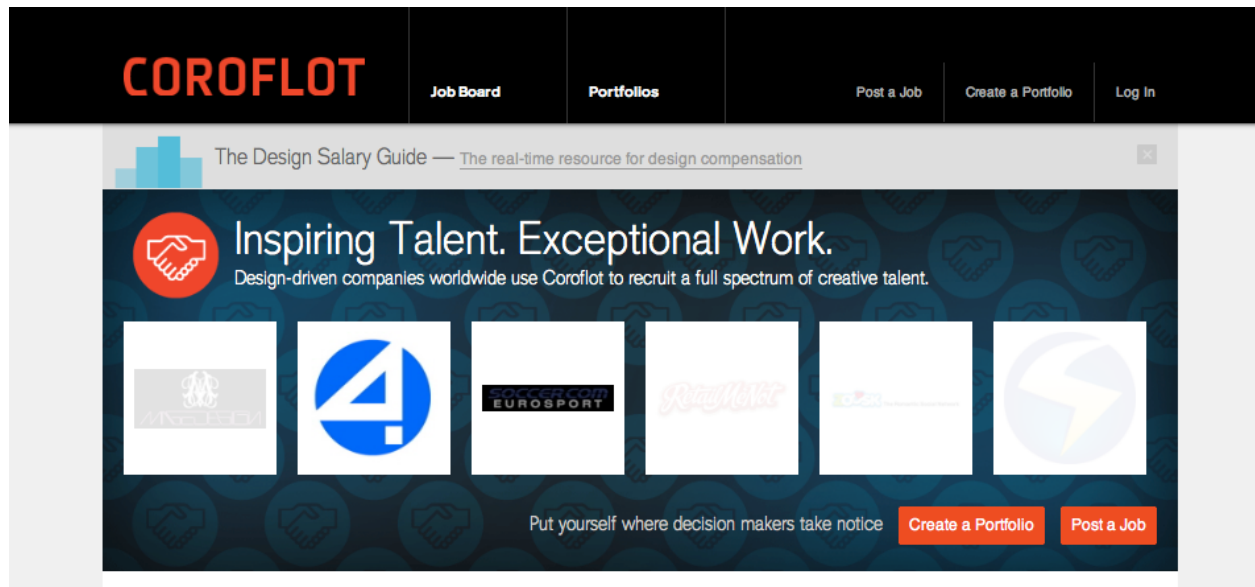
- **Coroflot.com:** Coroflot.com helps designers of all backgrounds in their networking and professional experiences. The website provides a community built around design that allows designers to explore and network their creative drive, career opportunities, and their talents. **Coroflot** has grown to host over 2 million images with over 150,000 new projects published every month from professionals and students of all design backgrounds of nearly every country on Earth. This job board is the largest and most active site specifically targeted for the hiring of designers, and it routinely features companies like Fuseproject, Frog Design, Microsoft, Nokia, Landor, RIM, Nike, Intel, Blu Dot, and Sony. Coroflot is committed to providing the space and opportunity for creative professionals and hiring companies to find each other. (www.coroflot.com/about | March 14, 2013)

- **Ponoko:** Ponoko is a website that allows the designer to manufacture and sell product designs and physical products in limited quantities and supply. Its on-demand business model bypasses the need for expensive tooling in order to prototype an actual product. Designers retain all rights to the products that are produced. The goal of Ponoko is to encourage on-demand manufacturing and facilitate the designer's ability to create a product and allow customers to download the schematics and manufacture the product locally.
(www.ponoko.com | March 14, 2013).
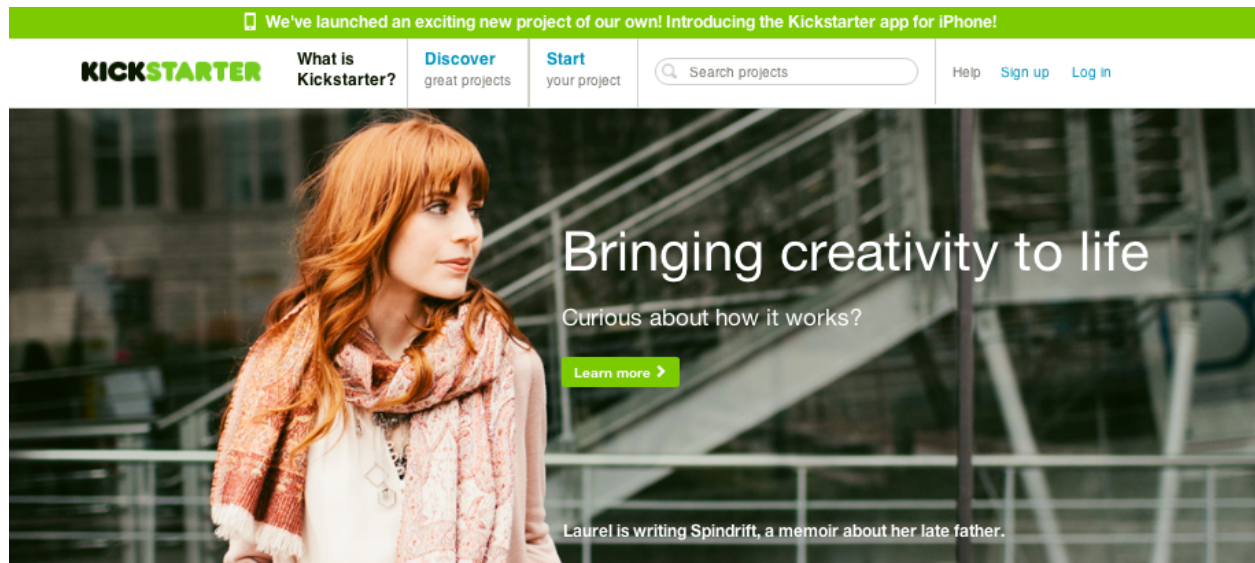
- **Kickstarter.com:** Kickstarter is a funding platform, launched on April 28, 2009, for creative projects. More than 3 million people have pledged over $500 million in funding of more than 35,000 creative projects including films, games, music, art, design, and technology. Each project is independently created and crafted by the artisan behind it. Designers are able to use Kickstarter as a way to raise capital to help bring their ideas to reality with the obligation of ensuring that the backers of your project are able to get a non-financial reward of sorts based on your idea. (www.kickstarter.com | March 14, 2013)

59

It is important to note that while social media is transforming the way in which businesses interact with their niche consumers, the inverse also holds true. While it is possible for the business to update its audience quickly on the benefits of the services and the products it offers, it is equally as easy for the consumers of these products and services to share their experiences for having used such. If your audience has a negative experience with your product they will be just as quick to share the experience within their own social networks as opposed to if it were a positive experience (Reinders and Freijsen, 2012, pg. 55). As an upstart design entrepreneur, a key to avoiding this pitfall is to remember that efforts in marketing and networking are a direct result of the processes involved in establishing integrity, legitimacy, and credibility within your niche market. If these ideals are not executed successfully, the merits of social media can backfire as quickly as they can help your new venture.

As discussed, social media and social networking are quickly becoming important trends in mainstream business practices. Kaplan and Haenlein (2010) reminds us to choose our media strategies carefully, to choose solutions that are customizable and that can align with an identity across multiple social media platforms, and to have a plan for integration between what occurs in the digital social environment and that of the physical world. He also reflects on a number of the previously outlined themes (Reinders and Freijsen 2012; Frabricant 2013; Ellsberg 2011; Andres 2004; Gerber 2001) with regards to being social, citing that effective relationships are developed through being active, interesting, humble of your experience(s), colloquial in communication, and being credible and honest as a resource.

As social and networking sites like Facebook, LinkedIn, and Coroflot continue to transform the way we interact in our personal lives, it is only a matter of time before this will become a mainstay in our professional lives as well. It is of great benefit for both starting and existing entrepreneurs to capitalize on the relativity new concept of social media or "enterprise social networking" and use it not only as an effective marketing tool but also an effective networking tool as well. Although the trends in social media and social networking are becoming ever more popular amongst business and consumers alike, there is still the need for face-to-face networking and media efforts. Currently the digital landscape is only an accessory to enhance the effectiveness of traditional methods.

In evaluating a particular platform for its usefulness within a design entrepreneur's social strategy it is useful to consider a number of strategic factors. The platform should assist the design entrepreneur in providing a link to encourage physical-world engagement, and the social framework would minimally allow for a medium-level social presence to be established. Furthermore, the platform would include provisions for the design entrepreneur to "network" with other businesses, design professionals, and their prospective audiences. There should also ideally be a consideration for the exchange of dialogue with a focus on business collaboration and its related agendas. As an extra consideration taken from the caveats of entrepreneurship, it would be preferable if the social media platform can offer provisions for the design entrepreneur to raise or acquire capital as a form of support for the solutions they are able to provide to the consumer. Finally, the social platform could also be evaluated on the accessibility of information to both corporate and non-corporate entities alike. This information, unless marked as sensitive, should also be accessible for consumption by other members of the social

platform. These factors are influential in evaluating a social platform for its overall usefulness as a tool within a social enterprising strategy. Such a tool is projected to help a young industrial designer not only adapt a more entrepreneurial attitude but also engage in and understand the processes of social presentation. The greater goal would be for the young industrial designer to use social platforms as a part of a systematic exercise and strategic plan to enhance one's marketability when seeking career level employment or sustaining an entrepreneurial venture.

2.8 Nature of Evaluation and Study

2.8.1 Reason

The social networking sites of Facebook, LinkedIn, and Coroflot were chosen because of their popularity, ubiquity, niche markets, and perceived considerations to the above provisions. The latter two sites (Coroflot and LinkedIn) are projected in theory to have been built with greater considerations for the networking (digital and traditional) professional, inclusive of designers, and design entrepreneurs.

2.8.2 Measure

The first part of the evaluation of a social platform will consist of the provisions allotted to users to perform five specific actions. The actions are relevant to the formation, maintenance, exploration, and showcasing of information through various media circuits. These actions are include "posting," "friending," "connecting," "joining groups," "instant messaging," "news feeding," and "fundraising," among others. Subrahmanyam et al. (2008) tells us the most common actions performed on social media sites as derived by a survey of college students in the period known as emerging adulthood. The study found that core actions included reading/writing/responding to messages, reading wall posts/commentary, browsing the profiles

of other in their network, posting on other people's profiles, and tagging other people's media (e.g. video, photos). However, the study found that "for college students, the more popular social networking activities involved interacting with other known users rather than looking for new friends, new music, or finding groups to talk about specific issues." The nature of this research is to outline reference for the elements necessary to help emerging adults to use a social platform as a tool for establishing and maintaining an entrepreneurial mindset. For each of the actions available to the user a point value ranging from 1 (poor provision) to 5 (excellent provision) was assigned. As for the measure of Social Presence, a lower value indicates less user interaction socially where a higher value would suggest more complex social interactions.

The second part of the evaluation takes a look at motivations, according to the entrepreneurial mindset, for using SNS. For each of the driving motivations a point value ranging from 1 (poor provision) to 5 (excellent provision) was assigned if the site allowed a direct provision for a motivation to be addressed. Motivations were derived and are described in previous conversations about the benefits of the entrepreneurial mindset, the needs of the design entrepreneur, and the importance of branding, marketing, and networking under the entrepreneurial mindset. The scope of this study is not to determine how emerging adults, entrepreneurs, or entry-level ID professionals interact with a particular social networking platform. Rather the study is only concerned with determining, through a set of basic criteria, which social networking platform between Facebook, LinkedIn, and Coroflot is best tooled to meet the branding, marketing, and media needs of an ID professional seeking to cultivate a more entrepreneurial mindset.

The third part of the study evaluates the sites based on their effective use and ability to meet the caveats of an effective user interface. The users of these platforms must not only be able

to have their entrepreneur efforts simplified, they must also have a system that is easy to understand, offers autonomy, offers customization, mitigates human error, and has a logical approach to any metaphors referenced in its design. The design of such a platform with these considerations in mind can only help the user, and also serve to make them more efficient in their understanding of the social world around them. For each of the categorical principles of an effective user interface design a point value ranging from 1 (poor provision) to 5 (excellent provision) was assigned.

2.8.3 Procedure

The touch points for "actions and motivations" were specifically derived from research containing the benefits to the entry level ID professional in establishing an entrepreneurial mindset to guide his or her efforts in the exploration of business aspects including: branding, marketing, and social networking. These criteria were entered into a chart (*Figure* 2.9) in which three, theoretically relevant, SNSs (Facebook, LinkedIn, and Coroflot) were chosen for evaluation under the derived criteria. The ending goal was to evaluate and conclude which of the three social networking platforms, based on a number of technical factors, would be best suited for the entry-level ID professional to continue to cultivate an entrepreneurial mindset in addition to efforts of becoming more marketable in seeking career level employment or sustaining an entrepreneurial venture.

Social Presence	Score	Specific User Actions		Score
Blogging		Tagging Other People's Media (e.g. video, photos)	Read/Write/Respond to Messages	
Audio/Video		**Marketing**	**Score**	Read/Write/Respond to Posts/ Commentary	
User Applications		Ability to Define and Target a Specific Niche	Browse the Profiles of Others In the Network	
Messaging/E-Mailing		Allowance for the Posting of Media Under the User Profile	Posting/Linking to Other People's Profiles	
Voice Over Internet Protocol (VOIP)		Customization of the Type of Media That Can Be Presented: Including the Allowance of Its Consumption	**User Interface**	**Score**
User Profile (Create/Maintain)		**Social Media Strategy**	**Score**	Structure Principle	
Commentary ("Posting")		Ability to Link to Real World Participation (e.g. media campaigns, promotions)	Simplicity Principle	
Branding	**Score**	Ability to Network: Meet New People, Share Content, Define user Specific Communities	Visibility Principle	
Ability for A Logo to Be Present and Prominent in A Profile Display		Collaboration and Multitasking of Projects	Feedback Principle	
A Section That Will Contain Personal or "About Us" Information		Consideration for Funding or Raising Capital	Tolerance Principle	
A Way for Consumers to Share Comments About the Brand and Its Value		Accessibility to Both Individuals and Companies	Reuse Principle	

Figure 2.9. This figure notes the elements at play within use of a social networking platform as a tool to the industrial designer seeking to use social media as a means to further the entrepreneur mindset, and entrepreneurial activity.

These parameters are considered relevant, through research, in identifying elements that a social networking platform must have in order to be effective for an industrial designer. The intent is for these factors to be evaluated for Facebook, LinkedIn, and Coroflot to see which site or sites may provide the most effective avenue for an industrial designer to employ a design entrepreneur's mindset and an effective marketing/media strategy. The goal of this evaluation is

to provide industrial designers with strategies that will aid their potential as a credible professional in the industrial design industry, while serving to mitigate the need for young designers to practice outside the profession for employment opportunities. Social media and social networking are quickly becoming more integrated into the fabric of business. Such platforms have made it less daunting of a task to network and market oneself. These platforms, if leveraged properly, may be able to aid misplaced designers in the upcoming years in sustaining employment opportunities and relevancy within the field of industrial design.

Chapter 3: Using Social Networking Sites as a Tool for the Industrial Designer

3.1 The Social Platform: What is it?

"Social network sites [are] web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system" (Boyd & Ellison, 2007). The term social networking platform specifically refers to a usually branded web based architecture (e.g. Facebook, LinkedIn, Coroflot) that enables its users to visualize their social networks, connect with one another and keep current with what other members within the network are doing.

The initial communication process usually involves the setup of an informational profile. "[P]resenting a profile and displaying connections with others publicly forms the basis for interaction[s] on social networking sites" (Papacharissi, 2009). These user profiles can include any type of information (professional or personal), including photos, video, audio files, and blogs or postings. Using media to develop and maintain social networks is an established practice (Lange, 2007). Boyd & Ellison (2007) further illustrates the role of the profile in the following passage:

> While SNSs have implemented a wide variety of technical features, their backbone consists of visible profiles that display an articulated list of Friends who are also users of the system. Profiles are unique pages where one can "type oneself into being" (Sundén, 2003, p. 3). After joining an SNS, an individual is asked to fill out forms containing a series of questions. The profile is generated using the answers to these questions, which typically include descriptors such as age, location, interests, and an "about me" section. Most sites also encourage users to upload a profile photo. Some sites allow users to

67

enhance their profiles by adding multimedia content or modifying their profile's look and

feel. Others, such as Facebook, allow users to add modules ("Applications") that enhance

their profile.

Social networking sites are of high favor amongst a wide demographic and often thought to be

widely accessible; however, depending on the site, its user base and their activity on the site can

be very specific and segregated (boyd & Ellison, 2007; Hargittai, 2007).

While many people use what is commonly referred to in popular nomenclature as "social

networking sites" the central goal of these sites is not networking in the sense of "relationship

initiation [or infiltration], often between strangers" (boyd & Ellison, 2007; Ellison, Steinfield,

and Lampe, 2007; Lange, 2007). Rather the value that of these sites is their ability to turn one's

individual social network into something tangible and visible, while allowing the users

themselves the ability to articulate public discourse amongst their own networks. This process is

known as "friending" or "following," with most social platforms allowing users to send or post

messaging ("comments") to friends or followers.

The public display of connections is a crucial component of SNSs. The Friends list

contains links to each Friend's profile, enabling viewers to traverse the network graph by

clicking through the Friends lists. On most sites, the list of Friends is visible to anyone

who is permitted to view the profile, although there are exceptions. For instance, some

MySpace users have hacked their profiles to hide the Friends display, and LinkedIn

allows users to opt out of displaying their network (boyd & Ellison, 2007).

Friending and the linkage of profiles between users mark critical components of most social

networking platforms. As social groups continue to develop and websites increasingly add

elements of social media the touch points by which users interact will also become increasingly more individualized (Lange, 2007).

The use of media by members of a social group to stay connected or to interact with other members of the group constitutes a "media circuit." A media circuit is not a social network itself, but rather it supports social networks by facilitating and technically mediating social interactions among people within a network (Lange, 2007). Media circuits are an important feature on SNSs as they are the media frameworks that allow the communication between the site's users and their social networks. These inputs and communication methods can both be singularly/dually directed auditory/visual connections, and they usually serve to maintain social networks that already exist offline (Lange, 2007; boyd & Ellison 2007). Lange also suggests that the use of direct P2P (person-to-person) profile linkage is not the only way to maintain the social media structure. Users of social platforms tend to use intelligent commentary ("comments") in response to social media uploaded by its users as this could stimulate closer social connections. However, the storyteller must continue to interact with the observer (or poster) of the commentary for the best results.

Social networking can provide a 20-25 percent potential improvement in worker productivity and knowledge. Close to 70 percent of companies engage in social media and 90 percent of those companies report some business benefit from using social media in business practices. Therefore, some 63 percent of all companies and the greater portion of "companies that rely heavily on consumer insights for product development and marketing purposes have an opportunity to create value by engaging with consumers on social media and monitoring social media conversations to generate consumer insights and market intelligence" (Chui et. al, 2012).

Sites such as Facebook, LinkedIn, and Coroflot play an ever-increasing role in maintaining the social alliances we form in the non-digital world. Examining these sites for adherence to User Interface (UI) design principles and methods associated with the formation of media circuits helps entry-level ID professionals understand how to use social platforms to effectively engage audiences. The social platform's UI should present itself to the user, when needed, in order to offer guidance and relevant communication concerning its overall status and functionality. In conjunction, having and effectively implementing a social media strategy on a branded social platform could ultimately help entry level industrial designers to improve their working knowledge of business strategies regarding branding, marketing, and networking.

3.2 Design Principles for the User Interface (UI)

3.2.1 Introduction

When evaluating similarities, differences, services, and functions across various social networking platforms, it is important to consider how the functions of the system will be presented to the user. Ultimately users should feel a sense of comfort as they engage in interactions with the platform. In order to study the value a social platform may have for an entry level industrial designer, we must look at a number of factors. First, what are the actions and methods a user would likely engage in while on a social platform? Second is the means by which ones "thinking" like a design entrepreneur can help influence the needs of the industrial designer with regards to social media or social networking. Third, is the use of guiding techniques by which users are educated on the proper use of the social network? These considerations should help misplaced entry level ID professionals understand how an entrepreneurial mindset along with a social media strategy could potentially mitigate the downfalls of seeking work outside of the professional design community.

3.2.2 Design Principles for UI

In choosing a social media platform that will best help an entry-level industrial design professional establish and engage activities related to the entrepreneurial mindset, a number of considerations for the user interface regarding the social platform are fundamentally necessary. The user interface must be aesthetically unified, efficient in understanding, able to accommodate user autonomy, and able to allow the development of media connections. According to Galitz (2007) the user interface can be judged by up to eighteen general principles before it can be effective in its presentation, communication, and understanding. Notes from Silver (2004) also identify at least one more principle not considered by the previous author. Furthermore, Constantine and Lockwood (1999) provided six summarized and categorical measures by which user-interfaces can be deemed effective in meeting the needs of the user. These principles and measures are detailed below.

Categorical UI Principles

Structure	Simplicity	Visibility	Feedback	Tolerance	Reuse
Aesthetically Pleasing	Clarity	Compatibility	Responsiveness	Control	Configurability
Efficiency	Directness	Comprehensibility	Predictability	Efficiency	Consistency
	Simplicity	Transparency	Mapping	Recovery	Familiarity
				Flexibility	
				Forgiveness	
				Trade-Offs	

Figure 3.1. This figure cross-references the three authors using the Constantine and Lockwood (1999) model as categorical headers for the more specific but general principles outlined by Galitz (2007) and Silver (2004).

The Structure Principle. Good user interfaces are deliberately organized in ways that reflect the structure of the work being supported and the way in which users think about that work. The system may include a core set of actions by which the user performs simple or complex tasks. Therefore, it is wise to organize the user interface purposefully, in meaningful and useful ways based on clear, consistent models that are apparent and recognizable to users. This means putting related things together and separating unrelated things, differentiating dissimilar things and making similar things resemble one another.

The Simplicity Principle. There should be a balance in the interface between the complexity of a task and the actions required to execute the task. The idea here is to make simple, common tasks easy to do, communicating clearly in the user's own language and providing good shortcuts that are meaningfully related to longer procedures.

The Visibility Principle. The design should keep all needed options and materials for a given task visible without distracting the user with extraneous or redundant information. The goal is to reduce to amount of visual information down to only what is necessary to complete various tasks within a system.

The Feedback Principle. The user should understand what is happening and what is required to perform a task. The goal is to keep users informed of actions or interpretations, changes of state or condition, and errors or exceptions that are relevant and of interest to the user through clear, concise, and unambiguous language that is familiar to users.

The Tolerance Principle. The design should be flexible and tolerant, reducing the cost of mistakes and misuse by allowing undoing and redoing functionality while also preventing errors wherever possible. The system should be clear in its functioning and messaging which in turn will help less advanced users make fewer mistakes.

The Reuse Principle. Consistency in appearance, placement, and behavior within the user interface makes the software easier to learn and reuse. Internal and external components and behaviors, maintaining consistency with purpose and reducing the need for users to rethink and remember, will help users fluently understand the user interface architecture.

Furthermore, it is important for the storyteller to have customizable control over the media in which they present onto the social platform. "Technical features that provide participants more customization and control in creating public and private interactions could help to optimize social network site usage" (Lange, 2007). Randall, Terwiesch and Ulrich (2005) outlines five UI principles that aid in the customization of products/service platforms for its users. The principles include customization of the entire process, provision for start points to the interaction, support for incremental refinement, exploration of prototypes, and teaching of the consumer. These principles (Figure 3.2) are relevant, from the storyteller's perspective, when providing media through the context of a SNS.

Problem	Principle	Action
Some consumers have more knowledge about the product than others	Customize the customization process	• Provide novice consumers with a needs-based interface • Provide expert users with a parameter-based interface
Not all consumers are interested in fully exploiting the potential of customization	Provide starting points	• Provide multiple access points for customization
Customizing a product is a cognitively challenging task typically requiring many iterations	Support incremental refinement	• Allow consumers to bookmark their work • Allow for side-by-side comparison • Provide short-cuts through "attribute space"
Since customized products are tailored to a specific consumer, the consumer typically must order a product before having seen or tested it	Exploit prototypes to avoid surprises	• Provide rich illustrations of the product • Provide increasing levels of fidelity in prototypes as the customization process progresses
Consumers know very little about the options available to them as well as how these options are useful in fulfilling their needs	Teach the consumer	• Provide "help buttons" leading to meaningful information • Explain the product attributes and how they map to design parameters • Show the distribution of design parameters and product attributes across the consumer population

Figure 3.2. Details the problems and principles of UI design associated with the development of a customizable system for which the user may interact with a product or service platform (Randall, Terwiesch and Ulrich, 2005).

Although the above principles reference to product customization from the consumer's standpoint, these same principles could in theory apply to the users of SNSs. These users simultaneously act as both consumers and storytellers as they interact with the social networking platform. The storyteller will not only need to determine the level of identity that is to be exposed on a social platform, but he or she will also need to have exclusive control over the media circuits used to communicate with his or her social network. In theory, the use of these principles and guidelines as checkpoints can aid this study in determining the plausibility of use for which a social networking platform (amongst Facebook, LinkedIn, and Coroflot) may be best

suited to match the needs and expectations of an entry-level ID professional turned design entrepreneur.

3.2.3 Conclusion

"An interface must really be just an extension of a person. This means that the system and its software must reflect a person's capabilities and respond to his or her specific needs. It should be useful, accomplishing some business objectives faster and more efficiently than the previously used method or tool did" (Galitz, 2007). The design of the user interface is relevant to the evaluation of a social networking site because an effective user interface design, one that closely adheres to UI principles, make learning and navigating the social system easier for the industrial designer. The user interface should make the learning and understanding of the platform easier and more efficient. Functions and services are best kept simple in their execution and customizable to the user's preference or need of use. In theory the more the social platform allows for the outlined provisions of effective user interface design to be met, the easier it will be for an industrial designer to use the platform as a tool in executing the design entrepreneur mindset.

<div align="center">

3.3 A Look at Facebook

</div>

3.3.1 Introduction

Since 2004 Facebook (www.facebook.com) has become one of the world's leading SNSs. Facebook is a social utility that helps its users stay abreast of the activities of the members in their social circle. The site as of March 31, 2013 had 655 million daily active users on average and 751 million monthly active users who accessed the site, mostly via mobile products. Approximately 79% of Facebook's daily active users are outside the U.S. and Canada, and the site reached 1.11 billion monthly active users as of December 2012. The initial exclusivity of the

site has long since waned; the site no longer includes only those with university e–mail addresses. Facebook has opened up to networks based around high schools, companies, and geographical regions as well (Facebook, 2013).

Bumgarner (2007) cites that the typical Facebook user is of a demographic between the ages of 18 to 24 years of age and that the typical Facebook user is likely to be in the stage of "emerging adulthood." Information gathered from Brenner (2012) of Pew Research also confirms this as it states that close to 83 percent of social media users are of ages 18 to 29 (*Figure* 3.3).

Social Networking Site Use by Age Group, 2005-2012
% of internet users in each age group who use social networking sites
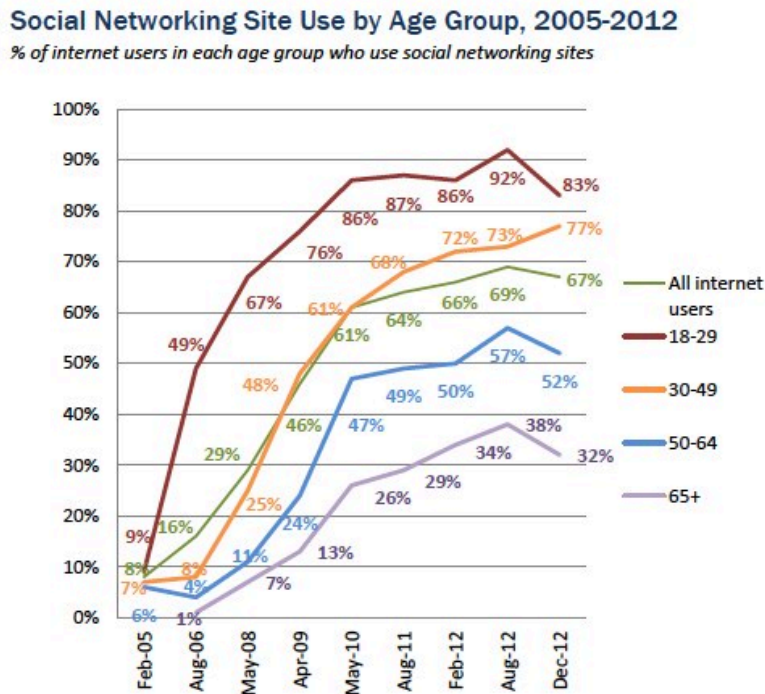
Source: Pew Research Center's Internet & American Life Project surveys, 2005-2012

Figure 3.3. This figure notes the percentage and age group of SNSs users over time.

Facebook provides an excellent choice for further study not only for its current wide-spread use as a top social networking site, but also for its demographic, of which entry-level ID professionals are likely to be a part. Bumgarner (2007) cites four main reasons as to why we interact with media: diversion, personal relationships, personal identity, and for our surveillance
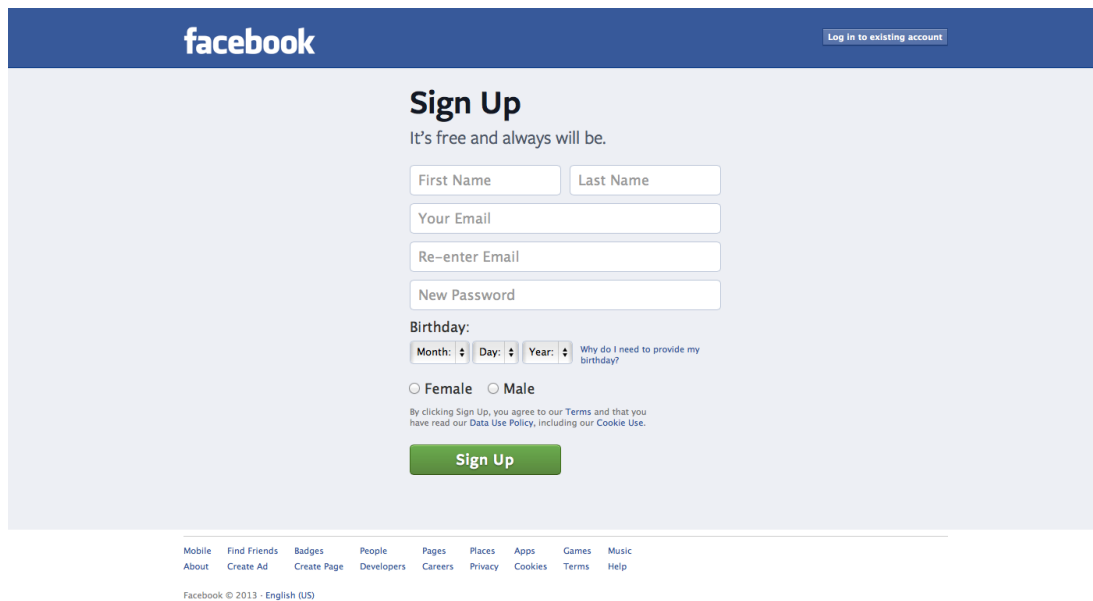
needs. Diversion needs involve a need to escape or a need for emotional release. Personal

relationship needs are motives to connect to others. Personal identity needs include use of the

media to help people form, adjust and understand their own identity. Finally, surveillance needs

inspire use of the media for information and understanding of the audience's environment

(Bumgarner, 2007; McQuail, 1972). Out of these needs, cultivation of personal relationships and

personal identity are most relevant to the concepts concerning the ID professional and his or her

use of social media as a business development platform.

Through all of the aforementioned criteria concerning the great need to cultivate personal

relationships, "Facebook takes a different approach—by default, users who are part of the same

"network" can view each other's profiles, unless a profile owner has decided to deny permission

to those in [the] network. Structural variations around visibility and access are one of the primary

ways that SNSs differentiate themselves from each other" (boyd & Ellison, 2007). Ellison et al.

(2007) suggests that Facebook is used foremost to maintain existing real world relationships or to

solidify offline connections, as opposed to meeting new people. Although, these relationships

may not be the strongest of ties, there is usually some common offline dynamic among

individuals who friend one another, such as another friend, geography, or organization. Lange

(2007) gives insight on this dynamic and suggests that the goal of sharing social media is not just

to make videos but rather to encode interesting experiences that a group of participants, who may

not have known one another otherwise, could share. In discriminating between whom to befriend

or from whom to accept friendship requests, users exert customizable social control over their

social network on SNSs (Bumgarner, 2007; Randall, Terwiesch & Ulrich, 2005). Thus, these

users have now become in a way bonded by the shared experience and by adding a class to the

connection (e.g. name of a school, town, or brand), other users of similar interests are also allowed to connect and share in the experience.

3.3.2 Process of User Profile Creation: Facebook

Before the formal evaluation of Facebook as a tool to the budding design professional can effectively begin, we must look at a critical step in the social networking process. As with most SNSs, Facebook requires the initial set up of a Facebook profile. This initial profile set-up is free to the user and is a five-step process that is an essential step in allowing access to much of the platform's necessary functionality. Being that this process is so critical to the user experience, Facebook has placed the form initiating the sign-up process as the near entirety of their home page (as seen in *Figure* 3.4 below).

Figure 3.4. This figure provides a screenshot view of Facebook's profile sign-up home page.

The start of the process begins by requesting the user supply basic information necessary to create the user account. The very next step in the process, step 2, is to access the user's email

to try and begin the process of populating the user's social network. Facebook stores the user's

contact list from their email account, should one be available, and uses it to assist in the process

of finding or suggesting 'friends' at a later point. The next phase asks the user to identify

personal information consistent with the theories of grouping discussed earlier (Bumgarner,

2007; Randall, Terwiesch & Ulrich, 2005; Lange, 2007; Ellison et al., 2007). In the final phase

the user is asked to upload a profile picture before moving on to verify the user account. The

profile picture can be of any subject matter so long as it is consistent with Facebook's User

Agreement. This process is further outlined in *Figure* 3.5.

STEP 1:

Facebook's sign up process initiation and form layout. User begins by supplying basic information to create a user account. A provision is made on Facebook's homepage for this step to occur.

STEP 2:

The very next step in the process, Step 2, is to access your email to begin the process of populating your social network. Facebook stores the user's contact list from their email account, should one be available, to assist in the process of finding or suggesting 'friends' at a later point.

STEP 3:

The second phase (Step 3) of the interaction asks the user to populate the profile with personal information. Fields such as 'high school,' 'employer,' and 'hometown' are in place to attain personal information and geographical information.

STEP 4:

The final phase of Facebook's sign-up process prompts the user to upload a picture. This will be the starting point for any interactions to the user's online identity or profile. This profile picture is very similar in concept to the notion of a logo, whereas on the social networking platform its the face by which other users interact with the profile.

STEP 5:

This is the screen after final confirmation and activation of the new Facebook account via the user's email. This page welcomes the user to Facebook, highlights key features of the UI, and prompts users to seek out friends or other users.

Figure 3.5. This figure provides a screenshot view of Facebook's user profile sign-up process.

Facebook has made effective provisions throughout the signup process to explain to the users how the information being asked of them will be used within the system. The comments or user feedback is shared next to a light bulb icon located just beneath the required action fields in an effort to effectively inform the user. Once a photo has been uploaded the user completes the signup process and is asked to confirm the decision by logging into their email account and clicking a confirmation link. A shortcut for this action (Step 5, *Figure* 3.5) is provided on a type of summary/introductory page that summarizes the past user actions and calls attention to the most important immediately relevant features of the UI such as its "friending" functionality. Upon clicking the confirmation link from the user email account the user is directed to their new Facebook profile.

3.3.3 Facebook's UI and User Profile

Once the information in the signup process has been completed Facebook moves on to introduce the basic features of the user profile as seen in (*Figure* 3.6). From this point, the user is encouraged to connect with other users and is free to explore the features of the social platform. *Figure* 3.6 shows what an unpopulated profile would look like immediately after the signup process is completed and if very minimal information was entered during that phase.
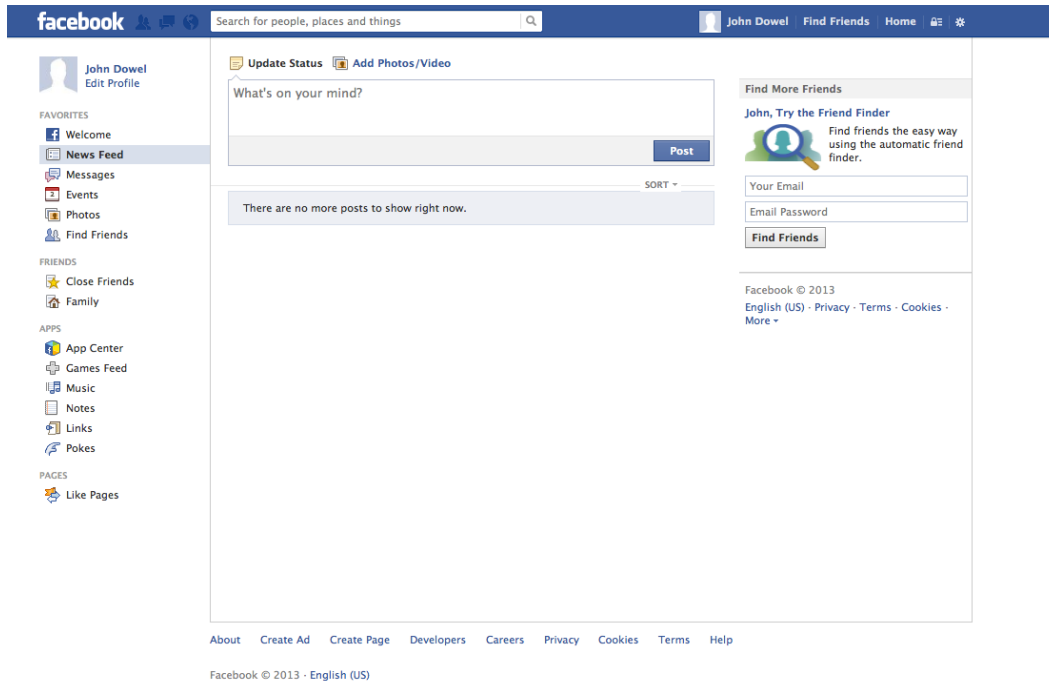
Figure 3.6. Typical home view of a Facebook user's primary profile. The screen is usually encountered directly after a user logs in or creates a new account.

As *Figure* 3.6 most prominently displays, the user is encouraged to make their first "post." This action effectively announces the user's presence on the platform. Below this immediate central area is the "wall." The wall is an area where users can view media, postings, or comments left for public consumption by either the user or friends of the user. This particular area relates best to the universal design principles of storytelling and cognitive dissonance outlined in the early parts of Chapter 2.

The second most readily identifiable function is the notion of seeking new friends or connections. This function is slightly less pronounced in its visual hierarchy and is located just off to the right of the user's field of vision. This presents one way of accessing and building Facebook's proprietary and user specific concept known as the "social graph." The social graph refers directly to the user's own actualized social network, where the users are the nodes on the

graph and media circuits are enforced by friendships and connections occurring on the platform (Kirkpatrick, 2010, pg. 217).

Facebook also offers the users of its system a secondary organization of their profile information. This secondary option, styled around a timeline, involves the consideration of more universal designer friendly principles. These principles include most notably an increased sense of 3D projection (achieved through larger more detailed images, and outlined frames for shadow-like effects and depth). The hierarchy of information calls the viewer's attention to notable events or media postings on the storyteller's timeline. Although the secondary profile organization is built in a way similar to that of the primary configuration, the second profile view offers a more dynamic and visually bolded appeal when compared to the first. *Figure* 3.7 shows a comparison in purposing of the primary and secondary views of user profiles.

Facebook's User Profile

Primary -Back End Concept | Secondary- Front End Concept

Storyteller ○——▶ Audience

1. Account Settings - This menu item allows users to control various functions related to their accounts. Users are most notability able to adjust various privacy settings and quick link to the timeline from this section.

2. Status Box - This UI item allows users share textual bits of information such as comments and web links. These posts are then displayed to the members of one's social graph and are allowed for consumption.

3. The Wall - The wall is an all encompossing informational feed for the account holder. It contains news feeds, posts, and notifications.

4. Navigation/ Filters - This menu item allows users to navigate to different sections of the user profile. The first grouping of items are filters for the information on the wall, and other commonly visited pages.

5. Profile Picture - The profile picture is the first entry point by which a storyteller is able to relate to his/her audience. It is similar in functionality to that of a logo, with its purpose being to quickly convey a sense of identity.

6. Timeline - The timeline is a chronological representation of notable events within the user's profile that are uploaded to Facebook. Since visitors can not view a user's wall the timeline is the main touch point for profile visitor updates and media consumption.

7. Navigation Menu - This menu item allows vistors to quick link to the sections of your profile that interest them. Interactions with this area are usually motivated by the viewing of friend lists and media content (photography).

8. About Brief - This section establishes a quick reference that serves to tell visitors some personal information about the account holder.

User Feedback ○——▶ Visitor Media

Figure 3.7. Chart showing a side-by-side comparison of the two components that makes up the Facebook user profile. The chart shows the relationship and value between the functionality for the user and visitor of the profile. The secondary profile page is the dominant method by which friends interact (in terms of media consumption) with a user's profile. There are a number of notable considerations for the user's back-end (or user administrative functionality) as compared to the front-end (presentation of content). These considerations have also been outlined in *Figur*e 3.7 above. The interaction

between these two profiles and the use of some of Facebook's most notable features are the processes by which users of the platform stay connected and promote shared experiences.

3.3.4 User Profile Provisions: Branding, Marketing, Social Networking and Strategy

Facebook has a number of notable features and methods by which its users can leverage the customization of their social networks. On this platform the user/storyteller creates "pages" by which the audience can interact with the brand and marketing structure. In this section of research, the goal is to examine how Facebook allows for provisions to be applied within the context of the user profile.

Branding. The introduction to the brand starts with a formal presentation of the identity. Facebook allows a an effective method to showcase an identity very prominently on a "page" in the user profile by use of the profile picture (*Figure* 3.8). Users can prominently display a brand or product in this area. The images can be very dominant as shown by the example for Coca-Cola's page.
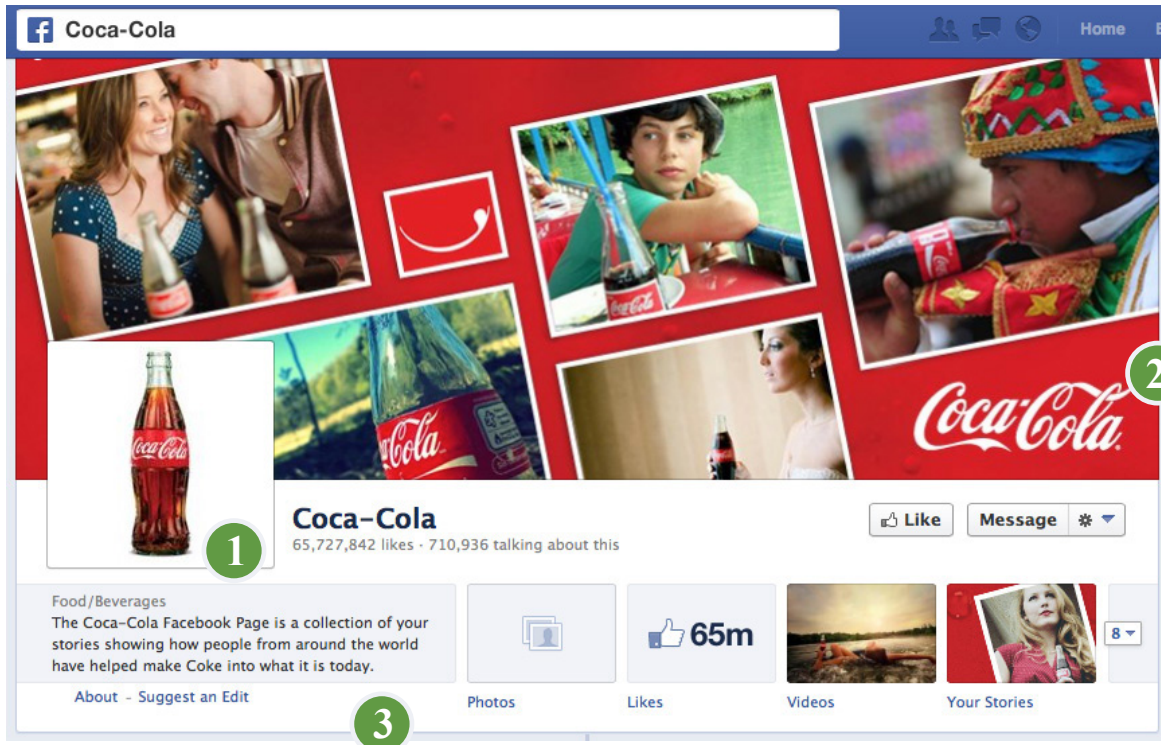
Figure 3.8. (1) Primary Profile photo used to most prominently display ones notion of self. (2) Cover photo most commonly used to display a sense of lifestyle related to the notion of self. (3) A brief description of the individual or the brand, and its intent. (4) A provision is provided for consumers to share stories, but the feature is basic and not much more dynamic than a wall of posts by various users.

Marketing. Facebook allows its users to post a variety of media to the user profile. The media that is available for posting on the Facebook page ranges from video to just standard photography. With the proper privacy settings, every post is available for commentary by other users and followers if the post is public. Users can effectively display a brand or product, communicate value, or simply offer discussion. The posts are made to the timeline as indicated in *Figure* 3.9.
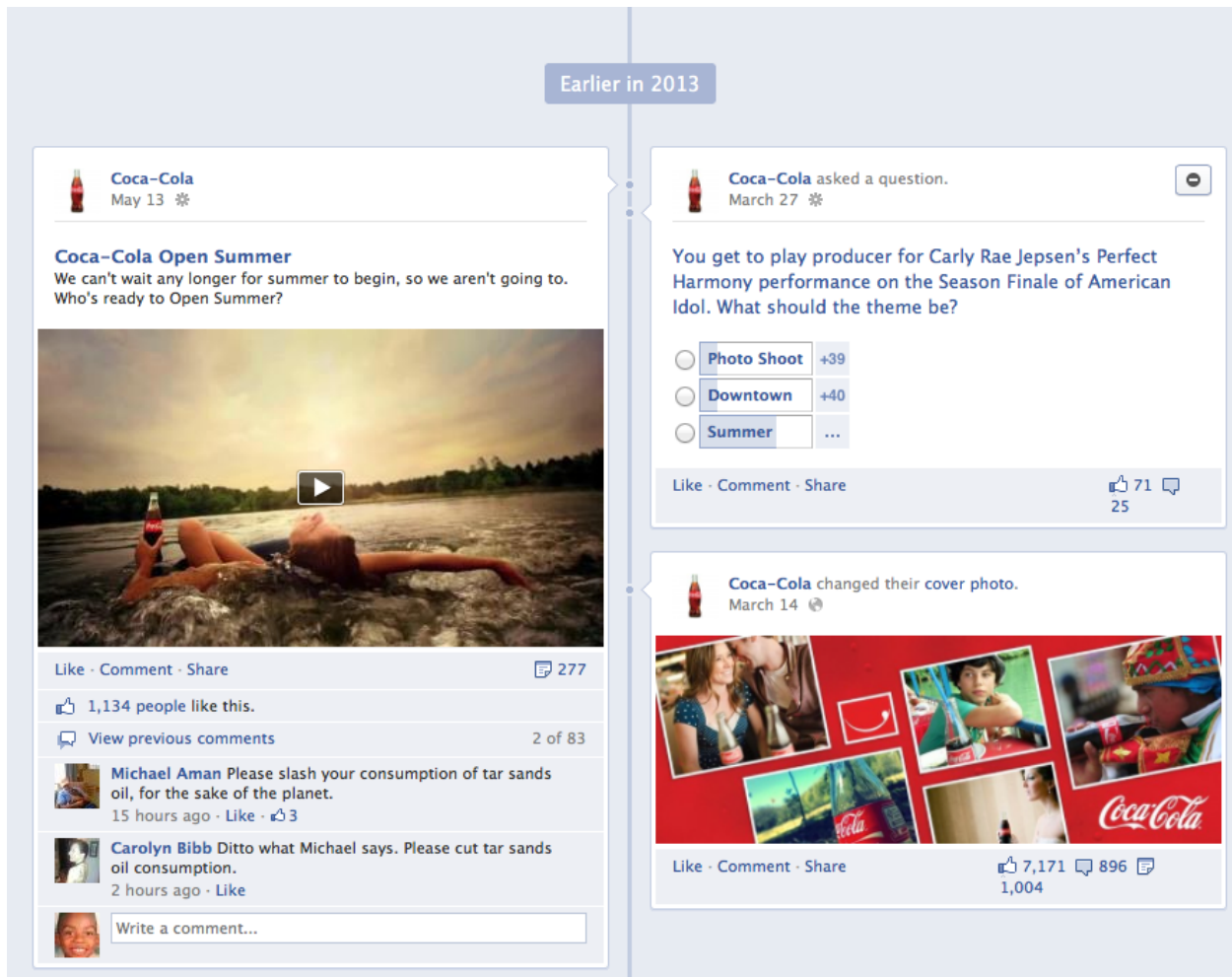
Figure 3.9. Depiction of a sample of Coca-Cola's timeline. Within the timeline the company promotes lifestyle, product and surveys for feedback from their audience.

If a user is interested in the media on a company's page they are able to either "like" the page or "share" its content. Liking adds a quick link of the company's page to a list of other likes on the user's page/profile. Sharing allows users to either directly post media and content from the company's page to their own profiles or they can privately share the content with individuals in their social network. Below are marked examples of a like and share (*Figure* 3.10).
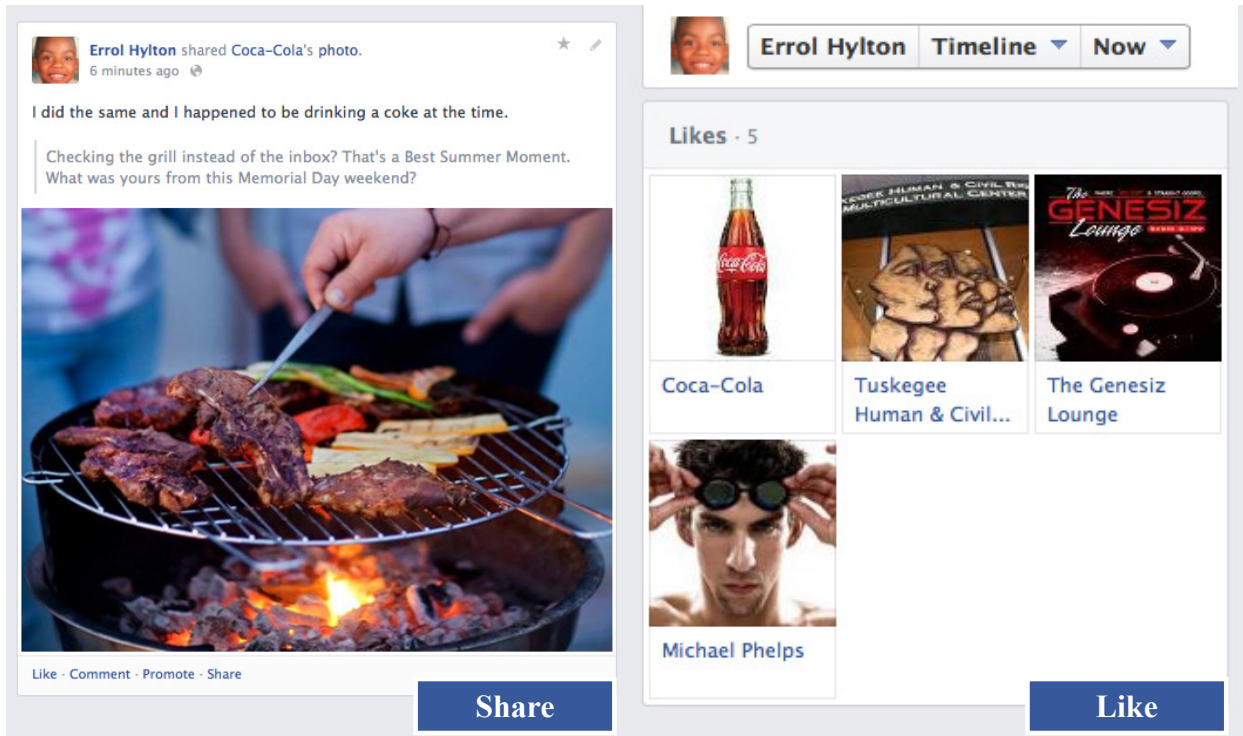
Figure 3.10. "Likes" and "Shares" can be shown by users on either their own timeline's or the timelines of others.

Social Strategy. Individuals and companies are able to gauge the amount of support for a product on Facebook by gauging the number of people who interact with the companies' posts. Facebook offers the same provision to its individual users. Users of the platform are able to identify themselves with information by "liking" particular posts of interests. The liking system thus can work well into the development of a social strategy on Facebook. Furthermore, users are able to gauge real-world support by creating events and seeing how many people in the social network are interested in attending or seeing the event through. Outside of posts, shares and likes, the creation of events is one of the most effective ways to encourage real-world interactions. *Figure* 3.11 shows an example of an events page.

Figure 3.11. Depiction of an event page that can be used to satisfy the need to generate real-world participation on Facebook. Users belonging to a particular social network are able to determine whether or not tell will attend or support the event publicly.

3.3.5 Results of Evaluation

To get a bit of clarification on how Facebook could potentially be used as a tool to assist the entry design professional in the execution of the design entrepreneur's mindset, this research focused on six areas of critical evaluation: Social Presence (SP), Branding (B) (as per the individual), Marketing (M), Social Media (SM), User Interface (UI), and User Actions (UA). The average composite score for each of these areas of evaluation was (3.8). According to Table 1 Facebook scored the strongest average score in the area of User Actions. Facebook scored the lowest in the area of Social Media Strategy (2.8). For the area of Social Presence Facebook scored an average score of (3.3), and for Marketing Facebook averaged a score of (4). In Branding Facebook recorded a score of (4.3).

Social Presence — Score AVG 3.3

Social Presence	Score
Blogging	1
Audio/Video	4
User Applications	4
Messaging/E-Mailing	4
Voice Over Internet Protocol (VOIP)	0
User Profile (Create/Maintain)	5
Commentary ("Posting")	5

Branding — Score AVG 4.3

Branding	Score
Ability for A Logo to Be Present and Prominent in A Profile Display	5
A Section That Will Contain Personal or "About Us" Information	3
A Way for Consumers to Share Comments About the Brand and Its Value	3

Specific User Actions — Score AVG 4.6

Specific User Actions	Score		Score
Tagging Other People's Media (e.g. video, photos)	5	Read/Write/Respond to Messages	5
		Read/Write/Respond to Posts/ Commentary	5
		Browse the Profiles of Others In the Network	4
		Posting/Linking to Other People's Profiles	4

Marketing — Score AVG 4

Marketing	Score
Ability to Define and Target a Specific Niche	3
Allowance for the Posting of Media Under the User Profile	5
Customization of the Type of Media That Can Be Presented: Including the Allowance of Its Consumption	4

Social Media Strategy — Score AVG 2.8

Social Media Strategy	Score
Ability to Link to Real World Participation (e.g. media campaigns, promotions)	4
Ability to Network: Meet New People, Share Content, Define user Specific Communities	4
Collaboration and Multitasking of Projects	1
Consideration for Funding or Raising Capital	1
Accessibility to Both Individuals and Companies	4

User Interface — Score AVG 4.2

User Interface	Score
Structure Principle	4
Simplicity Principle	4
Visibility Principle	4
Feedback Principle	4
Tolerance Principle	4
Reuse Principle	5

Facebook

Table 1. Scoring for Facebook based on evaluation criteria. Provisional scoring is from 1 (Poor) – 5 (Excellent).

Social Presence. Facebook is strongest in its controls that allow the user to customize, display and respond to textual information and media displayed on the user's profile. Users are granted the ability to use applications to define their social presence in the addition to media.

Facebook, however, does not offer specific solutions for users to blog or use VOIP (Voice Over Internet Protocol) services in its functionality. Although Facebook is not built as a blogging platform, users can link to blogs outside of the platform. Users can also micro-blog through the allowance of shared news stories and short quick thoughts as discussion points.

Branding. Facebook does have a provision for the creation of "pages," which are highly similar to the secondary part of the user profile. Pages allow for public entities (e.g. celebrities, companies and organizations) to display any amounts of media for consumption. "Pages are for businesses, organizations and brands to share their stories and connect with people" (Facebook, 2013). Hence the experience and opportunity to identify a brand prominently is highly efficient and prominent on a typical Facebook page separate from a user's profile. Pages are set up by users and maintained as extensions to a normal profile.

However, even with pages, Facebook only provides a limited amount of provisions in the "about" section of pages and user profiles. For example, users cannot upload a viewable professional résumé as an option to detail users' professional histories (instead they can only list past companies). Although in the information in this section covers the basics (past work history, geography, personal contact information), interested users have to navigate to the "about us" section of a page to get expanded information. This is a simple process but it's not really as conducive for networking as opposed to having a detailed about section prominently displayed on the profile page. The about section that is on a profile page is a condensed version of the information in the "about us" section. This is likely due to the expectation that Facebook users who are "friends" likely share a social connection outside the platform, and would likely not need much information about their friends digitally.

Marketing. The strongest provision for marketing that Facebook allows is the posting of media (videos, pictures, audio). Users are able to use Facebook Connect (Facebook's application programing system) to efficiently link the web to their Facebook profiles for the promotion of media. Although Facebook does not allow a platform to facilitate the generation of such content, it does provide an efficient way to gather and display content from various sources on the web. The average Facebook user, however, is merely posting and sharing media that interests that particular individual. There is usually very little consideration of a social media strategy for the average user, not to mention following of the ideals developed within this research for a design entrepreneur.

Social Media. Users are free to employ a social media strategy catered to the Facebook platform. However, the provisions on Facebook to network in the sense of seeking new professional connections are not explicitly strong. There are weak provisions for collaboration between users. Also, there are limited or not readily accessible ways for users to acquire funding or raise capital from their network within Facebook's platform. However, users are efficiently able to identify with companies and brands through "pages." There are also adequate provisions on Facebook to encourage real world participation for users by the announcement of "events." With events users can get a gauge on the level of real world participation they may receive for a particular social gathering or campaign. This can be of real benefit to those would wish to conduct face-to-face interactions with their audiences.

User Interface. The strongest principle that Facebook adheres to well is the principle of reuse. Scoring a 5 under this section, Facebook does an effective job of instilling simplicity and redundancy in the way that the platform works for its users. For example, the timeline was introduced in 2011 as an extension of the primary Facebook profile (hence, the secondary user

93

profile). When the feature was introduced, it employed nearly all of the same processes and

functionality that was found in the user's original primary profile page. The concept of "pages"

is also effectively the same as having separate timelines linked to the user's profile. The user

interface was determined to be extremely efficient and effective in helping users understand the

functionality and processes behind the platform with a minimal learning curve and plenty of

well-scripted responsive feedback.

User Actions. Facebook provides excellent provisions for its users to interact amongst

themselves. Users are able to comment and share thoughts on virtually any piece of shared media

they so choose. The platform satisfies a number of top reasons for using social sites (staying

connected, gaming, messaging). Furthermore, the actions section is not limited. It does not

matter if it's the users, their friends, or other users of the social platform, all are able to post and

share in the consumption of public media freely, and this leads to the increased overall use of the

platform (Joinson, 2008). This robust and developed system of content sharing makes for a

cohesive way for Facebook's users to stay connected with one another. Due to Facebook's

extensive success and growth in helping people keep in touch and stay connected, research has

even been proposed to study the site as an addictive agent (Joinson, 2008).

3.3.6 Conclusion

In a study conducted by Bumgarner (2007) to understand what motivates emerging adults

to use Facebook and how Facebook fulfills these motivations, a survey was designed to measure

the different possible motivations for using Facebook and the importance with which different

uses of Facebook were ascribed. The study found that the majority of users surveyed used

Facebook primarily for its "friending functions" (e.g. accepting, adding, browsing through, or

reviewing friends; seeing how friends are connected; showing friends other individuals). The

94

secondary use of Facebook was to gain personal information of other members (e.g. reading personal information, looking through photos, reading walls, etc.). Facebook's primary motivations were its use as a social utility (to connect and converse with friends) and as a directory (to track of friends and their activities) (Bumgarner, 2007; Joinson, 2008). Motivations for personal expression (to develop relationships) and initiating relationships (meeting people of interest for various reasons both personal and professional) were the lowest ranking. This research would suggest that participants in emerging adulthood do not primarily use Facebook for networking purposes. Using Facebook to create and express [a branded identity] is rather infrequent [amongst the typical user]. Though seemingly uncommon on Facebook, this motivation may have more of a home on other SNSs where the purpose is to meet new people. Rather Facebook seems as a means of diversionary entertainment, out of escape or habit (Bumgarner, 2007).

3.4 A Look at LinkedIn

3.4.1 Introduction

LinkedIn is the self-proclaimed world's largest professional network with 225 million

members in over 200 countries and territories around the globe (www.linkedin.com). Therefore,

LinkedIn is a social networking site that caters to a professional clientele. The site is also a

networking tool used to find connections in recommending job candidates, industry experts and

business partners. It is not restricted to a group of individuals of any one profession. Like

Facebook there is a name for members of an individual's social network termed "connections".

The site differs slightly from Facebook in the way that connections are made, meaning that

connections usually require a preexisting relationship or a referral from a mutual connection. The

site allows registered users to maintain a list of contact details of the people they know and trust

in business.

The users of LinkedIn are of the age group 25 to 45. Skeels and Grudin (2009) suggest

that these LinkedIn users (ages 25 to 45) can be distinguished into three categories. These

categories are students, young professionals, and older professionals. LinkedIn provides an

excellent choice for further study not only for its climate as the SNS of professionals, but also for

its most notable demographic, young professionals. This also means that users of the site are

likely to be in a mindset to foster business and business related connections. This is opposed to

the Facebook culture of "friendship" and "social connection".

However, similar to Facebook is the notion that "connections" on LinkedIn are able to

explore the networks and contact information of the other connections in their respective

network. Social connections under the linked system are built on the notion of trust and referral.

Users of LinkedIn and other sites tend to accept fewer connections with an increase in age: those

doing so at least weekly were 54%, 40%, 37%, and 33% for the 20-25, 26-35, 36-45, and 45 plus age groups in a study by Skeels and Grudin (2009). It could be inferred from this information that users who are older may accept fewer new requests because their networks are more established and seasoned as opposed to those of younger professionals.

Skeels and Grudin (2009) also reflect on the notion of LinkedIn as a place for job seekers. Older professionals are likely to be settled in their careers, and they tend to have less of a need or incentive to connect with others. However, young professionals can view LinkedIn as an inexpensive way to provide themselves with a clean and highly accessible web page. The benefit to younger professionals is the ability to track and broadcast their own professional moments on the LinkedIn platform. This allows users to quickly see what others in the network are currently doing professionally and how they have grown over time. The authors of the study also cited LinkedIn to be the most useful in terms of effectiveness for users of ages 25 to 35. The aforementioned age range covers the range of most professionals who are considered to be in the period of emerging adulthood.

3.4.2 Process of User Profile Creation: LinkedIn

In examining LinkedIn as a tool for the industrial designer, the process starts with the creation of a user account. The process for LinkedIn is a seven-step process and it is free of charge. Just as on Facebook, potential users are asked to begin the sign-up process on the home page of the website (as seen in *Figure* 3.12).

Figure 3.12. STEP 1: LinkedIn sign up process initiation and form layout. User begins by supplying basic information to create a user account.

The very next step in the process, Step 2, asks the user to submit basic demographic information. The responses also ask of the user's current job information and title. The page also displays helpful hints as to how the LinkedIn platform can be used by its users to extract value. As a continuation of the former step, the interaction asks for the user's email. Similar to the outlined processes of Facebook, the user's email and contact list will be scanned to help identify possible contacts. The next few screens note this, and by the end of interaction users are asked to validate a confirmation email that was sent to the user's account. The last few parts of the sign-up process are to recap the information that was used to create the profile. Users are encouraged

to make a post on other social networks notifying users of those networks of the user's presence on LinkedIn. After the user confirms this basic profile recapture, LinkedIn encourages the user to upgrade the service and basic user profile. The upgrade offers more advanced networking features like direct messaging for connection and better tools to help organize your social network. The premium features are sold at a cost of $24.95, and the user is given the option to choose how they would like to proceed. *Figure* 3.13 provides a visual recapture of this process.

STEP 1:

LinkedIn's sign up process and form layout. The user begins by supplying basic information to create the user account. The beginning of the process is located on the site's homepage.

STEP 2-3:

The second phase of the LinkedIn sign-up process asks for demographic information and company identification as well as the user's role on the site. In addition, the UI provides the user with notations of value for having set up a LinkedIn profile. Immediately after this the user is asked to confirm an email address for a contact reference search.

STEP 3-4:

The user goes through a series of intermediate steps to confirm an email address that will be used to access the account. Once this is completed the user moves on to the next process.

STEP 4-6:

The next screen recaptures the basic information entered into the user profile. This screen also makes a provision for the user to make a post on other social networks announcing their presence on LinkedIn.

STEP 6-7:

The final screen before the user is directed to the user profile, serves to up-sell the user on the benefits of upgrading the LinkedIn service. The most notable of these benefits is direct messaging or the ability to bypass the normal process of making connections through referrals only.

Figure 3.13. This figure provides a screenshot view of LinkedIn's user profile sign-up process.

100

After the subscription page the user is then taken to the actual user profile. From here

another set of processes begins to help the user add more information and detail to the user

profile. All of the information from the former processes is already added into the profile, which

the user can verify and edit. From here the user is given a step by step on the information needed

by LinkedIn to improve the quality of their profile. Like other SNSs, LinkedIn has made

adequate provisions throughout the signup process to explain to users how the information being

asked of them will be used within the system.

3.4.3 LinkedIn's UI and User Profile

Once the information in the signup process has been completed, LinkedIn requests the

user to add more information into the user profile as seen in (*Figure* 3.14). From this point, the

user is encouraged to connect with other users and is free to explore the features of the social

platform. *Figure* 3.14 shows what an unpopulated profile would look like immediately after the

signup process and if very minimal information was entered during that phase.
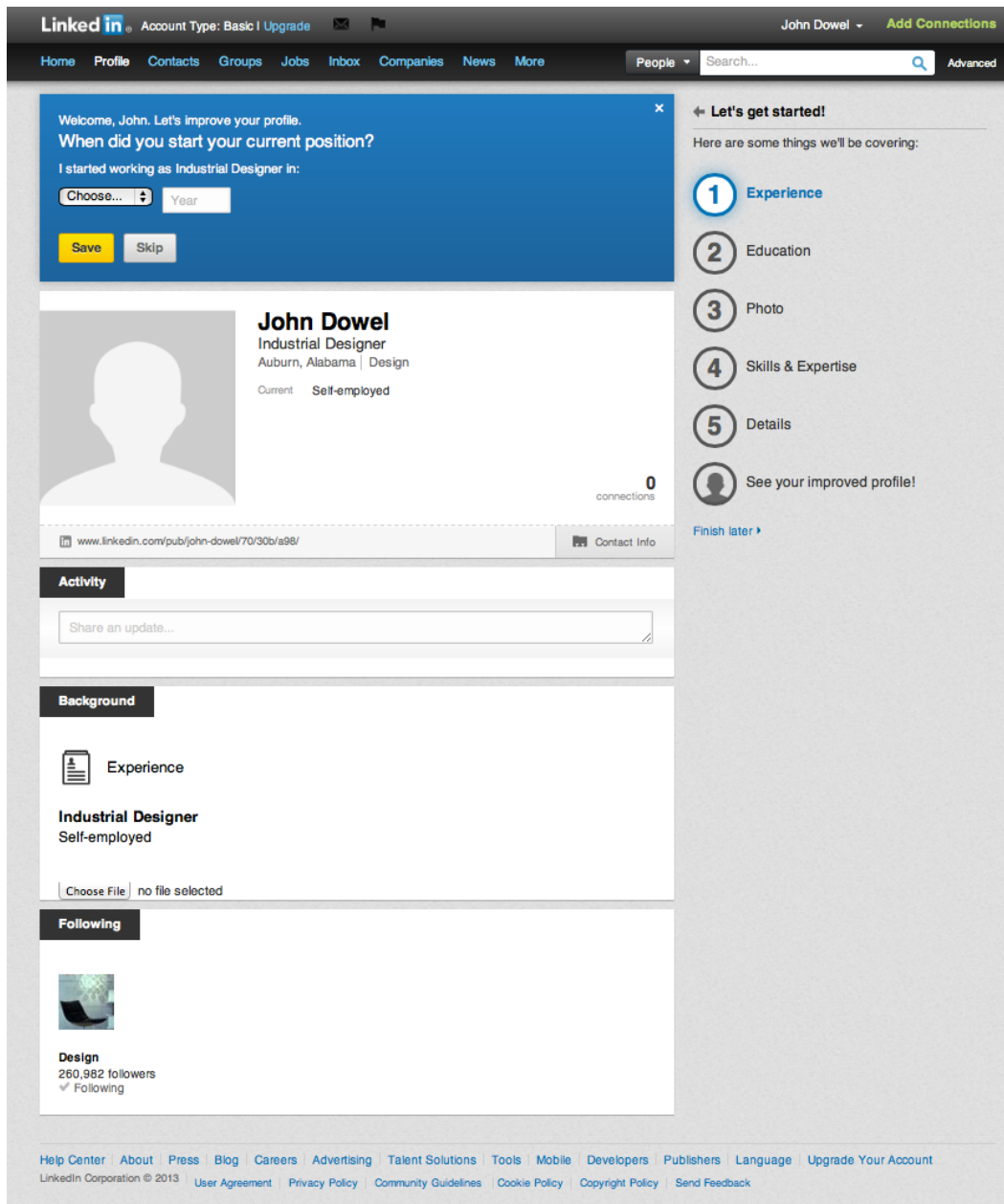
Figure 3.14. Typical home-profile view of a LinkedIn user's profile. The screen is located under the profile tab in the header.

After a new setup this step-by-step informational guide helps the user define who they are and their role on the site. The user is prompted to identify past work experience, education, and any relevant expertise they would like to promote. There can be up to six commonly used

informative sections on the user profile. The typical profile has a "Personal Summary",

"Activity", "Background", "Groups", "Recommendations" and "Following".

During this secondary setup process, users are able to submit a profile picture. This is

indicated in *Figure* 3.15. It is best for the user to submit a professional image in this space (Agin

& Howes, 2009). Once the user picture has been entered the user then proceeds to add current

and past work experience.
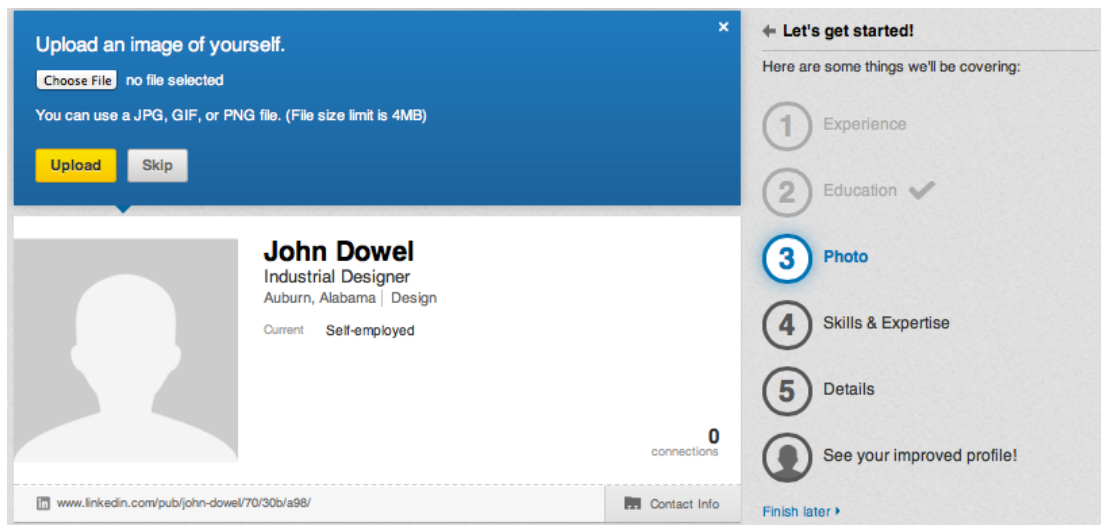
Figure 3.15. Shows a depiction of the user profile and the space where the user picture would go.

Within the LinkedIn platform, the profile is clearly sectioned off into its own category in the

menu, while the Home page for the user is more like the "News Feed" on Facebook. The Home

is where most status updates and "news" postings occur. It should be noted that media in the

form of videos and audio are not commonplace in the LinkedIn user profile. However,

companies and organizations are able to set up "pages" that are similar to user profiles that allow

for the display of such content.

LinkedIn is a subscription-based social networking platform. Therefore, some features

may be restricted or unavailable to an unpaid user. This research looks at only the provisions

available to the unpaid user in depth. Even with only the free features, a well-thought out profile

on LinkedIn can provide a huge benefit to its users. There are several sections in the user profile

that are very essential to cover before we can fully evaluate the LinkedIn platform for its value as

a tool to the industrial designer. *Figure* 3.16 explores some of these components.

LinkedIn's User Profile

Notable UI Elements

1. User Introduction - This profile item allows users to give a brief description of who they are and the specific areas in which they work. This area is where the user would identify keywords that summarize the user's professional experience.

2. User Summary - The summary is where the user is able to market themselves. This area is best used for pitching value to prospective clients and connections. This is a very important area to let others know more about who you are and what you specifically do.

3. Other Connections - This area is LinkedIn's way of notifying users of possible connections that may have been unforeseen. It shows the user people of similar skill sets to themselves.

4. Skills/Technics - This profile item allows users to tell of the specific skills they possess with regards to their profession.

5. Recommendations - One of the most important features, recommendations are user based endorsements of past work performance. This system requires users to comment on the experiences shared when working together.

6. Groups - Groups on LinkedIn are communities by which the users can associate themselves. These communities are mostly public organizations.

7. Following - The "following" section relates to communities in which the user is interested in receiving information and status updates. This is similar to the "News Feed" functionality in Facebook.

Figure 3.16. Depiction of the user profile showing a more complete view of the profile after connections are made and the user more thoroughly interacts with the platform.

The profile depicted above shows how a completed profile on LinkedIn could possibly look to the end-user. Section one gives a brief introduction to the professional, and section two allows the professional to give a custom written sales pitch or description of their unique value as a professional. These are important parts of the evaluation criteria, and are displayed rather prominently on LinkedIn's social platform. Sections five through seven are important as they allow users to have other professionals speak of their value (a powerful networking tool), contribute to the knowledge of a community (through shared group interests), and follow the news from other specific communities that interest the user.

3.4.4 User Profile Provisions: Branding, Marketing, Social Networking and Strategy

LinkedIn has a number of notable features and methods by which its users can leverage the customization of their social networks. On this platform the user/storyteller is able to post and send links to the desired media they would like to share by means of having the links appear on the homepage of the user's connections. In this section of research, the goal is to examine how LinkedIn allows for provisions to be applied within the context of the user profile.

Branding. LinkedIn offers a very professional method for users to showcase an identity on the user profile. The profile picture appears prominently on the profile page. Users are able to clearly describe a professional work history and also a summary of skills. If the user would like to post with a more dynamic presentation, LinkedIn allows for the creation of a company profile. Media, content, and new postings done under a company profile are available for viewing on the homepage of the user's account. However, the user has to commit to following the company before the user will be notified of changes in the company's profile. *Figure* 3.17 shows an example of the two profiles.
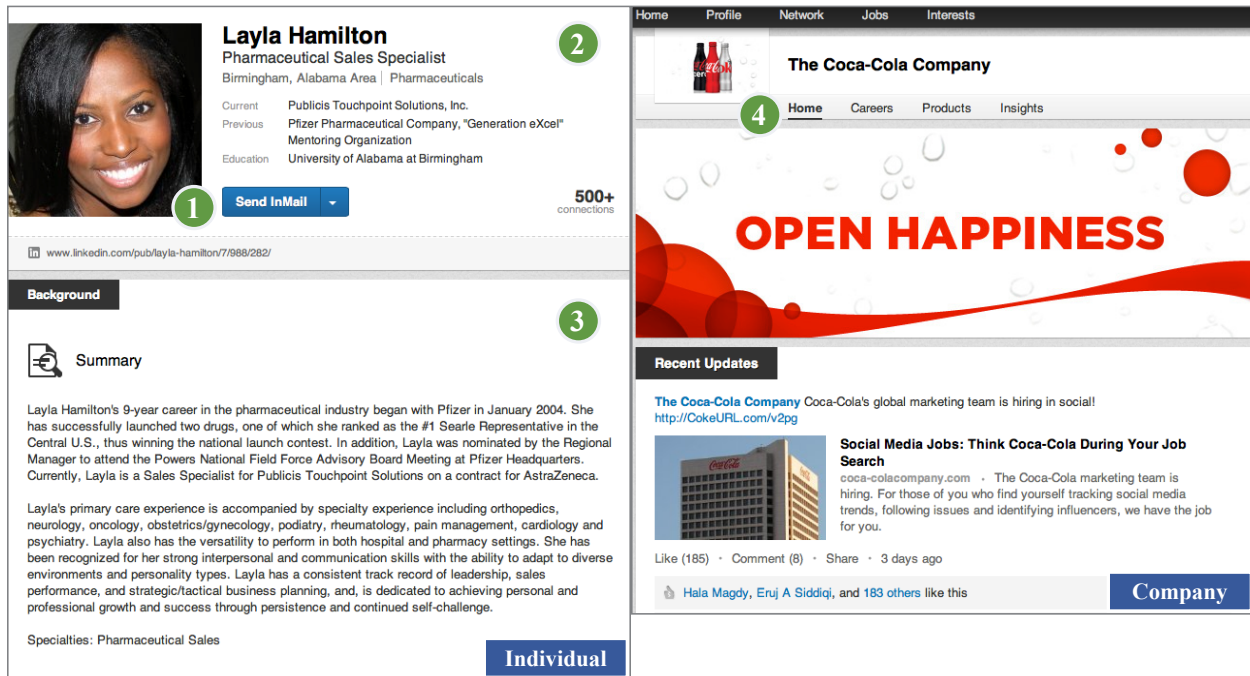
Figure 3.17. (1) Primary Profile photo used to most prominently display ones notion of self. (2) A brief description of the individual and the user's qualifications/employment. (3) An area is provided for a quick summary of the individual. This area is an opportunity for the individual to showcase value to potential partners or employers. (4) Example of a company profile with a sizable cover photograph and an area for a logo or product's presentation.

Marketing. LinkedIn only offers moderate provisions for content to be posted to the user account without the creation of a company profile. However, the user is able to define and selectively target a niche. Creating a group on the LinkedIn platform can achieve this result. Members seeking to join groups usually have to be approved by the group's moderator before the membership is fully completed. Once a group is created and joined by users of the platform, the creator can solicit other members who are following the group and further demonstrate individual value. Members of a group are also, by default, capable of direct messaging and connections.
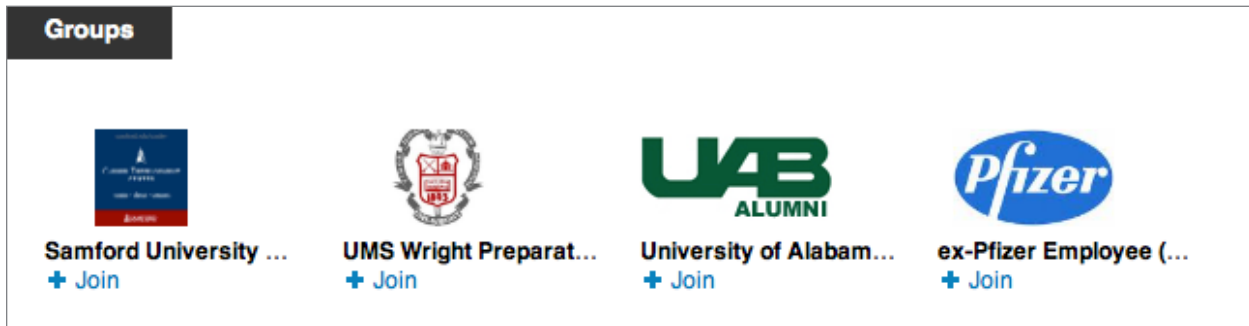
Figure 3.18: Example showing the depiction the Group section of the user profile.

On a separate note, companies are able to detail information about specific products and product features on the LinkedIn platform. This provides companies with a useful opportunity to detail the benefits of their brand of service. The product or service description can present a way to communicate value. *Figure* 3.19 shows a sample product page.

Figure 3.19: Example showing the ability to market by detailing the value of a specific product.

Social Strategy. The social strategy on LinkedIn centers on building connections. The system is similar to how professional referrals work outside the digital space. LinkedIn users are able to follow and connect with both individuals and corporations. Individuals are able to gauge the amount of support they have for their own efforts through the number of followers they have for the various types of media links they can post. Just as Facebook, users of the LinkedIn platform are able to identify themselves with information by "liking" particular posts of interests.

Users can also create events, although the event is only a post of an external link to a destination outside of the LinkedIn network. *Figure* 3.20 shows an example of an events post.
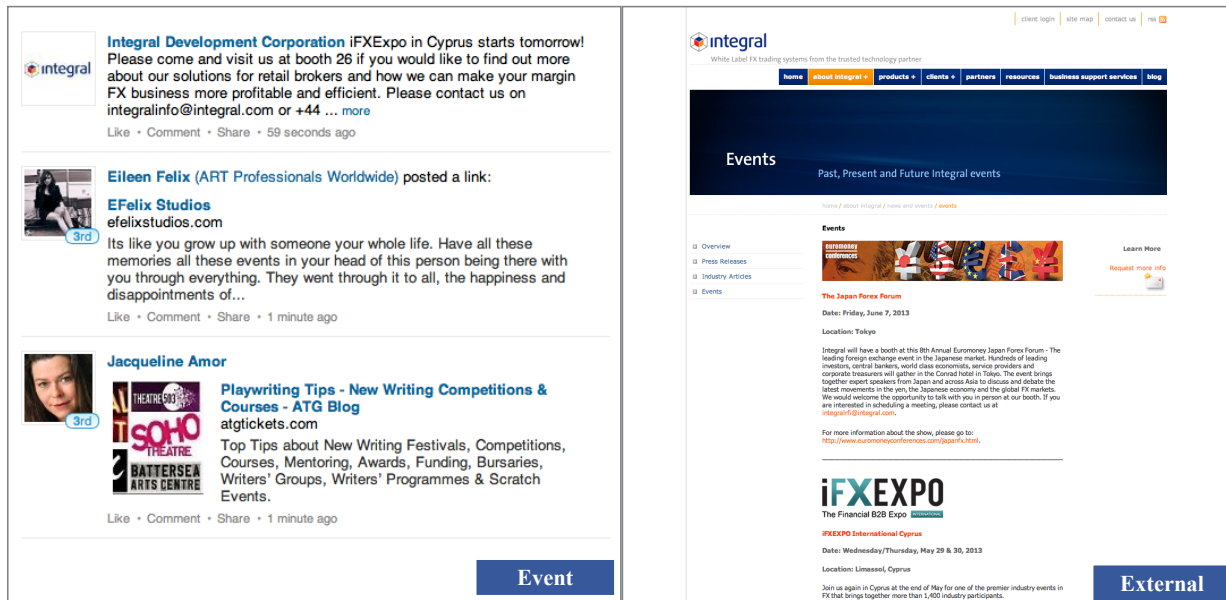
Figure 3.20. Events post, clicking the post takes the user to an external site.

Users of LinkedIn can also use blogs to stay in front of their audiences. This is a great way to build credibility on the platform as well as an encouraging method to solicit peer recommendations based on field expertise. Blogs are handled under the same structure as mentioned in the above figure. Posts are linked to external sites containing content.

3.4.5 Results of Evaluation

In evaluating how LinkedIn could potentially be used as a tool to assist the entry design professional in the execution of the design entrepreneur's mindset, this research focused on six areas of critical evaluation: Social Presence (SP), Branding (B) (as per the individual), Marketing (M), Social Media (SM), User Interface (UI), and User Actions (UA). The composite average score for each of these areas of evaluation was (3.6). According to Table 2 LinkedIn scored the strongest average score in the area of Branding (4.6). LinkedIn scored the lowest in terms of its Social Presence (2.7). For the area of Marketing, LinkedIn scored an average score of (3.3), and

for Social Media LinkedIn averaged a score of (3.2). This information concludes that the site has adequate but not excessive provision for the execution of a marketing/social media strategy.

Social Presence	Score AVG 2.7	Specific User Actions			Score AVG 3.8
Blogging	5	Tagging Other People's Media (e.g. video, photos)	3	Read/Write/Respond to Messages	4
Audio/Video	3	**Marketing** — Score AVG 3.3		Read/Write/Respond to Posts/Commentary	4
User Applications	0	Ability to Define and Target a Specific Niche	5	Browse the Profiles of Others In the Network	4
Messaging/E-Mailing	3	Allowance for the Posting of Media Under the User Profile	3	Posting/Linking to Other People's Profiles	4
Voice Over Internet Protocol (VOIP)	0	Customization of the Type of Media That Can Be Presented: Including the Allowance of Its Consumption	2	**User Interface** — Score AVG 4.2	
User Profile (Create/Maintain)	4	**Social Media Strategy** — Score AVG 3.2		Structure Principle	4
Commentary ("Posting")	4	Ability to Link to Real World Participation (e.g. media campaigns, promotions)	4	Simplicity Principle	4
Branding — Score AVG 4.6		Ability to Network: Meet New People, Share Content, Define user Specific Communities	4	Visibility Principle	3
Ability for A Logo to Be Present and Prominent in A Profile Display	5	Collaboration and Multitasking of Projects	2	Feedback Principle	5
A Section That Will Contain Personal or "About Us" Information	5	Consideration for Funding or Raising Capital	1	Tolerance Principle	5
A Way for Consumers to Share Comments About the Brand and Its Value	4	Accessibility to Both Individuals and Companies	5	Reuse Principle	4
LinkedIn					

Table 3.2. Scoring for LinkedIn based on evaluation criteria. Provisional scoring is from 1 (Poor) – 5 (Excellent).

Social Presence. LinkedIn is strongest in its allowance for a user to post articles and blogs on subjects related to their profession or interests. The site does not offer specific solutions for users to use VOIP services in its functionality. Nor does the site offer users the abilities to extend their profile with applications. However, users are able to post links to sites outside the LinkedIn platform for others to share. Within user profiles, the individuals are encouraged to detail their professional expertise as a networking and selling point.

Branding. LinkedIn does have really effective provisions to allow its users to inform other professionals quickly of their value within the profession. Users are able to provide a summary of expertise clearly and prominently within the user profile. Users can detail a viewable professional résumé. However, LinkedIn does not provide allowance for the post of media onto the user profile. Under the LinkedIn platform, user profiles are strictly to provide detailed information about the user. If media outside of photography were to be shared on the site there would commonly be a link to an external site that hosts the media or the user would set up a company page (which allows for more dynamic content to be shared).

Marketing. From a marketing perspective, users of LinkedIn are clearly able to target specific digital communities by the use of "groups". As individuals associate themselves with groups they are able to connect and network with its members. The average LinkedIn user, however, is encouraged to post and share media that furthers the knowledge and interests of that particular group and industry. This in turn helps build peer credibility for the user (Agin & Howes, 2009). The LinkedIn platform encourages its users to build meaningful relationships by participating, sharing, and listening to others.

Social Media. Users are free to employ a social media strategy catered to the LinkedIn platform. There are strong incentives for individuals to seek professional connections when using

the platform. Users are efficiently able to identify with individuals and companies alike, and there are also adequate provisions to encourage real world participation by linking users to events, presentations, and discussions.

User Interface. On LinkedIn the use of the tolerance principle is strong. This is in part because the platform does not allow the user to perform many unnecessary actions through which they can make many mistakes. The UI is very straightforward in the actions it allows and the provisions for how users can perform these actions. There are not many processes available to the non-paid user; therefore, the UI is very direct and straightforward in its functionality.

User Actions. LinkedIn has a fair platform that is conducive for interconnectivity amongst its users. The users are able to post articles, messages, and give recommendations. LinkedIn allows its users to perform the basic functions needed to network, and communicate. It is, however, harder to connect with members outside of a user's network without a paid subscription.

3.4.6 Conclusion

In a global study conducted by LinkedIn and TNS Global to study six thousand plus social media users across twelve countries in order to uncover how these users view personal and professional social networks, the study found that there are fundamental differences in the way users perceive digital social networks. "Just as people keep their professional lives separate from their personal ones, online networking has the same divide. Not only do people make different connections, they also experience different emotions when visiting personal and professional networks" (LinkedIn, 2013).

In examining the possible motivations for using LinkedIn, we find that professional networkers seek more to participate in an investment of time, rather than a diversion of time.

LinkedIn is mostly used to assist individuals in finding information relative to career, updates on brands, and currents affairs. When it comes to personal brand and expression, LinkedIn provided a number to provisions that allowed its users to quickly inform others about their professional value. The platform encourages the sharing of knowledge and education, and is built in such a way that encourages users to join groups in order to connect with peers. The LinkedIn platform is a referral system, built on trust, where members and professionals connect by introductions and referrals. This dynamic helps build credibility into the system and the social network of the user.

<h3 style="text-align:center">3.5 A Look at Coroflot</h3>
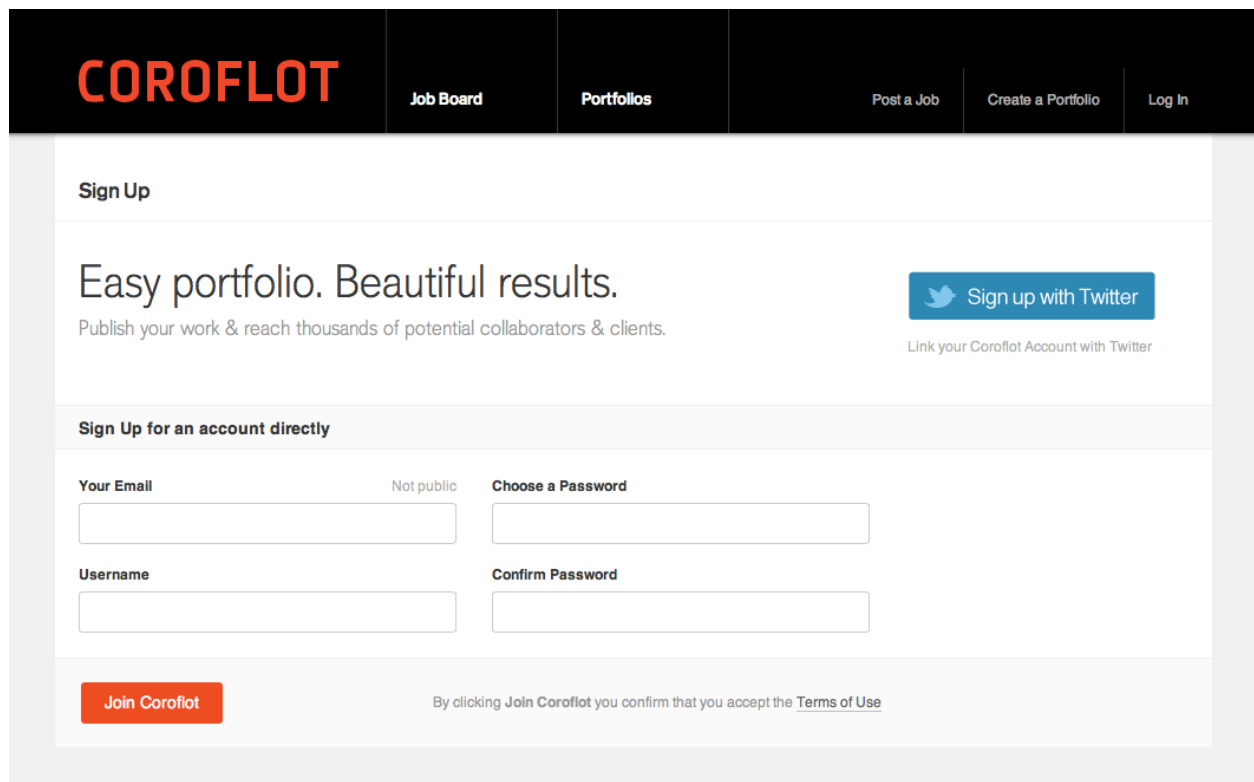
3.5.1 Introduction

Coroflot (www.coroflot.com), an extension of the core77.com community, has been a trusted site for designers and members of a creative society since 1997. It has become a resource for designers worldwide. Coroflot has grown to host over two million images with over one hundred fifty thousand new projects published every month from professionals and students of nearly every country on earth. The site allows designers to showcase their works, and seek professional opportunities. The site highlights the work of dozens of design disciplines, including industrial, fashion, 3D modeling, architecture, illustration, graphic, UX and many more (Coroflot.com, 2013). In 2012 Coroflot.com changed to a new design direction. The new direction includes a new identity, a new UI and navigation system, new account and project management tools and new search technology. The site has also managed to maintain its mission to connect designers with employment opportunities worldwide. The Coroflot community was created by designers for designers.

3.5.2 Process of User Profile Creation: Coroflot

In examining Coroflot as a tool for the industrial designer, the creation of a user account is the first step. The signup process and user profile creation on Coroflot is an extremely straightforward process. The process for user account creation on Coroflot is essentially a single step. It is also free of charge to create the account. On Coroflot, new users are asked to begin the sign-up process after clicking on "Create a Portfolio" or "Log In" from the navigation in the site's header. From here, all the user needs to start an account is an email address, password and a username. Other information about the user is provided after the user account's creation.

Figure 3.21. Coroflot's sign up process and initiation form layout. The user begins by supplying extremely basic information to create a user account.

Once this information is entered, the user proceeds on to the administration center for the user account. Here the user may finish any relevant processes necessary to display information on Coroflot. Pronounced boldly are the remaining facets of the user profile/administration that

the user needs to address or can explore as they officially begin interactions on Coroflot (*Figure* 3.22).
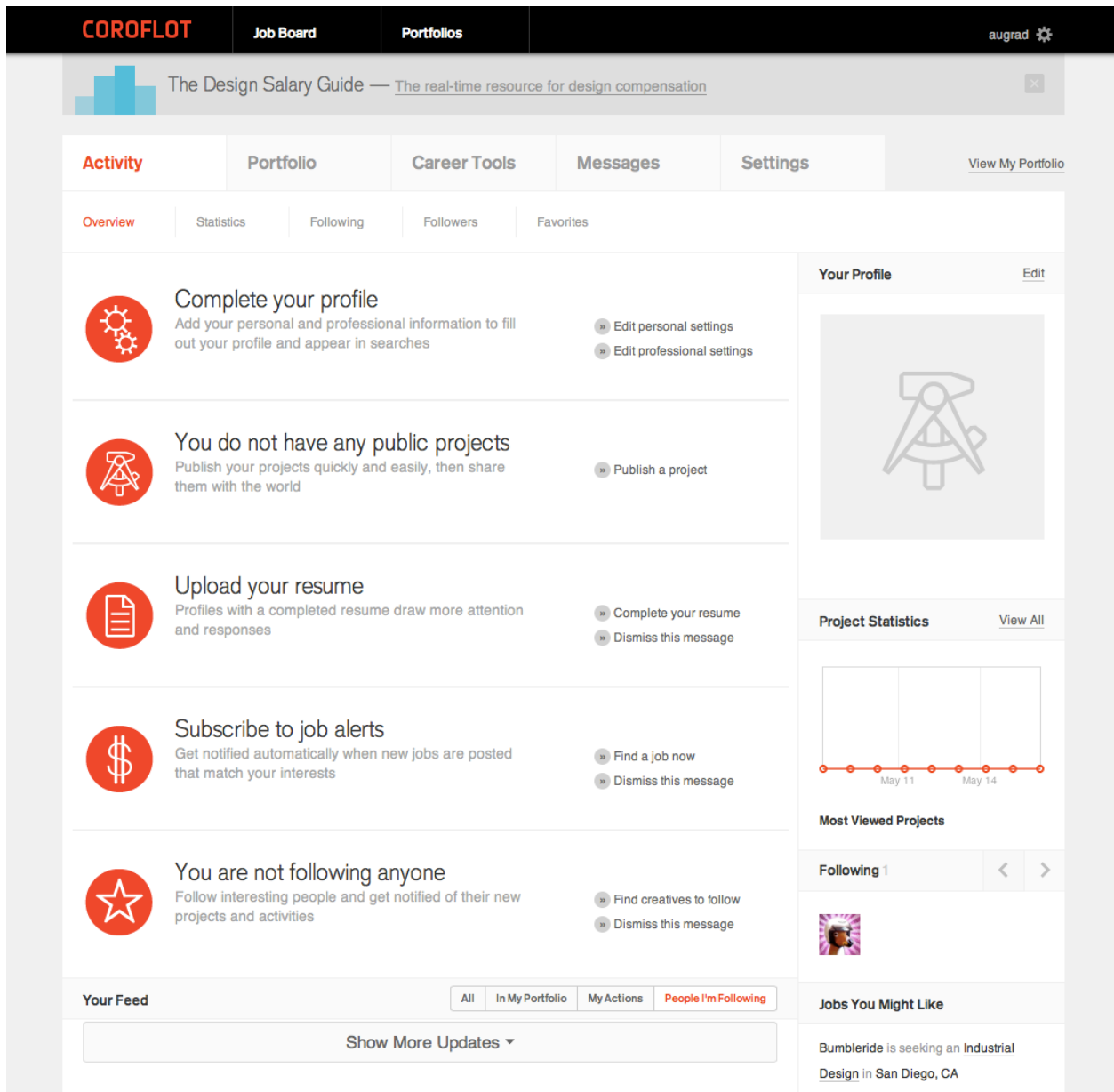
Figure 3.22. Coroflot's user administration for the user profile after signup.

The user is not officially recognized and searchable by the Coroflot framework until the user creates a portfolio. However, there are three elements (*Figure* 3.23) of the user profile that must

be completed before other users will be able to view, search, or follow the new user profile and

access for consumption user's account information.
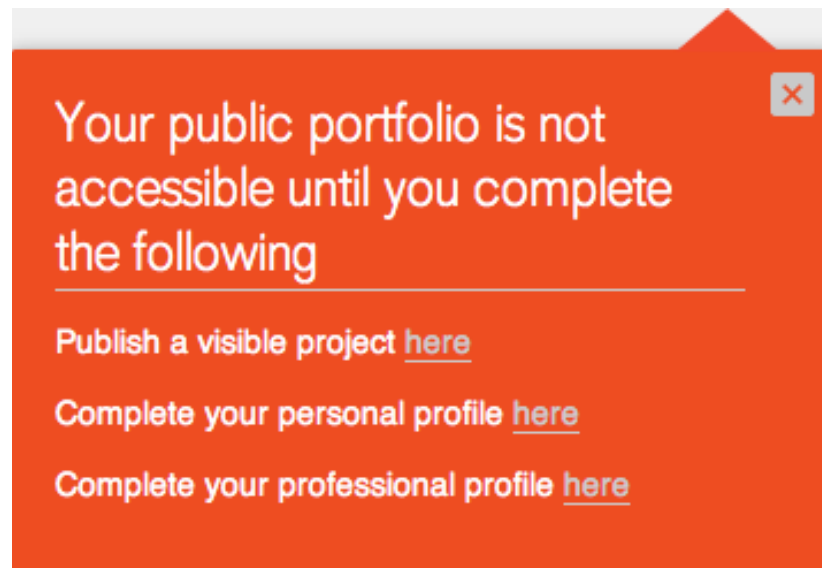
Figure 3.23. Coroflot's user notification of the requirements that must be in order before the user can create a portfolio that is searchable by other users.

From here the user is given step-by-step instructions on the information needed by

Coroflot to improve the quality of the user profile. As the information under the categories noted

above is entered, the user will then become searchable under the Coroflot platform. Other users

will be able to see a brief work history, via a resume, and gather basic details about the user

(experience, years in practice, skillsets). The process to signup for Coroflot is straightforward

and simple. There is very little room for human error. As with the other SNSs, Coroflot has

adequate provisions within the user administration to assist with profile and portfolio creation.

3.5.3 Coroflot's UI and User Profile

The functionality of the user profile on Coroflot is very basic. There are not a lot of the

functionality and interactions on Coroflot that is inherently available on other SNSs. Coroflot's

primary value to the designer is its use as an online portfolio site. The site allows its users to post

past works as a way to showcase technical knowledge and skill. Whereas a resume is just an example of your claims, the value of a digital portfolio lies in the candidate being able to profess they can also demonstrate these claims by supplying samples of their work (Dewan, 2010). Furthermore, it has been reported some 95% of creative employers and professionals like to see a web based portfolio when making hiring or partnering decisions (Ward and Moser, 2008).

Figure 3.24 below explores the user administration center. Coroflot has a very clear separation of its administration center and its visible display of the user profile. In contrast, Facebook and LinkedIn tend to have more integrated administration systems that allow users to adjust their content without much separation as to how the actual audience would experience it. The administration of Coroflot also calls attention to the notable sections that are available for user exploration immediately after the account's creation. However the primary functionality of the administration center is to allow for direct customization of the user's portfolio page and user profile.

Coroflot's User Administration

Figure 3.24. Depiction of the important areas found within the user administration section of Coroflot's platform.
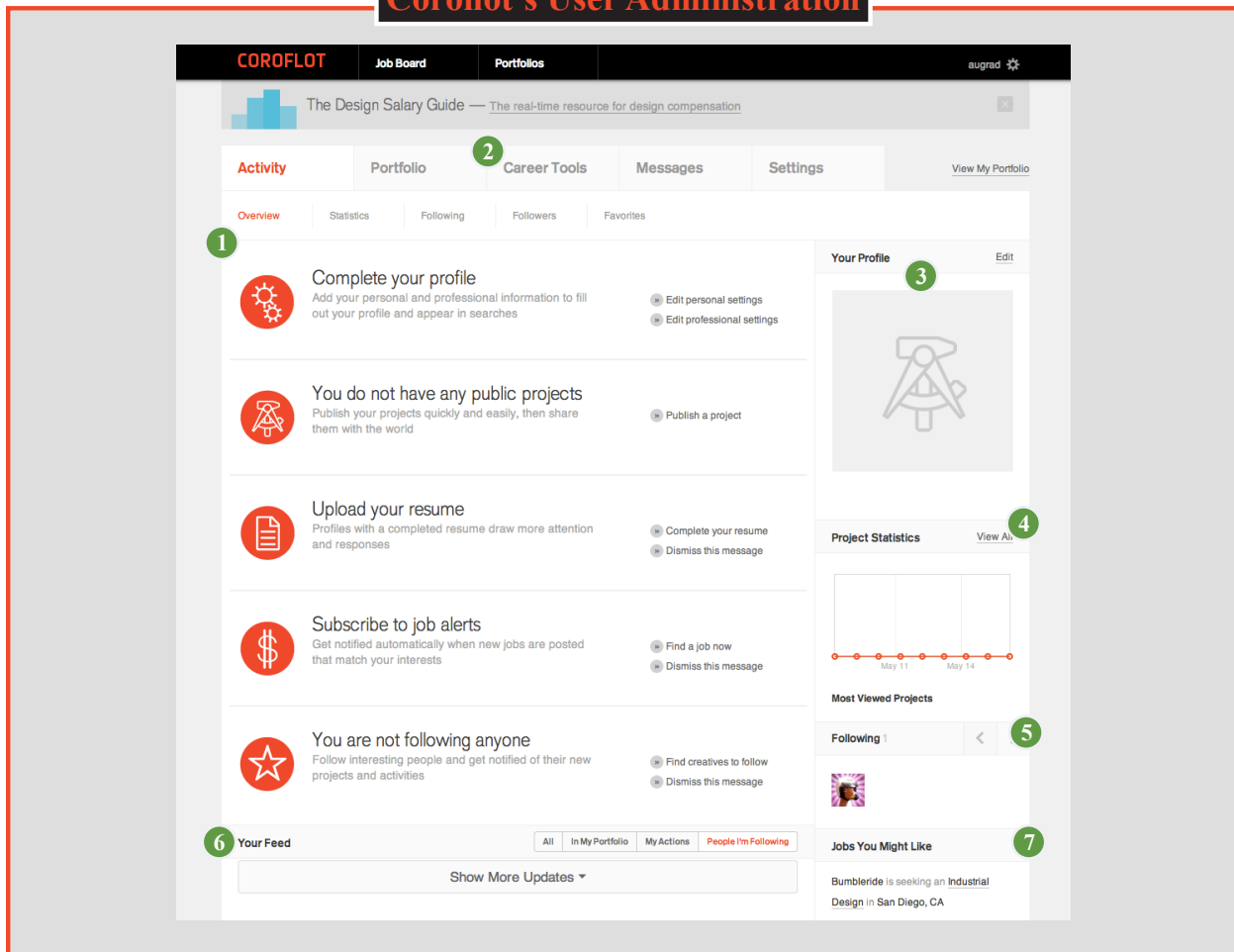
1. User Overview - This section of the user administration notes tasks that have yet to be completed or that have not been fully explored. The user is encouraged to first complete a professional and personal profile, and second to create a portfolio for display.

2. Navigation - The navigation features very clear and easy to read buttons. The navigation allows the user to further customize the appearance of the online portfolio and check messages left by other users.

3. Profile - This section provides a direct link to allow the user to edit the profile information under the "Settings" tab. This is a condensed version of the slightly more detailed version that appears in the visible user profile.

4. Statistics - Statistics show how other users have interacted with the user portfolio. For example what pages were visited.

5. Followers - Users are able to quickly see and link to other users who follow their profiles. Following provides the social provision for the site. Facebook and LinkedIn have even more social provisions in addition to following to improve the social experience.

6. Feed - The Feed is the news and activity update section of the administration. The Feed alerts the account holder of profile changes as they occur from other users the primary account holder is following.

7. Job Recommendations - Users are able to see jobs that are on Coroflot and that are within their respective profession(s). The user can click on the jobs and explore each one individually.

119

The concept of the user portfolio on Coroflot is so important that it takes up roughly 80 percent of the visual information on the user profile when other users search/view it. *Figure* 3.25 below is an example in appearance of a fully populated profile. Furthermore, the user is able to customize the display of the page and look of the portfolio's display in the user administration section. Users are also encouraged to share information on other SNSs as shown in the figure's lower right section.
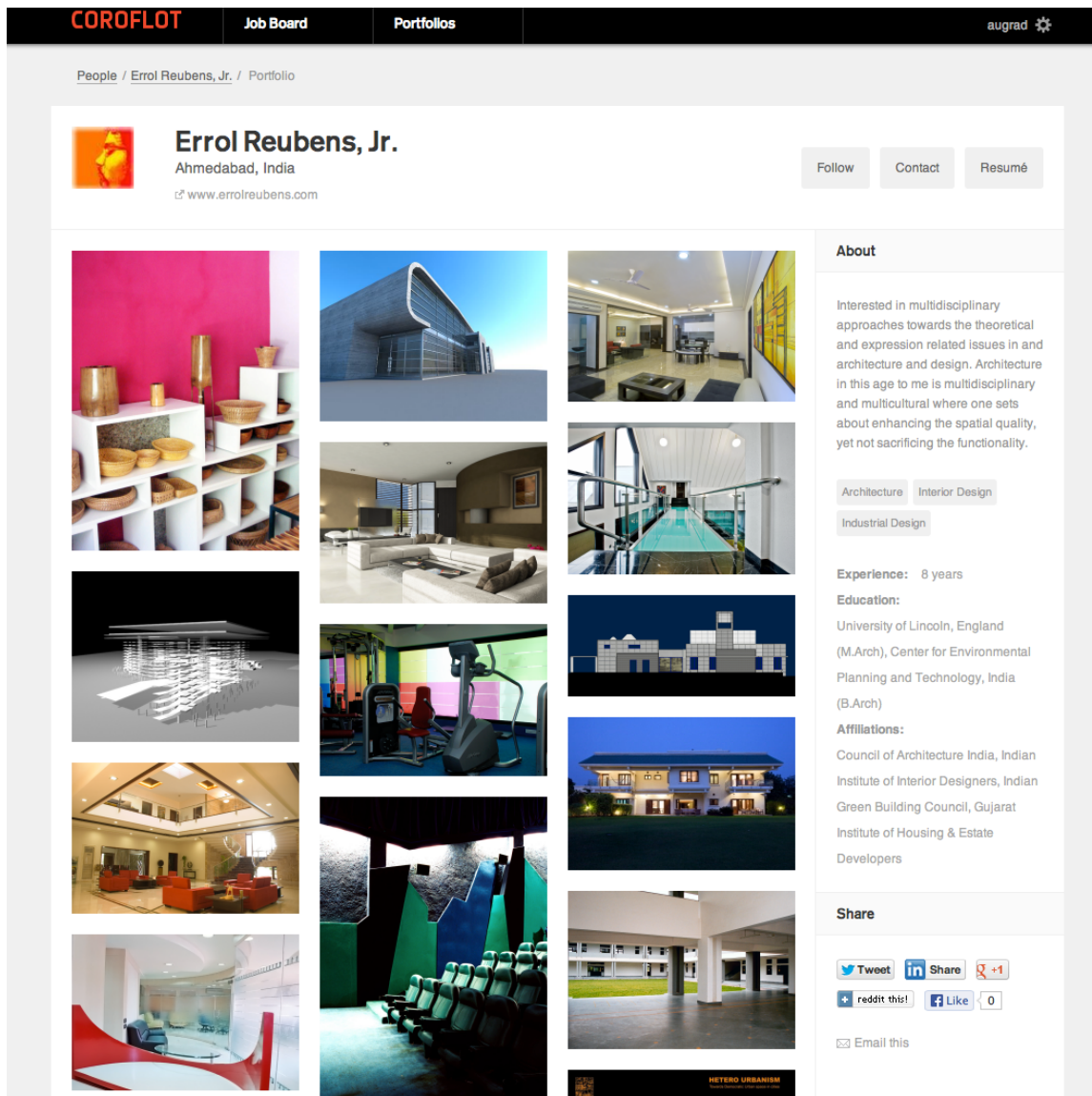
Figure 3.25. Fully populated user profile, as it would appear on Coroflot.

The profile depicted above shows how a completed profile on Coroflot could possibly look to the end-user. Each thumbnail is representative of an individual project that the user's audience is able to explore. The layout is aesthetically pleasing and the visual hierarchy is clearly placed on the users work. The profile is a tool through which employers or other creative professionals can quickly access the skillsets of other professionals. The portfolio and its direct link to the user profile marks Coroflot's main value mechanism that is freely available the industrial design professional seeking to extend the functionality of SNSs for professional advancement.

3.5.4 User Profile Provisions: Branding, Marketing, Social Networking and Strategy

Coroflot has a number of notable features and methods by which its users can leverage the customization of their online portfolio. This platform most notably allows users to share and customize a digital presentation of past works. In this section of research, the goal is to examine how Coroflot allows for provisions to be applied within the context of the user profile and digital portfolio.

Branding. Coroflot offers a very professional method for users to showcase a quality of work on its user profiles. Pictures of the users' projects are the most prominent items on a profile page. Users are able to clearly describe a professional work history through the uploading of a digital résumé. On Coroflot the value of brand is the user's professional display of skill. The user's skillset and value has to be communicated through the portfolio, where each tile on the user profile is an individual project. Having professional imagery in this area can really showcase one's talents and value as a designer. *Figure* 3.26 shows an example of the portfolio project tiles.
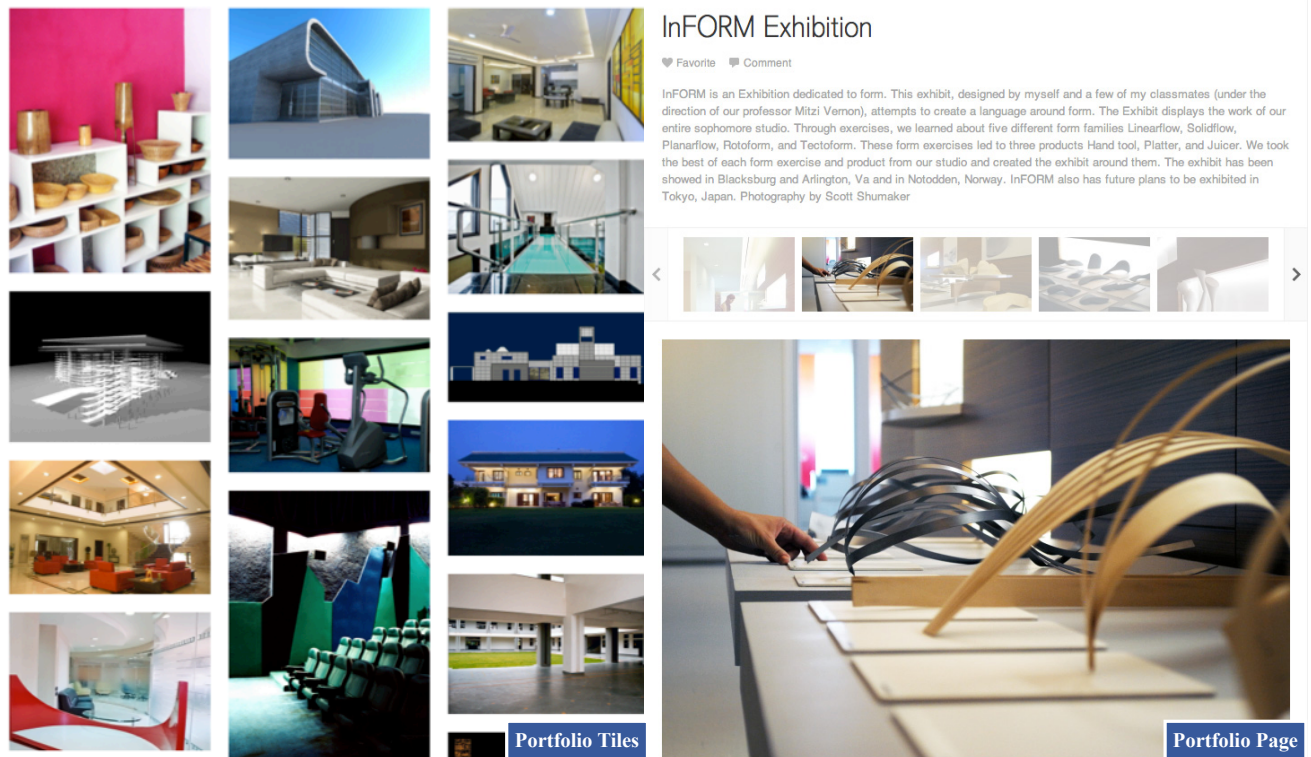
Figure 3.26. Portfolio tiles and a Portfolio Page (Layout: Bassline) on Coroflot.

Marketing. Coroflot offers its users the ability to upload various types of media to the portfolio. Being that the goal of marketing is to showcase value, the only way Coroflot allows for its users to express value is through the content presented in the portfolio. Users are able to selectively display portfolio content and manage its visibility (*Figure* 3.27).
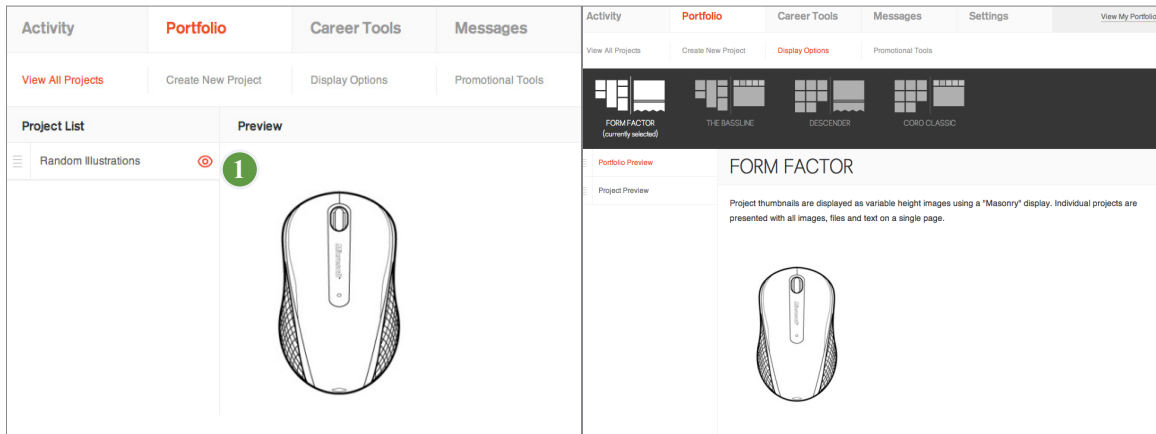
Figure 3.27. Portfolio visibility and display controls. (1) Users are able to toggle the public visibility of portfolio tiles.

Users are also allowed to follow one another, but there is not a really good way to capitalize from a marketing standpoint from your followers. Followers cannot be segmented into groups, which can be selectively targeted with an individualized message. Users are, however, able to direct messages to one another.

Social Strategy. Coroflot itself does not offer many provisions for the execution of a social strategy. The site is designed to allow the design community to showcase their talents. The digital portfolio and its management comprise most of the core actions and interactivity available to individuals on the site. The site is accessible to both companies and individuals; however, corporate brands do not dynamically interact with individuals as with other SNSs. The role of the corporate profile is to brief individuals about the company's operations and to alert individuals of job postings by the corporation. In order to take advantage of this structure, the user of Coroflot must focus on presenting a professional portfolio, and set alerts so that they may be notified when a company of interest posts a relevant job.
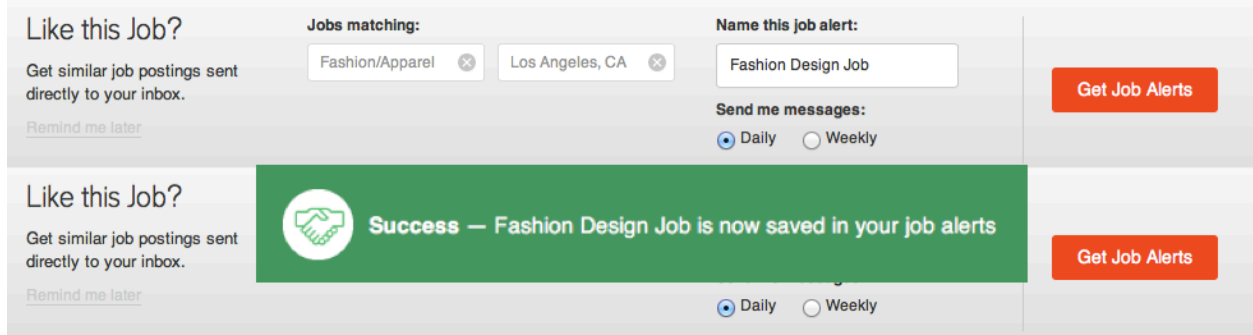
Figure 3.28: Example job alert that can be set to notify the user of job alerts. This is the only relation an individual has to a corporate brand on Coroflot.

3.5.5 Results of Evaluation

In evaluating how Coroflot could potentially be used as a tool to assist the entry design professional in the execution of the design entrepreneur's mindset, this research focused on six areas of critical evaluation: Social Presence (SP), Branding (B) (as per the individual), Marketing (M), Social Media (SM), User Interface (UI), and User Actions (UA). The average score for each of these areas combined was (3). According to Table 3 Coroflot scored the strongest average score in the area of User Interface (4.8). Coroflot scored the lowest in terms of its Social Media Strategy (1).

Social Presence	Score / AVG 2	Specific User Actions			Score / AVG 2.8
Blogging	1	Tagging Other People's Media (e.g. video, photos)	2	Read/Write/Respond to Messages	3
Audio/Video	4	**Marketing**	Score / AVG 3	Read/Write/Respond to Posts/ Commentary	3
User Applications	0	Ability to Define and Target a Specific Niche	2	Browse the Profiles of Others In the Network	4
Messaging/E-Mailing	3	Allowance for the Posting of Media Under the User Profile	4	Posting/Linking to Other People's Profiles	2
Voice Over Internet Protocol (VOIP)	0	Customization of the Type of Media That Can Be Presented: Including the Allowance of Its Consumption	3	**User Interface**	Score / AVG 4.8
User Profile (Create/Maintain)	3	**Social Media Strategy**	Score / AVG 1	Structure Principle	5
Commentary ("Posting")	3	Ability to Link to Real World Participation (e.g. media campaigns, promotions)	0	Simplicity Principle	5
Branding	Score / AVG 4.3	Ability to Network: Meet New People, Share Content, Define user Specific Communities	2	Visibility Principle	4
Ability for A Logo to Be Present and Prominent in A Profile Display	5	Collaboration and Multitasking of Projects	0	Feedback Principle	5
A Section That Will Contain Personal or "About Us" Information	5	Consideration for Funding or Raising Capital	0	Tolerance Principle	5
A Way for Consumers to Share Comments About the Brand and Its Value	3	Accessibility to Both Individuals and Companies	3	Reuse Principle	5
Coroflot					

Table 3. Scoring for Coroflot based on evaluation criteria. Provisional scoring is from 1 (Poor) – 5 (Excellent).

Social Presence. Coroflot is strongest in its allowance for users to create and maintain a professional portfolio. The site offers very strong provisions to edit and showcase portfolios, at the sacrifice of an extensive social media strategy or component. Users are able to share and link

125

their portfolios on Coroflot to the other larger less specialized SNSs (e.g. Facebook, LinkedIn). The user is also able to detail professional expertise within the profile in addition to the ability to upload a professional résumé as a selling point.

Branding. Coroflot has adequate provisions to allow its users to inform other professionals quickly of their value within the profession. Users are able to detail professional expertise and showcase, through visuals, various skillsets. The user profile itself is very basic and it does not allow for much social interaction. In terms of branding, however, users are able to showcase a unique design styles and solutions. Users are also free to detail the ideation process for the solutions of the projects that are showcased.

Marketing. From a marketing perspective, users are not able to target specific groups, nor are they able to take advantage of followers from a social perspective. Users are only able to direct message one another. However, industrial designers are able to articulate, through the portfolio, the methods by which they offer value and are able to solve various creative challenges. The users of Coroflot have direct control over how and which media to use to tell the stories within their portfolios.

Social Media. The Coroflot platform offers very few provisions for executing an advanced social media strategy. However, both companies and individuals are able to have profiles on Coroflot, which at least serves to puts the two entities in the same space.

User Interface. Coroflot provides a highly specialized system with a dedicated UI. The features of the UI work well together and provide the user with clear directions on how to perform the critical actions of the system. There is a great amount of feedback on what is specifically required and when to achieve the desired presentation within the bounds of the system. Since the user can only perform a handful of actions, there is very little chance for

human error. Furthermore a number of provisions are in place to help users understand what is required at all times. Most of the critical UI processes of Coroflot tended to support the management and display of content relevant to the user's portfolio; all other functionality is handled in a secondary manner.

User Actions. Coroflot provides users with very basic ways to connect with one another as compared to the other SNSs under examination. Users are only able to communicate with one another through posts and direct messaging. There are no provisions for instant messaging, blogging, tagging, or even viewing the favorite portfolios of the individuals one chooses to follow.

3.5.6 Conclusion

In examining the possible motivations for using Coroflot, we find that users cannot pursue a detailed social strategy. Coroflot is mostly used to assist individuals in job hunting and the setting up of a digital portfolio. The user is able to use the digital portfolio to articulate value and personal brand. Coroflot also provides a number of provisions that allow users to inform others of their professional value. Members of Coroflot are able to follow one another and receive updates on changes in professional portfolios on others. It would be beneficial if there were provisions to see the followed portfolios of individuals that the user has chosen to follow, but there are no methods to do this on Coroflot. Job recommendations can be set on alert, but outside of the listing of jobs there is little interaction between corporations and individuals on the site. Coroflot would likely be more beneficial as part of a greater social strategy on another SNS.

3.6 Summary of Examination

The overall findings from this research include the need for guidelines that may universally apply to help an industrial designer exercise a design entrepreneur's mindset to social media, the need for the development of a user profile with the weakest considerations strengthened, increased control over what specific content is available to specific demographics of a user's social network. The research has identified a number of successes and shortcomings considering the use of Facebook, LinkedIn, and Coroflot. The need for universal guidelines and a more accurate consideration for the user profile's overall functionality are apparent and will be explored in the following chapter.

Furthermore, support for raising capital is virtually nonexistent on the more popular social platforms. An important virtue of entrepreneurship is the ability to raise and accurately invest capital. For the purposes of this research it would be beneficial for the industrial designer to have this provision added to the user profile.

The provision to foster collaboration amongst individuals is also not very strong and can be strengthened. Entrepreneurs must be able to assemble a team of professionals to assist them with the execution of an overall vision. This team would likely need guidance on which tasks are in need of addressing at any given time. The considerations for better collaboration mechanisms under the user profile could further entrepreneurial inspiration and use on a social network.

	FB	LN	C
Branding	Score		
Ability for A Logo to Be Present and Prominent in A Profile Display	5	5	5
A Section That Will Contain Personal or "About Us" Information	3	5	5
A Way for Consumers to Share Comments About the Brand and Its Value	4	4	3
Marketing	Score		
Ability to Define and Target a Specific Niche	3	5	2
Allowance for the Posting of Media Under the User Profile	5	3	4
Customization of the Type of Media That Can Be Presented: Including the Allowance of Its Consumption	4	2	3
Social Media Strategy	Score		
Ability to Link to Real World Participation (e.g. media campaigns, promotions)	4	4	0
Ability to Network: Meet New People, Share Content, Define user Specific Communities	4	4	2
Collaboration and Multitasking of Projects	1	2	0
Consideration for Funding or Raising Capital	1	1	0
Accessibility to both Individuals and Companies	4	5	3

Table 4. Comparison summary for the three social media sites. LinkedIn has the overall most provisions allotted, although Facebook and LinkedIn tie in most areas. The chart above denotes the highest scores in each category.

The table identifies critical strengths and weaknesses, comparing the social media sites of Facebook, LinkedIn, and Coroflot. When it comes to branding all the sites are strong in the provisions to allow users to prominently display a logo or identity, and all allowed for a brief summary of the individual in the user profile. Under Marketing, Linked scored the highest in its provisions to allow users to target and market to specific groups, while Facebook provided the most provisions for users to communicate with one another and personalize the consumption of media. According to the research a professional Social Media Strategy is best applied to LinkedIn; however, an equally effective strategy can also be applied to Facebook. The difference in the two sites, thus strategy, is more so related to user perception rather than functionality. Users see Facebook as a site dedicated to fostering more intimate and personal connections that are more private in nature, whereas users of LinkedIn are in more of a business related mindset and are traditionally seeking to use the platform in that specific manner. Furthermore, LinkedIn does provide more provisions for companies to detail the value of specific products or services over the other SNSs examined. However, when it came to other considerations LinkedIn virtually matched Facebook. It is also important to mention that while Coroflot has its strengths it allowed the least flexibility, amongst the SNSs examined, for the execution of an effective social strategy from the design entrepreneur's perspective (as defined by this research).

Chapter 4 Application of Design Guidelines for the User Profile

4.1 Overview of Process

There are a number of strategies for the execution of an effective social media strategy. Enclosed within this section will be an overview of guidelines that were derived from previous research, on how to apply the provisions necessary for an industrial designer to explore a social strategy on a Social Networking Site (SNS). Choosing the right platform to execute a strategy is absolutely essential. The designer must have a clear view of what his or her individual goals are before the social media strategy can prove effective. However, the social platform can have its role in the sustainability of the emerging industrial designer, starting with the user profile. This is all a part of the development of the entrepreneurial mindset. As more and more companies seek to use social media to establish credibility amongst their niche audiences, it is only natural for industrial designers seeking to establish credibility in the work force to do the same. According to the research outlined in the previous chapter, there are a number of individual strengths in the current digital social ecosystem. Alone they are not of the greatest assistance for the design entrepreneur. However, these strengths can be augmented along with the user profile to better accommodate the designer guided by the design entrepreneurial mindset. These augmentations should assist ID professionals in their online presentations of self and work, all while encouraging the collaboration and the further advancement of the designer's social network.

Figure 4.1 outlines the model by which the basis of this research is founded. It shows the plight of the misplaced industrial designer to his or her use of social media/networking as a tool for the expression of a blended mindset (referred to within this context as the design entrepreneurial mindset) to help foster the creation of sustainable employment or practice in the field of industrial design.

131
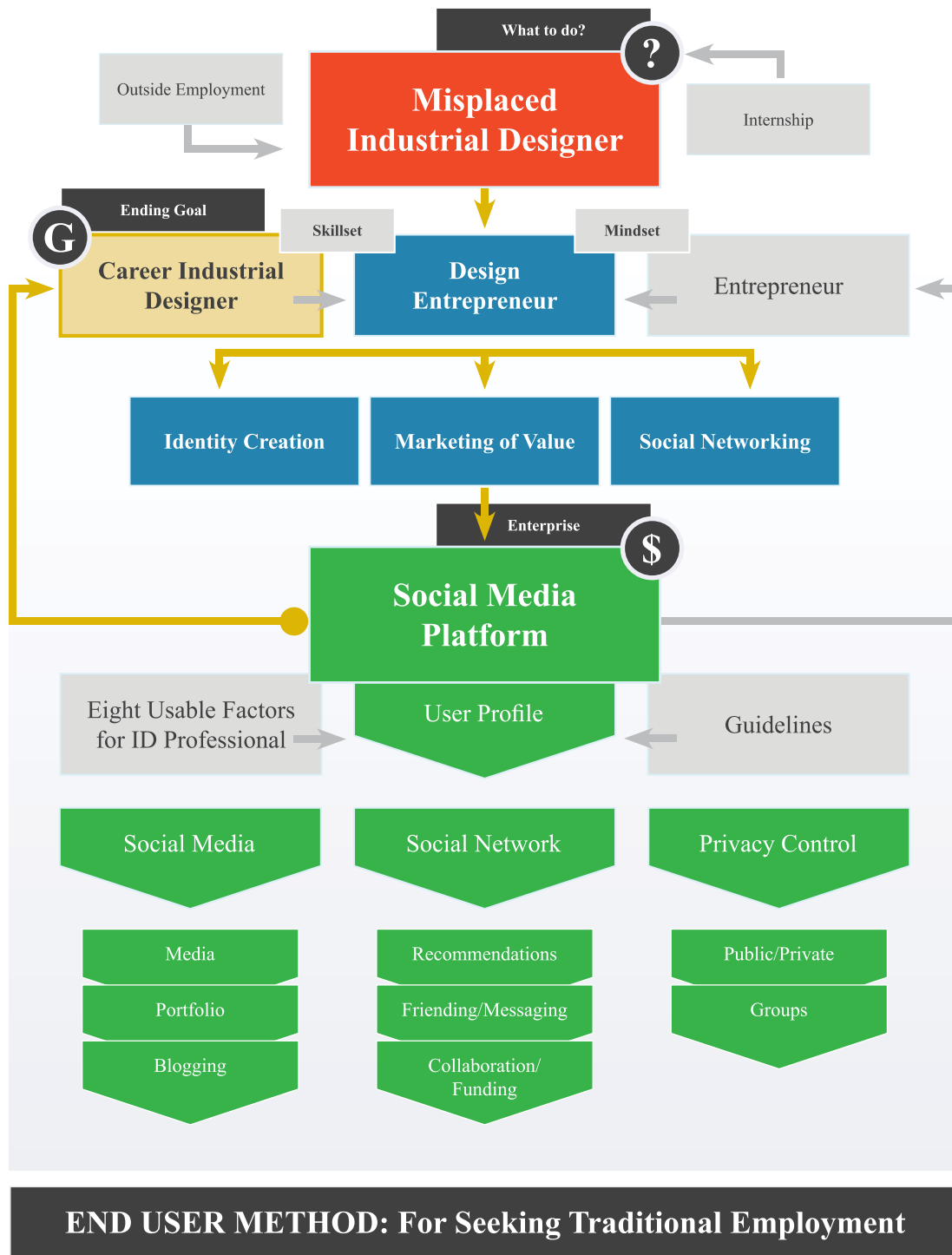
Figure 4.1. This figure is a summary of the proposed process for a misplaced industrial designer to seek career employment within the field of industrial design.

4.2 Guidelines for an Effective Social Media Strategy on Various SNSs

An approach to the development of an effective profile on a SNS will have to enforce many considerations that appeal to both an industrial designer and a design entrepreneur. The following figure shows a list of possible considerations that can be targeted for execution on the SNS. There may be a number of other considerations but for the purposes of the development of this particular user profile the figure below outlines what will be the goals and considerations that would comprise an effective strategy for industrial designers on various SNSs.

Figure 4.2. Eight facets of the user profile that an industrial designer can use to further the design entrepreneurial mindset.

4.3 Discussion of User Profile Guidelines on a Branded SNS

4.3.1 Discussion

In looking at some of the successes of Facebook, LinkedIn, and Coroflot there are common themes that can be applied to a successful approach on each of these sites. The guides listed below also allow for the user to effectively address the provisions of an effective social media strategy. These guidelines are applicable to a wide array of social media sites where the user would like to execute an effective networking strategy based on the needs of the design entrepreneur's mindset. Outlined below are six effective strategies for the emerging industrial designer to consider when moving forward with social media as a tool to attain career level employment.

1) Use Professional Conduct: The user should always remain professional. Completely remove any objectionable material (comments, audio, posts, visuals) from social profile.

Employers are increasingly using the Internet to access social profiles in employment decisions. Delbelso (2012) states "employers are interested in as much information as possible to prevent a bad hire." Estimates put this figure at roughly 85% of employers seeking to view the online profiles of job candidates (Seale, 2009; Dewan, 2010). Jobseekers may need to pay more attention to potential inconsistencies in their online identities versus those presented to employers by traditional means, such as a résumé (Delbelso et al., 2012). Dewan (2010) states "If employers are searching the Internet for information about you, give them a professionally created website that will increase your chances of getting a job."

Furthermore, it is important to note employers seeking to use social profiles may also have access to negative information (e.g., use of alcohol or drugs) that can significantly hurt a jobseeker's opportunities for employment or that can negatively affect their starting salaries

135

(Bohnert & Ross, 2010). Therefore, with the emerging prevalence and ubiquity of social media as a suitable business tool, industrial designers moving forward should be mindful of how negative information in their online profiles can impact future opportunities. As a guideline, social profiles should limit, as much as possible, the display of negative personal information.

2) Set Privacy Settings Appropriately: Adjust privacy settings so that no personal information or damaging information will show in the media available for public consumption.

A study conducted by Delbelso et. al. (2012) found that 76% of the employers surveyed admitted to Internet based background checks on potential candidates, most of which were in the period of emerging adulthood. The majority of employers used "Google followed by Facebook and then LinkedIn" in their searches for potential hires (Delbelso et. al., 2012). In the study the rejection of candidates versus a control were explicitly based on the employers perception of negative information being present on the user's profile, with a 63 to 90% rejection rate if negative content was perceived (including disrespectful comments, unprofessional demeanor, immaturity, and evidence of alcohol and illegal substance abuse). The author outlines solutions to limit the use of misinformation, including the use of a SNS's privacy settings, to reform the posting of objectionable material (esp. of past employers), and to always maintain professionalism.

3) Use Keywords in Descriptions: Description in the user profile should contain keywords along with any documentation of purposing or statements of intent.

The user profile should give a concise and clear description of the user's value and profession first and foremost. This should be one of the first things available to the audience. The description should not be overly simplified, but rather a captive introduction to the designer's

value, and ideation style. Furthermore, the description should be written to contain as many keywords as possible.

4) Use Professional Content: Photography and photo albums, if available as an option, should be used to produce and showcase noteworthy portfolio works. Include a description for all product photos.

When showcasing works, it would be wise to consider the use of professional photography (aesthetically pleasing, visually strong identity, and good lighting). All projects in the portfolio should include a description that covers at least two main objectives. First, the description should be riddled with keywords that identify the person. For example, if the person is an industrial designer the terms "industrial" and "design" should appear in the description. This will help search engines better identify the user when someone is looking for their unique skillsets. Lastly, the description should have some marketing element that clearly states the problem, how it was solved and why this brand of solution was effective. The description should highlight consumer value.

5) Actively Showcase Identity: The user profile should have multiple and dominant visual references of identity, product, or service.

The user profile should be a focused professional portrayal of the user. There should be multiple reference points that put the user in a professional context through various forms of media. The profile should ultimately contain a diverse consideration for the appearance of videography, photography, and audio. Any information presented on the profile should have some professional reference that helps the user establish peer credibility and professional reference.

6) Actively Showcase Peer Endorsements or Recommendations: The user profile should include recommendations from peers on past work experiences whenever possible, and the user should have customizable control over the information's display.

The user profile should allow a provision for word-of-mouth referrals to occur. This could most notably take the form of past work experiences. There is nothing like having other respected industry professionals talk about your work; it would be beneficial to collect and document their approval or social invite (Ellsberg, 2011). These recommendations will help the user ensure credibility.

4.3.2 Conclusion

In using these guidelines, misplaced or emerging industrial designers who use social media as a tool to help achieve a design entrepreneurial mindset will gain a new perspective on how to assuage the woes of not having traditional employment. The user profile on an SNS should be professional in nature and serve to attribute and relate value and skillsets back to its user. Any other uses that may be deemed deviant, negative, or colloquial should be kept to a minimum in order to maximize the chances of the user gaining ground professionally. If media is used that is colloquial in nature, it is recommended that the material somehow connect to a professional attribute that conveys a development of either skill or social value (such as photos taken at a luncheon, seminar, or a networking event). If an industrial designer incorporates these simple guidelines into their social media strategy, there will be a greater chance of maximizing the full potential of not only the social platform but also the designer's professional credibility.

4.4 Development of the User Profile

In order to showcase how the guidelines for an industrial designers user profile on social platform could formally be addressed, a hypothetical platform was created to specifically address these suggestions. The overall considerations were derived from the combined strengths of Facebook, LinkedIn and Coroflot as outlined in Chapter 3. This demonstration will show the effective use of the stated guidelines on a prototyped social platform and it will showcase an adherence to the techniques previously outlined to ensure effective user interface fundamentals.

Figure 4.3 shows the wireframe home screen of the test user profile along with the guidelines each provision most closely covers. This demonstration is limited to addressing the user profile mostly from the administrator's point of functionality. However, presented within this figure are a number of considerations to accommodate the user and his or her audience. The first of these considerations encompasses **Guidelines: 1) Use Professional Conduct, 2) Set Privacy Settings Appropriately, and 5) Actively Showcase Identity** as discussed in section 4.3.1. Focus is placed on the clear presentation of a professional identity via the user's profile picture, and the prominent display of notable media relevant to the branding of the user. The function of the home screen in this context is to allow users to introduce the audience to specific brand ideals. It also serves to convey the value of the user as perceived by other members of his or her social network. This marks the direct point of contact by which the user (storyteller) will begin to build the relationship with other users (audience).
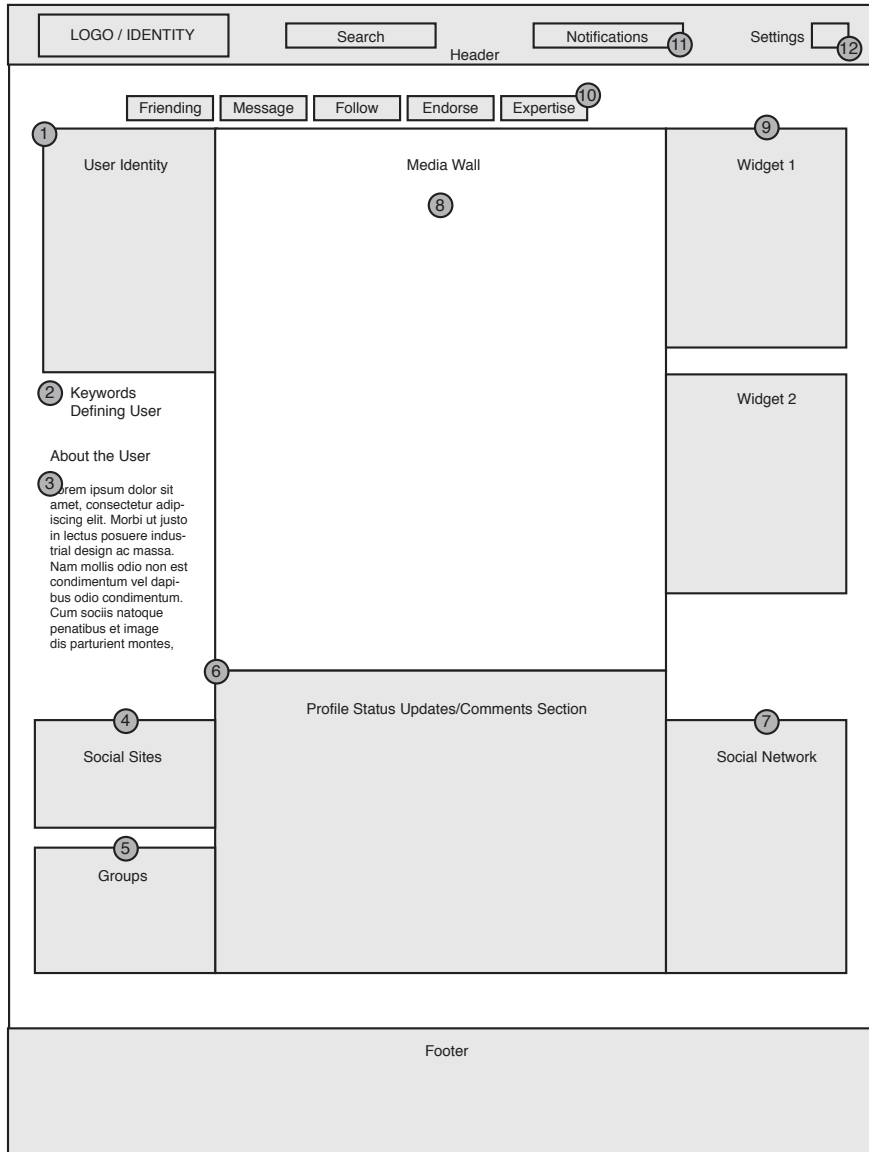
Wireframe Notes

1. User Picture - Denotes the provisional area for the user identity or brand messaging. **Guidelines 1, 5**

2. Keywords - Denotes the provisional area for keywords describing the user's skill-set or profession. **Guideline 3**

3. About - Provisional area for the user to give a brief pitch of value and experience. Keywords are highlighted. **Guideline 3**

4. Social Sites - Links to the user's account on other social networking sites. Helps develop a more structured social strategy. **Guidelines 1, 4, 5**

5. Groups - Shows to which groups the user belongs. Allows users to market to other users of similar interests.

6. Status updates - Show the recent activity of members who offer demonstrations of value towards the user's account. Also an area from commentary and select social network changes. **Guidelines 2, 5, 6**

7. Social Network - Shows a visualization of the users social network to other users.

8. Media Wall - Denotes the provisional area for the user to select and promote the media that will define their social strategy. The media is posted together on the wall and is categorized as the user/audience hovers over it. **Guidelines 1, 2, 3, 4, 5**

9. Widgets - Widgets are smaller feeds that can be used to extend the functionality of the user profile. They allow the user a customizable way to effectively control the media that is displayed to the audience. **Guidelines 1, 2, 3**

10. Actions - These items are provisions for interested audience members to learn more or better interact socially with the user. **Guideline 6**

11. Notifications - Lets the user know when important changes in his/her social network has occurred or when other users would like to connect. **Guidelines 1, 6**

12. Settings - Provision allowed for the user to adjust the account's privacy settings and other global account considerations. **Guidelines 1, 2, 6**

In-wireframe labels: LOGO / IDENTITY, Search, Notifications, Settings, Header, Friending, Message, Follow, Endorse, Expertise, User Identity, Media Wall, Widget 1, Widget 2, Keywords Defining User, About the User, Lorem ipsum dolor sit amet, consectetur adipiscing elit. Morbi ut justo in lectus posuere industrial design ac massa. Nam mollis odio non est condimentum vel dapibus odio condimentum. Cum sociis natoque penatibus et image dis parturient montes, Profile Status Updates/Comments Section, Social Sites, Social Network, Groups, Footer

Figure 4.3. Wireframe for the home page layout complete with a demonstration of user profile guidelines.

Figure 4.4. Populated home page layout for the user profile.

Once populated, the wireframe could resemble the visual layout identified in *Figure* 4.4. As seen in this figure central focus is placed on the storyteller and his or her product/service/media.

Static   Hover
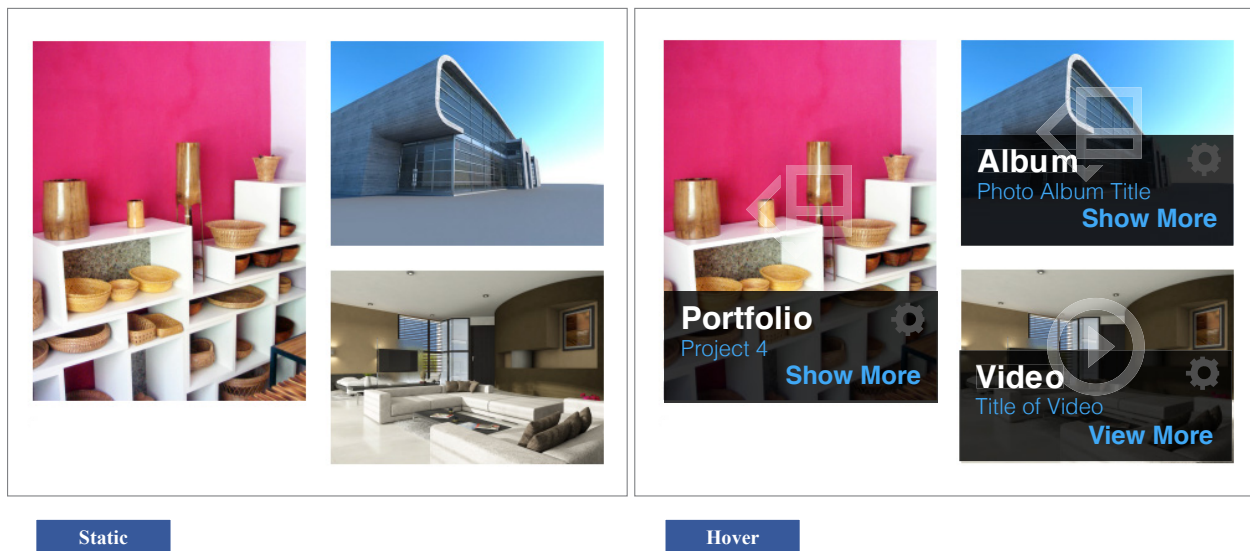
Figure 4.5. Shows the detailed hover state of the titles in the media wall.

The most prominent section of the home page is the "media wall." This section is the provisional section that serves to entice the user to interact with the storyteller. The material in this section should be eye-catching and of the highest professional quality. The media could showcase either the designer's works or acts of service towards his or her niche consumer. The interaction is similar to a wall whereby the audience can interact with the tiles that appeal most to them by hovering and clicking. Hovering identifies the tile's media category and clicking will lead the audience member to more information about that tile. *Figure* 4.5 shows the tiles in both static and hover states. In the event that a media tile is clicked, the user/audience member will be directed to a new page showcasing the preferred media in more detail.

4.5 Media Provisions for the User Profile

Figure 4.6. Figure showing the layout for a media page complete with a project description and user commentary.

Once users enter into a media page, they are able to gather more information about that particular project or media tile. In following **Guidelines: 3) Use Keywords in Descriptions, and 4) Use Professional Content** as discussed in section 4.3.1, media pages are used as ways to prominently display and market the storyteller's media. The pages are completed by the use of full descriptions for each piece of consumable media presented on the page. The descriptions should contain keywords as a provision to help when users search the social network. The purpose of these descriptions is to describe any relevant processes for ideation (if the media is a project) or educate the audience in some other way about the value of the storyteller and their services. *Figure* 4.7 shows the depiction of a media page. In addition to the description the audience and storyteller are allowed to comment on the page and its media. This encourages the users of the social network to interact with one another.
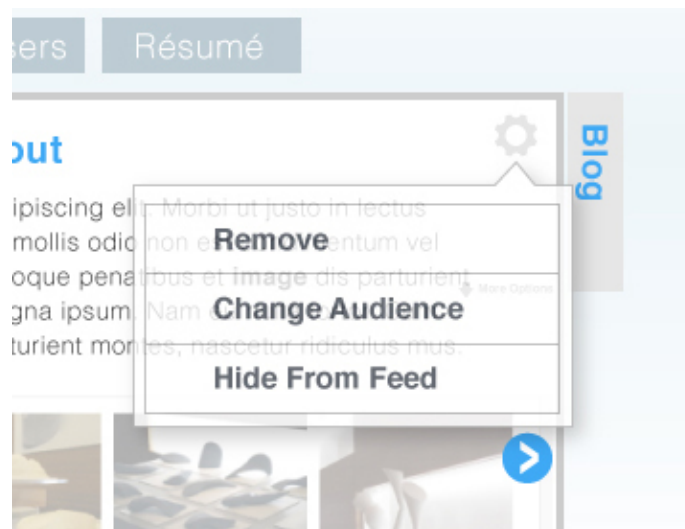
Figure 4.7. Figure showing the options available to the user in order to address provisions concerning the customization of media.

Through research it was identified that the user should have customizable control over the audience by which the media is displayed for consumption and the global privacy settings of

media presented for consumption. All media within the user profile should be able to be assigned

an audience by which the content is directly viewable. For the greatest chance of effectiveness

the user profile should be as public as possible and contain no objectionable media. Provisions

have been made to consider the customizable control of audience for each piece of media under

the user profile as seen in *Figure* 4.7.

4.6 Settings and Other Media Provisions
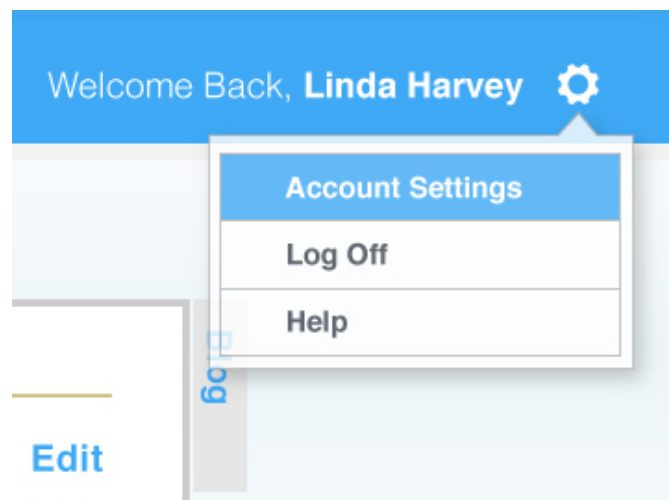
Figure 4.8. Figure showing the options available to the user in order to address provisions concerning the customization and generation of new media globally on the account.

By accessing the Account Settings under the options tab in the header of the user profile,

the account manager is able to globally control the consumption and creation of new media

within the user profile. This is a direct provision to address the customization of the content's

presentation and media within the user profile. This provision most notably relates to **Guideline:**

6) Actively Include Peer Endorsements or Recommendations as discussed in section 4.3.1,

where the effective display of media is critical to the effectiveness of the storyteller's overall

social media strategy.

Figure 4.9. Figure showing the options available to the user in order to address privacy and comments on the user account.

First, the global privacy settings are a very important consideration. These settings should ultimately make the user profile as accessible as possible. Since media privacy can also be changed on the individual level it is recommended the settings for global privacy be set as public. However, only trusted members of the user's social network should be allowed to post media to the user's profile (in reference to tagging, commenting, recommending, and endorsing). The user should be mindful at all times of who is allowed to post comments and media to the profile, and it is suggested that all media is controlled by the storyteller via the global account settings and on the individual level.

Figure 4.10. Figure showing the options available to the user in order to address provisions concerning the customization and generation of new media globally on the account.

The storyteller should also have a simple and easy way to post media to the user profile for themselves. *Figure* 4.10 shows a method by which this can be accomplished within the context of this demonstration. First, the storyteller can set the global privacy setting for the new media. Second, a cover photo for the media can be added. This will become a new tile on the user profile's home page. Third, the storyteller can upload the appropriate media to the new section. The fourth step would be for the user to add descriptions to the media. Finally, the storyteller would name the entire section for identification.

Figure 4.11. Figure showing the options available to the user in order to address the customization and generation of widgets on the user account.

The last provision allotted for the user to have customizable control over content and media is the consideration of widgets. In this demonstration widgets are feeds of information attached to the media wall which the users can link audience members to other sources of consumable media (such as news streams, blogs, or events). The function of the widget is to help extend the user profile to include other information for which a formal provision on an SNS has not been provided. Widgets can also be used, under these parameters, to segregate the information that would normally display its notification in the universal News Feed on the user profile's home page (such as collaborative notification, or other user's status changes and updates). This is recommended, as the universal news feed should display mostly information and updates about the storyteller only, to a dedicated audience. *Figure* 4.11 shows the how the settings for widgets could function within the parameters of this demonstration.

4.7 Endorsers and Followers

In order to further address provisions for **Guideline: 6) Actively Include Peer Endorsements or Recommendations**, the user profile has been formed to include a section dedicated to the display of peer endorsements. Although Endorsers are able to post to another user's profile and add media, the storyteller has direct control over whether this media will be shown or not. Endorsements were covered in earlier sections as "recommendations" and have been shown to be an effective way for users to build credible professional reputations on SNS (notably LinkedIn). Likewise, the ability to post media to other user accounts in which a connection is shared has been shown to strengthen social ties (Facebook). Therefore, a section dedicated to highlighting these strengths has been addressed as shown in *Figure* 4.12. Visitors to the profile who do not share a connection with the storyteller are still able to provide comments.

Figure 4.12. Figure showing the endorsement page and the layout of posted media on the page.

Followers. The page for followers was built as a provision to address a weakness in the Coroflot platform. Following is a way to keep members of the audience, who have a unique interest in the storyteller's brand of media, updated on any notable activity and posting of new media by the storyteller. On Coroflot users were unable to view the subscribed pages of other users in a profile they were interested in following. The notion of the ability to view other member's pages that follow a particular storyteller is interesting, because it allows users to expose themselves to more social opportunities. It also provides users of the social platform with an increased networking opportunity. When users follow another user notification comes to the news feed of both users on the home page of their profiles. This notification can also be handled through the use of a dedicated widget on each profile. *Figure* 4.13 shows the visual aesthetic of the "Followers" page.

Figure 4.13. Figure outlining the consideration for handling followers on the user account.

4.8 Other Considerations

Aside from the addressing of specific guidelines, it was noted that there were provisions that were not explicitly covered by the SNSs examined. The most notable of these provisions included a provision to provide funding to the designer and a provision to support collaboration amongst members who are interested in teaming up. These provisions are a result of discussions on the perceived needs of a person following an entrepreneurial mindset. If an industrial designer will use a social platform as a tool to practice entrepreneurship, it would ultimately be beneficial if the designer had access to funding and a collaborative environment.

Funding. One of the weaknesses found when looking at Facebook, LinkedIn, and Coroflot was the ability for the designer to express their ideas for direct financial gain. Members of an audience who explicitly favor a designer's brand of solutions should have the option to choose to support the ideas of the designer they are most interested in seeing come to fruition. Within the parameters of this demonstration, a provision has been allowed to give designers an opportunity to pitch ideas that they would like to have financial support in bringing to market. *Figure* 4.14 provides a view of the aesthetic for such a page under the parameters of this demonstration.

Figure 4.14. Figure showing a page dedicated to offer a provision for the addition of funding to the user profile. The page is accessible via a widget.

The platform could allow the designer to accept direct donations for their idea via a service like PayPal. In addition the designer could also refer interested parties to another SNS such as Kickstarter or Ponoko that offer more specialized and direct provisions in allowing designers to establish and market their ideas. The social platform in this case provides navigation and notification for "idea" pages by use of the "Idea Feed" widget. The benefit of designers having such a provision on a social networking platform allows them to attract more exposure to their ideas, while also serving to help gauge the user acceptability for such ideas. This ultimately serves to encourage design entrepreneurism.

Collaboration. The second weakness discovered when looking at Facebook, LinkedIn, and Coroflot was the ability for the designer to collaborate with other designers or members of the social network for projects and business. Collaboration can be a way to encourage stronger social ties and even provide an avenue for designer's to gain peer support, recommendations, and endorsements. *Figure* 4.15 shows a view of the aesthetic for such a page under the parameters of this demonstration.
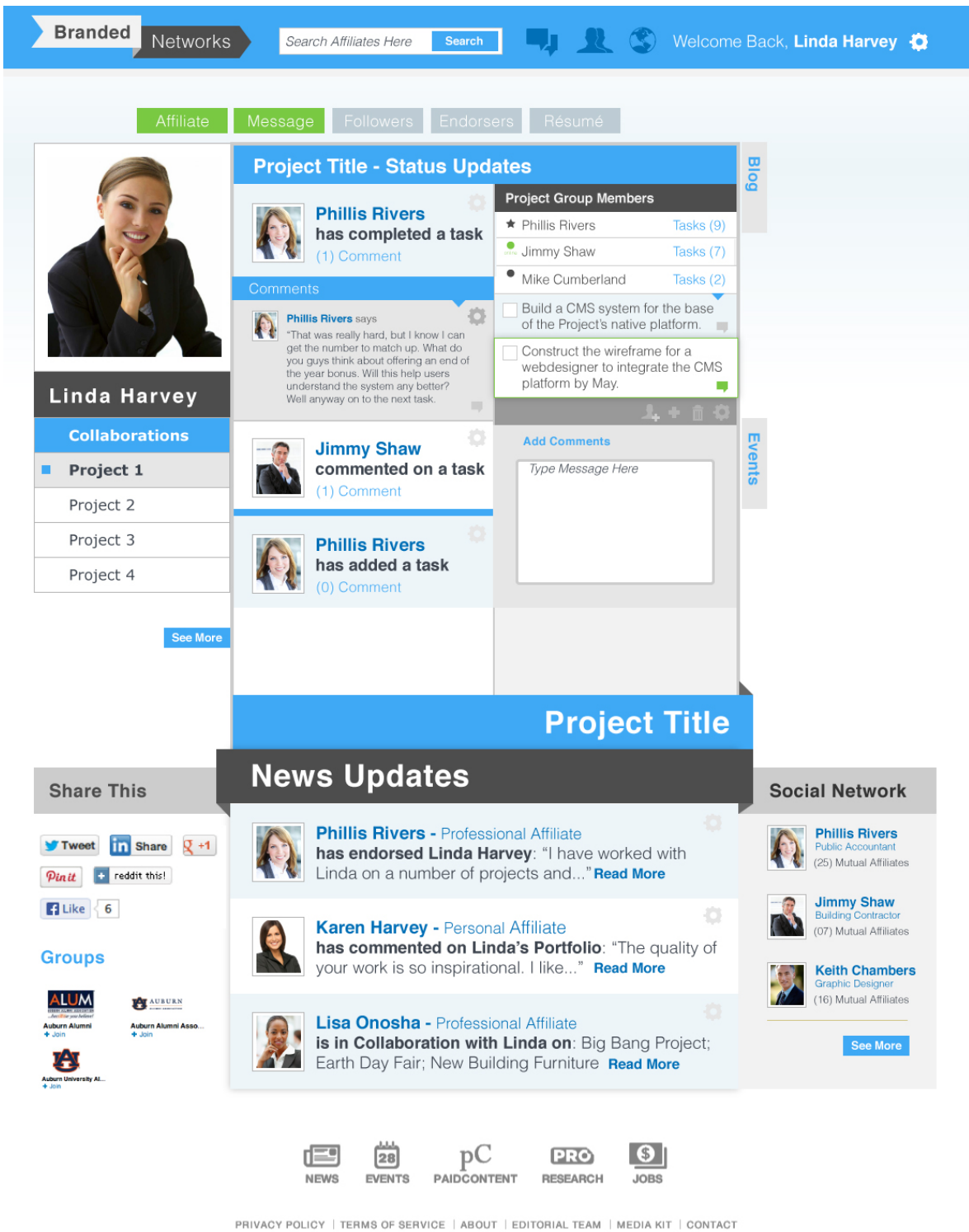
Figure 4.15. Figure showing the layout of the page outlined for collaboration. The administrator has customizable control over updates and posts. Also shows how comments may be added to tasks through selection.

Here the collaborative page acts as a private group or message board where the administrator is able to add members, and assign tasks for the members to complete. This model assumes the members share a social connection, on or off the social platform, and are participants in a joint endeavor. Members are permitted to comment amongst themselves and on specific tasks assigned to other members. Group members are also notified of updates (e.g. the completion of a task) via a dedicated widget, or within the New Feed on the user profiles home page. *Figure* 4.15 further shows that status updates, with reference to tasking, are displayed in the media wall section of the user profile.

4.9 Conclusions and Discussion

After completing research and the prototype for a model of a user profile that adheres to the guidelines drawn from the research, the final analysis is that the results are inline with the objectives set forth in the anticipated outcome outlined in Chapter 1. There is a great need for industrial designers to apply a design entrepreneur's mindset to assuage the potential burdens of being a misplaced industrial designer. Social media and social networking platforms are evolving to better fulfill the role as a suitable tool available to the industrial designer to establish brand, market themselves, and network amongst peers socially and with business ethics in mind. It seems as though the traditional approach and use of social networking, professional or colloquial, does not consider a blended industrial design and entrepreneurial component, even though the two areas overlap in many aspects. Applying a blended approach to using social media can help emerging industrial designers establish a credible identity, promote the value of that identity along with the value of the storyteller's brand of design solutions, and gain ability to network in order to attract more business that will ultimately help misplaced designers form a sustainable career in the industrial design field. Such an approach also led to the discovery of potential shortcomings, when considering funding and collaborative efforts, as they apply to the notion of entrepreneurship and the traditional social networking model as executed by typical users of the more popular platforms in the social space.

In industrial design there is the need to ensure that a solution has educational value, proper user perception, user acceptability, and usability. When these methods are combined with entrepreneurship and social media, a more effective tool to aid emerging industrial designers in funding (monetary gain) and peer collaboration can emerge. Designers who subscribe to the guidelines for establishing a user profile are expected to have a more effective knowledge of best

160

case practices in identity promotion, targeted marketing, and effective social networking on a

branded social media platform as part of a cohesive social networking/marketing strategy.

Chapter 5 Summary and Further Discussions

5.1 Summary of Study

This study's purpose was to outline a possible method that an industrial designer can use to assuage the possible financial burdens of being a misplaced industrial designer. Each chapter contains research that outlines the benefits to emerging industrial design professionals who can utilize the design entrepreneur's mindset to further their career goals. Throughout the chapters the processes and reasoning behind the methods were illustrated through figures and photographs. Following is a brief synopsis of the first four chapters of research.

Chapter One outlines the guidelines of the study. It labels the need for study, the problem analysis for the study, and the overall objectives of research. The problem that has been cited is from 2010 to 2020 the number of industrial designers that will have to become self-reliant is projected to increase. To counter this, the typical reaction is for degreed professionals to seek employment outside their major fields of study, risking decay of their skills. By recognizing the similarities between the design professional and the entrepreneur, ID professionals can make informed decisions on how to remain relevant within the field of industrial design.

Chapter Two explores how the professions of an industrial designer and entrepreneur overlap one another in more detail. This combination of skillsets and mindsets describes the basis of the design entrepreneurial mindset. The chapter then explores the relevancy of identity, marketing, and social networking with regards to the industrial designer and the design entrepreneurial mindset. In its conclusion the chapter covers a number of variables that can be used to outline evaluation methods for some of the world's most popular social networking platforms.

Chapter Three takes an in-depth look at what specifically constitutes a social networking platform. The chapter then uses the variables outlined in Chapter Two to evaluate Facebook, LinkedIn, and Coroflot for their perceived provisions in accommodating the design entrepreneur's mindset. Each site is evaluated against the variables and it is discussed how the sites allow an industrial designer to establish an identity, market value, and promote within a social network. The chapter concludes with an outline of a comparison of the strengths and weaknesses of the three social networking sites.

Chapter Four gives a visual recapture of the overall process and recommended course of action for a misplaced industrial designer who seeks to remain relevant in the field of industrial design. The chapter then outlines and explores guidelines by which the user profile can be made to accommodate the design entrepreneurial mindset. A set of universal guidelines were created to accommodate any strengths or short comings found amongst the evaluated social networking platforms and a comprehensive model was created to demonstrate how the guidelines may be applied to a traditional user profile. The chapter concludes with a discussion of how the guidelines formed are indeed in line with the objectives set forth in the first chapter.

5.2 Findings

As social media continues to evolve more and more businesses will seek to use the new technology. Social platforms will become an integral part of business, education, and lifestyle. The major findings from this research include the need for universal guidelines that ID professionals can use to promote themselves on a branded social platform, more specific provisions for grouping users' social network, a better way to build funding and collaboration into the user profile experience, and the need for the interfaces of the social platform to have a clean professional look and be free of information that is excessively colloquial.

Other findings include the need for users to fully understand the Privacy settings available to them on the social platform. These settings must be adjusted properly to address and properly categorize for consumption the ubiquity of information posted onto the web and social profiles, most of which – once posted – cannot ever truly be deleted. Each platform discussed has global privacy settings that should be set to be a public as possible without the divulgence of personal information. Users should generally apply to social media considerations similar as to how they handle their individual "notions of self." This means that there should be a dividing line in the presentation of the personal and professional image.

5.3 Final Conclusion

Industrial designers can seek to use the guidelines outlined in this research to maintain a professional image on a branded social platform. As more employers rely on social platforms for background checks, it is important that ID professionals use these sites to the best advantage possible. In addition to looking good for potential employers, ID professionals can also seek to use social platforms sites for networking, storytelling, showcasing of work and media exposure. Employers are able to gain a vivid sense of the employee through consideration of the identity portrayed on their respective user profile. Taking into consideration all the factors outlined for identity, marketing, networking, and professionalism can improve the chances of a misplaced ID professional being able to find sustainable career level employment without having to leave the profession.

The reason for this research was to establish guidelines that can be applied to sufficiently address the needs of "design entrepreneur's mindset" with regards to methods of use on a branded social networking platform. For the purposes of illustrating the universal nature of the guidelines, a model was created to showcase how the guidelines could affect the display of information and media on the branded social platform's user profile. These guidelines may be adapted to fit within the structure of other social sites outside of this model granted that the provisions are in place to accommodate the needs of the designer.

Much information was gathered during this study. In addition, while investigating the use of social platform for networking, it was discovered that many of currently popular social platforms such as Facebook, LinkedIn, and Coroflot are not necessarily all inclusive of all the provisions for execution of the design entrepreneur's mindset as outlined by this research. These provisions were noted to include funding and collaboration. As a recommendation, ID

professionals are encouraged to explore the use of multiple social platforms in conjunction with one another in order to cover the additional provisions needed to fully address the design entrepreneur's mindset. However, the model user profile provided within this research outlines possible methods for addressing the full set of outlined considerations for the use of the design entrepreneur's mindset by the ID professional. The hope of this research is to offer another alternative to the misplaced ID professional for remaining relevant in the industrial design workforce. Instead of seeking employment outside of the industrial design profession or as an unpaid intern in the period of emerging adulthood, designers can learn the building blocks of successful entrepreneurship (identity, marketing, networking), and apply them to social media in order to assist with advancing their career goals. The researcher hopes this information may be extended to help others recognize previously unrecognizable opportunities within the field of industrial design.

REFERENCES

Agin, F., & Howes, L. (2009). LinkedWorking: Generating Success on LinkedIn ... the World's Largest Professional Networking Website. Four Eighteen Enterprises (dba 418 Press).

Andres, C. (2002). Designing online identities: Successful graphic strategies for brands on the web. Gloucester, MA: Rockport Publishers.

Andres, C., Fishel C., Knapp P.M. (2004). Identity design sourcebook: Successful IDs deconstructed and revealed. Gloucester, MA: Rockport Publishers.

Aston, J. (1999). Ambitions and destinations: the careers and retrospective views of art and design graduates and postgraduates. Journal of Art & Design Education, 18(2), 231-240

Bohnert, D., & Ross, W.H. (2010). The influence of social networking websites on the evaluation of job candidates. Cyberpsychology, Behavior, and Social Networking, 13(3), 341-347.

Boyd, d. m., & Ellison, N. B. (2007). Social network sites: Definition, history, and scholarship. Journal of Computer-Mediated Communication, 13(1), Article 11. http://jcmc.indiana.edu/vol13/issue1/boyd.ellison.html

Brenner, J. (2012). Pew Internet: Social networking (full detail). Pew Research Center's Internet & American Life Project. http://www.pewinternet.org/Commentary/2012/March/Pew-Internet-Social-Networking-full-detail. aspx (March 29, 2012)(last retrieved August 4, 2012).

Bumgarner, B. A. (2007). You have been poked: Exploring the uses and gratifications of Facebook among emerging adults. First Monday, 12(11).

Bureau of Labor Statistics, U.S. Department of Labor. (2012). Occupational Outlook Handbook, 2012-13 Edition, Industrial Designers. Retrieved from: http://www.bls.gov/ooh/arts-and-design/industrial-designers.htm (visited October 11, 2012).

Chui, M., Manyika, J., Bughin, J., Dobbs, R., Roxburgh, C., Sarrazin, H., ... & Westergren, M. (2012). The social economy: Unlocking value and productivity through social technologies. McKinsey Global Institute (July 2012).

Constantine, L. L., & Lockwood, L. A. (1999). Software for use: a practical guide to the models and methods of usage-centered design. Addison-Wesley.

Crawford, T. (2005). The graphic design business book. New York: Allworth Press.

Cotler, J., Yoder, R., Breimer, E., & DelBelso, D. (2012). Developing 21st Century Communicators. In Proceedings of the Information Systems Educators Conference ISSN (Vol. 2167, p. 1435).

Daft, R. L., & Lengel, R. H. (1986). Organizational information requirements, media richness, and structural design. Management Science, 32(5), 554—571.

DelBelso, D. A., Cotler, J., Paul, M., Smith-Hunter, A., & Tanski, M. (2012). Beyond the Suit and Résumé: Leveraging Social Media to Build an Online Reputation for 21st Century Professional Success.

Dewan, P. (2010). Looking for a Library Job? Create an E-Portfolio.

Ellison, N., Steinfield, C., & Lampe, C. (2007). The benefits of Facebook "friends": Exploring the relationship between college students' use of online social networks and social capital. Journal of Computer-Mediated Communication, 12 (3), Article 1.http://jcmc.indiana.edu/vol12/issue4/ellison.html

Ellsberg M. (2011). The education of millionares: it's not what you think and it's not too late. New York: Penguin Group.

Entrepreneur. (2013, April 11). In Wikipedia, the free encyclopedia. Retrieved from http://en.wikipedia.org/w/index.php?title=Entrepreneur&oldid=549665412

Fabricant, J. (03.28.13). Redefining Social Networking. Wired.com. Retrieved from http://www.wired.com/insights/2013/03/redefining-social-networking/

Facebook. (2013, April 30). In Wikipedia, the free encyclopedia. Retrieved from http://en.wikipedia.org/w/index.php?title=Facebook&oldid=552847530

Galitz, W. O. (2007). The essential guide to user interface design: an introduction to GUI design principles and techniques. Wiley.

Gerber M. (2001). The e-myth revisited: Why most small businesses don't work and what you can do about it. New York, NY: HarperCollins Publishing. ISBN 0-88730-728-0

Ghassan, A., Bohemia, E., & Stappers, P. J. (2011). Notions of self: Becoming a "successful" design graduate". In N. Roozenburg, & L. L. Chen (Eds.), IASDR2011: Fourth World Conference on Design Research. Delft,, the Netherlands: TU Delft.

Glynn, M.S., Woodside, A.G. (Eds.). (2009). Advances in business marketing and purchasing (Business-to-Business brand management, Vol.15). United Kingdom: Emerald Publishing Group Limited.

Gibbert, M., Golfetto, F., Woodside, A.G. (Eds.). (2008). Advances in business marketing and purchasing (Creating and managing superior customer value, Vol.14). United Kingdom: Emerald Publishing Group Limited.

Hargittai, E. (2007). Whose space? Differences among users and non‐users of social network sites. Journal of Computer‐Mediated Communication, 13(1), 276-297.

Heller, S. (Ed.). (2002). Education of a design entrepreneur. New York: Allworth Press.

Hofer, B. (2011, May 25). The downsized college graduate: Giving them some time. The New York Times. Retrieved from: http://www.nytimes.com/roomfordebate/2011/05/24/the-downsized-college-graduate/college-graduates-give-them-some-time-to-find-their-way

Industrial design. (2013, April 9). In *Wikipedia, the free encyclopedia*. Retrieved from http://en.wikipedia.org/w/index.php?title=Industrial_design&oldid=548878090

Joinson, A. N. (2008, April). Looking at, looking up or keeping up with people?: motives and use of facebook. In Proceedings of the SIGCHI conference on Human Factors in Computing Systems (pp. 1027-1036). ACM.

Kaplan, A. M., & Haenlein, M. (2010). Users of the world, unite! The challenges and opportunities of Social Media. Business horizons, 53(1), 59-68. Kapferer, J. (2004). The new strategic brand management: Creating and sustaining brand equity long term (3rd ed.). Sterling, VA: Kogan Page.

Kirkpatrick, D. (2010). The Facebook effect: The inside story of the company that is connecting the world. New York, NY: Simon & Schuster.

Kornberger, M. (2010). Brand society: How brands transform management and lifestyle. Cambridge, United Kingdom: Cambridge University Press.

Kuss, D. J., & Griffiths, M. D. (2011). Online social networking and addiction—a review of the psychological literature. International journal of environmental research and public health, 8(9), 3528-3552.

Lange, P. G. (2007). Publicly private and privately public: Social networking on YouTube. Journal of Computer-Mediated Communication, 13(1), 361-380.

Lidwell, W., Holden, K., & Butler, J. (2010). Universal principles of design: 125 ways to

    enhance usability, influence perception, increase appeal, make better design

    decisions, and tech through design. Rockport publishers.

Marano, H. E. (2011, May 25). The downsized college graduate: Creating their own jobs.

    The New York Times. Retrieved from: http://www.nytimes.com/roomfordebate/

    2011/05/24/the-downsized-college-graduate/why-they-dont-create-their-own-jobs

McQuail, D. (compiler), 1972. Sociology of mass communications: Selected readings.

    Harmondsworth: Penguin.

Miller, A., & Brown, J. (2004). Logos: Making a strong mark. Gloucester, MA: Rockport

    Publishers.

Misner, I. R., Alexander, D. G., & Hilliard, B. (2009). Networking like a pro: turning contacts

    into connections. Entrepreneur Press.

Muniz, A. M., & O'Guinn, T. C. (2001). Brand community. Journal of Consumer Research,

    27(4), 412—432.

OECD. (2011). Entrepreneurship at a glance 2011. OECD Publishing.

    http://dx.doi.org/10.1787/9789264097711-en

Papacharissi, Z. (2009). The virtual geographies of social networks: a comparative analysis of

    Facebook, LinkedIn and ASmallWorld. New Media & Society, 11(1-2), 199-220.

Pollet, T. V., Roberts, S. G., & Dunbar, R. I. (2011). Use of social network sites and instant

    messaging does not lead to increased offline social network size, or to emotionally closer

    relationships with offline network members. Cyberpsychology, Behavior, and Social

    Networking, 14(4), 253-258.

Pool, J. (2011). Marketing for solos: the ultimate how-to guide for marketing your one person

      small business successfully. Denver, Colorado: 3 Bar Press.

Rampell, C. (2011, May 19). Many with new college degree find the job market humbling. The

      New York Times. Retrieved from: http://www.nytimes.com/2011/05/19/business/

      economy/19grads.html?_r=0

Randall, T., Terwiesch, C., & Ulrich, K. T. (2005). Principles for user design of customized

      products. California Management Review, 47(4), 68.

Reinders A, & Freijsen M. (2012). The e factor: entrepreneurship in the social media age. Dallas,

      TX: BenBella Books. ISBN 978-1-935618-18-8

Schurenburg, E. (2012). What's an entrepreneur? The best answer ever. (n.d.). Inc.com.

      Retrieved April 26, 2013, from http://www.inc.com/eric-schurenberg/the-best-definition-

      of-entepreneurship.html

Seale, D. (2009). Using Social Networking Sites in the Hiring Process: Smart Move or Human

      Rights Trap? Part One. Retrieved from http://donnaseale.ca/using-social-networking-

      sites-in-the-hiring-process-smart-move-or-human-rights-trap-part-two/

Shane, S.A. and V. Venkataraman (2000), The promise of entrepreneurship as a field of

      research, Academy of Management Review, 25(1), 217–26.

Short, J., Williams, E., & Christie, B. (1976). The social psychology of telecommunications.

      Hoboken, NJ: John Wiley & Sons, Ltd.

Silver, M. (2005). Exploring interface design. Cengage Learning.

Skeels, M. M., & Grudin, J. (2009, May). When social networks cross boundaries: a case study

      of workplace use of facebook and linkedin. In Proceedings of the ACM 2009

      international conference on Supporting group work (pp. 95-104). ACM.

Subrahmanyam, K., Reich, S. M., Waechter, N., & Espinoza, G. (2008). Online and offline

    social networks: Use of social networking sites by emerging adults. Journal of Applied

    Developmental Psychology, 29(6), 420-433.

Van Horn, C. E. (2011, May 25). The downsized college graduate: There disappointment is

    justified. The New York Times. Retrieved from: http://www.nytimes.com/

    roomfordebate/2011/05/24/the-downsized-college-graduate/graduates-disappointment-is-

    justified

Ward, C., & Moser, C. (2008). E-portfolios as a hiring tool: do employers really care?. Educause

    Quarterly, 31(4), 13-14.

WEBSITES

Coroflot. 2013. http://www.coroflot.com

Facebook. 2013. http://www.facebook.com

IDSA. 2013. http://www.idsa.org

Kickstarter. 2013. http://www.kickstarter.com

LinkedIn. 2013. http://www.linkedin.com

Ponoko. 2013. http://www.ponoko.com

Salary.com. 2013. http://www.salary.com

U.S. Bureau of Labor Statistics. 2013. http://www.bls.gov

Wikipedia. 2013. http://www.wikipedia.com