Design Policy Monitor 2015

REVIEWING INNOVATION AND DESIGN POLICIES ACROSS EUROPE

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see platform
Sharing Experience Europe Policy Innovation Design

European Commission

CONTENTS

EXECUTIVE SUMMARY

Since 2010, when design was included in European innovation policy for the first time (Innovation Union), the design policy landscape in Europe has transformed. Not only is there an Action Plan for Design-driven Innovation at the European level but a number of European Member States, including Denmark, Estonia, Finland, France and Latvia, have also developed design action plans. In addition, 15 of the 28 European Member States (EUMS) have design explicitly included in national innovation policy. Furthermore, there is a growing awareness of design as factor for innovation at regional and local levels with a number of regions integrating design into policy, including Flanders (Belgium), South Bohemia (Czech Republic), Central Finland, Central Macedonia (Greece) and Wales (UK) among others as well as an increasing number of design managers in local public authorities, including, for example, Lahti (Finland), St Etienne (France), Dublin (Ireland), Katowice (Poland) and Kent, Monmouth and Shropshire (UK). The SEE Design Policy Monitor 2015, draws on the experiences of SEE to examine future trends in design policies and programmes. In the build up to 2020, we anticipate a number of trends for design-driven innovation in Europe:

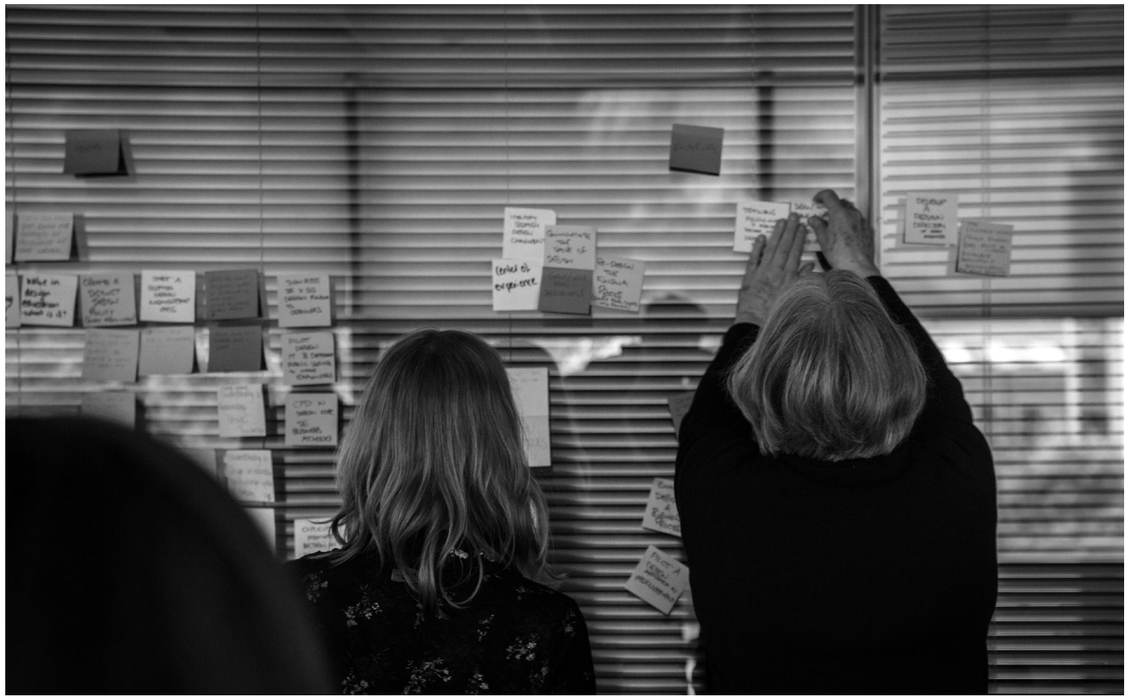
- Policy-makers across Europe will integrate design more holistically within innovation policies as well as smart specialisation strategies and some will develop design action plans.
- Governments will seek to build design capabilities with small and medium-sized enterprises by integrating design as an eligible cost within innovation programmes such as mentoring, subsidy, tax credit and export schemes as well as developing dedicated design support programmes.
- Governments will develop their internal capacities for design-driven innovation by training staff in design methods, employing design managers and establishing multi-disciplinary innovation units.
- Public sector administrators will recognise design as an enabler of innovation in multiple policy domains such health, social, environmental, digital and transport policy and also as a method for inclusive policy-making.

SEE is a network of 11 European partners engaging with national and regional governments to integrate design into policies and programmes. Design is an approach to problem-solving that can be used across the private and public sectors to drive innovation in products, services, society and even policy-making by putting people first. In 2013, the European Commission's Action Plan for Design-driven Innovation stated that 'A more systematic use of design as a tool for user-centred and market-driven innovation in all sectors of the economy, complementary to R&D, would improve European competitiveness'[1]. Led by PDR at Cardiff Metropolitan University, the SEE platform is one of the implementation mechanisms of the European Commission's action plan. To build capacity for design in government, the SEE partners have conducted the following activities:

- 102 workshops delivered to policy-makers and programme managers across Europe on the themes of design policy, design support, service design, social design and design management.
- 806 policy-makers engaged in SEE workshops as well as 191 SME managers.
- 3 Design Policy Monitors examine trends in design policies and programmes.
- Design for Public Good report collates good practices and methods in design for the public sector.
- 5 policy booklets with policy recommendations on design policy, design support, service design, social design and design management.
- 44 case studies on design and innovation policies and programmes to encourage the exchange of good practices between regions.
- 75 presentations to enhance the understanding of design among innovation audiences.
- 6 bulletins containing research, case studies, policy updates and resources from around the world.

The SEE partners have influenced 17 design-related policies and 40 design-related programmes representing new investment in design of €6.2m. SEE can demonstrate impact in all of the partner countries because we have facilitated peer-learning and exchange among innovation policy-makers across Europe enabling them to transfer and adapt best practices in design policies and programmes. As a result of policy-makers participating in SEE workshops, engagement by SEE partners and drawing on SEE research, design now features in national level policies in Denmark, Estonia, Finland and Greece as well as at regional level in Wales (UK), South Bohemia (Czech Republic), Greater Copenhagen (Denmark), Central Finland, Central Macedonia (Greece), Ljubljana Urban Region (Slovenia), Malopolskie and Silesia (Poland). Some examples include the Estonian Design Action Plan, the Regional Development Strategy for South Bohemia, the Smart Specialisation Strategy for Central Macedonia, the Regional Development Strategy for Ljubljana, the Innovation Strategy for Wales and the Regional Innovation Strategy for Silesia. In addition to influencing 17 policies, SEE has resulted in the implementation of 40 new design-related programmes. Some examples include Design Management in the SME Wallet (Flanders), ChangeWorks (Denmark), Design Bulldozer (Estonia), Schauman Service Factory (Central Finland), Extroversion (Greece), Design for Dementia (Ireland), Design At Your Service (Silesia), Design Thinking in Public Services (UK) and Design for Independent Living (Wales). This amounts to new investment in design programmes of over €6.2 million. The SEE consortium will continue to support government to develop, implement and evaluate design policies and programmes in the coming years.

Design stakeholders jointly developing policy proposals, May 2014.



INTRODUCTION

Between March 2012 and December 2014, SEE has delivered 102 hands-on workshops engaging over 800 policy-makers and influenced 17 policies and 40 programmes related to design to a value of €6.2m. Through new research, practical workshops for policy-makers, case studies, policy recommendations and the annual Design Policy Monitor, the SEE Platform has built a bank of evidence to support governments to integrate design into policy, programmes and their mainstream practice. Led by PDR at Cardiff Metropolitan University, the SEE platform is one of the implementation mechanisms of the European Commission's Action Plan for Design-driven Innovation. Design is an approach to problem-solving that can be used across the private and public sectors to drive innovation in products, services, society and even policy-making by putting people first.

There is growing awareness in Europe of design as a factor for innovation but the route to improved design capabilities in a country or region is unclear for policy-makers. Design can be a difficult concept for policy-makers to grasp and as such the SEE partners have developed a series of hands-on workshops to enable policy-makers to experience design tools and methods first-hand. This has proved an effective approach to demonstrating the added value of design to policy-makers. The partners have hosted 102 workshops for 1,733 design stakeholders across Europe including 806 policy-makers, 191 SME managers and 736 other stakeholders such as designers, academics and third sector organisations. These are half-day workshops on the themes of design policy, design support, service design (for SMEs and the public sector), social design and design management.

Table 1: Participants in SEE workshops

	Policy-makers	SME managers	Other	**Total**
Number of workshop participants	806	191	736	**1,733**

Our Design Policy Workshops have proved particularly successful and have influenced innovation policies and programmes across Europe. SEE has developed a framework to map Design Innovation Ecosystems as well as a method for jointly developing design policy proposals with policy-makers, designers, SMEs, academics and third sector organisations. The Design Policy Workshops consist of three exercises: 1) mapping design stakeholders and initiatives in the Design Innovation Ecosystem, 2) examining the systemic strengths and weaknesses and 3) jointly developing policy proposals to tackle the weaknesses and capitalise on the strengths. The feedback from policy-makers was that both the framework and the method were beneficial in constructing a shared understanding of user needs and policy constraints between stakeholders. With representatives from government, the design sector, industry, academia and third sector organisations the proposals were tangible and realistic because they synthesised the perspective of the different stakeholders. This publication presents some of the findings from the SEE Design Policy Workshops as well as reflections for future opportunities for design in Europe.

SEE can demonstrate impact in all of the partner countries because we have facilitated peer-learning and exchange among innovation policy-makers across Europe enabling them to transfer and adapt best practices in design policies and programmes. As a result of policy-makers participating in SEE workshops, engagement by SEE partners and drawing on SEE research, design now features in national level policies in Denmark, Estonia, Finland and Greece as well as at regional level in Wales (UK), South Bohemia (Czech Republic), Greater Copenhagen (Denmark), Central Finland, Central Macedonia (Greece), Ljubljana Urban Region (Slovenia), Malopolskie and Silesia (Poland). Some examples include the Estonian Design Action Plan, the Regional Development Strategy for South Bohemia, the Smart Specialisation Strategy for Central Macedonia, the Regional Development Strategy for Ljubljana, the Innovation Strategy for Wales and the Regional Innovation Strategy for Silesia. In addition to influencing 17 policies, SEE has resulted in the implementation of 40 new design-related programmes. Some examples include Design Management in the SME Wallet (Flanders), ChangeWorks (Denmark), Design Bulldozer (Estonia), Schauman Service Factory (Central Finland), Extroversion (Greece), Design for Dementia (Ireland), Design At Your Service (Silesia), Design Thinking in Public Services (UK) and Design for Independent Living (Wales). This amounts to new investment in design programmes of over €6.2 million.

Table 2: Number of SEE workshops

	Design Policy	Design Support	Service Design for the Public Sector	Service Design for SMEs	Social Design	Design Management	**Total**
Number of workshops	26	11	25	18	6	16	**102**

Design stakeholders examining their Design Innovation Ecosystems, Scotland, May 2014

SEE has also created a peer-learning network, enabling national and regional policy-makers to engage with each other, which has accelerated the up-take of design in policies and programmes. For Barbara Szafir in the Silesian Government, "Participation in SEE has changed our mind-set within the Silesian Government and we now put the citizens at the heart of new policy and programme development. We were also one of the first regional governments to employ designers as an approach to public service re-development." According to Bernard de Potter in the Flemish Government, "SEE has resulted in real life changes in our organisation, we have included design in our SME support programme, we are using service design as an instrument for improving our day to day work and design is part of our region's top-level economic policy". Phil Allen in the Welsh Government says, "From SEE, the Welsh Government has recognised the economic importance of design and is financing a number of new programmes to enable companies to use design effectively." The SEE network will continue to support national and regional governments to develop design policies and programmes in the coming years.

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DESIGN POLICY MONITOR 2015

The SEE Design Policy Monitor presents a snapshot of the provisions for design support, promotion, centres and policy in the 28 EUMS based on a survey as well as reflections on future trends in design policies and programmes based on the findings from the 26 Design Policy Workshops. Through a survey with national design representatives, we provide an overview of the state of explicit and tacit design policies. In 2014, 15 EUMS had design explicitly included in national policy, 12 countries had design support programmes in operation, all EU MS have design promotion activities and design centres exist in 18 countries. It is the European Commission's ambition that by 2020 design should be a well-recognised component of innovation policy at EU, national and regional levels[2]. To accelerate the up-take of design in innovation policies and programmes, the SEE partners hosted 26 Design Policy Workshops using design methods to explore the Design Innovation Ecosystems in various countries and regions. This section presents current and future trends for Europe's Design Innovation Ecosystem based on insight from those workshops.

Design-driven innovation ecosystems or 'Design Innovation Ecosystems' is a policy construct developed, tested and validated by the SEE Platform to develop design-driven innovation policy. By transferring establish theory on innovation ecosystems to design, design stakeholders can map their Design Innovation Ecosystems to tackle the gaps and capitalise on the strengths. Finland was the first country, in 1992, to use the concept of innovation ecosystems[3] to inform innovation policy and in 2013, they were the first country to use the concept of a design ecosystem to inform their design policy[4]. The SEE network has used the Design Innovation Ecosystem framework in 26 Design Policy Workshops over three years. Both the inclusive method involving multiple stakeholders (policy-makers, designers, companies, academics and third sector organisations) as well as the Design Innovation Ecosystems framework has proved constructive with policy-makers. Design can be a difficult concept to grasp for government officials but by involving policy-makers in using design methods they benefit from a hands-on experience. The workshops focused on three exercises: 1) mapping design stakeholders and initiatives in the Design Innovation Ecosystem; 2) identifying the strengths and weaknesses and 3) jointly developing policy proposals to tackle the weaknesses and build on the strengths. The nine components of the Design Innovation Ecosystem are:

- Design users
- Design support
- Design promotion
- Design actors
- Design sector
- Design education
- Design research
- Design funding
- Design policy

Despite the unique and diverse actors and initiatives in operation in the various countries, there were remarkable synergies between the strengths and weaknesses of the Design Innovation Ecosystems and the policy proposals. Countries with competitive design performance tend to have multiple initiatives in operation as part of their Design Innovation Ecosystems in order to strike a balance between supply and demand. From the 26 Design Policy Workshops we have also been able to construct a map of some of the stakeholders and initiatives operating in the European Design Innovation Ecosystem (figure 1). All in all, Europe has a dynamic European Design Innovation Ecosystem; however, there are also opportunities to make the ecosystem more coherent and integrated (table 3). For example, to drive demand for design, EUMS can integrate design into innovation mentoring, tax credit and subsidy programmes, train innovation specialists in design methods and adopt design methods for public sector innovation. To enhance the supply of design expertise, governments can finance design trade missions, reinvigorate the design curriculum in schools, establish multidisciplinary courses in universities, establish academia-industry collaboration programmes and encourage continuous professional development for designers. Nevertheless, the lack of quantitative and qualitative evidence of the performance of the Design Innovation Ecosystems across Europe is proving a barrier to integrating design into policy.

Figure 1: Mapping stakeholders and initiatives in the European Design Innovation Ecosystem

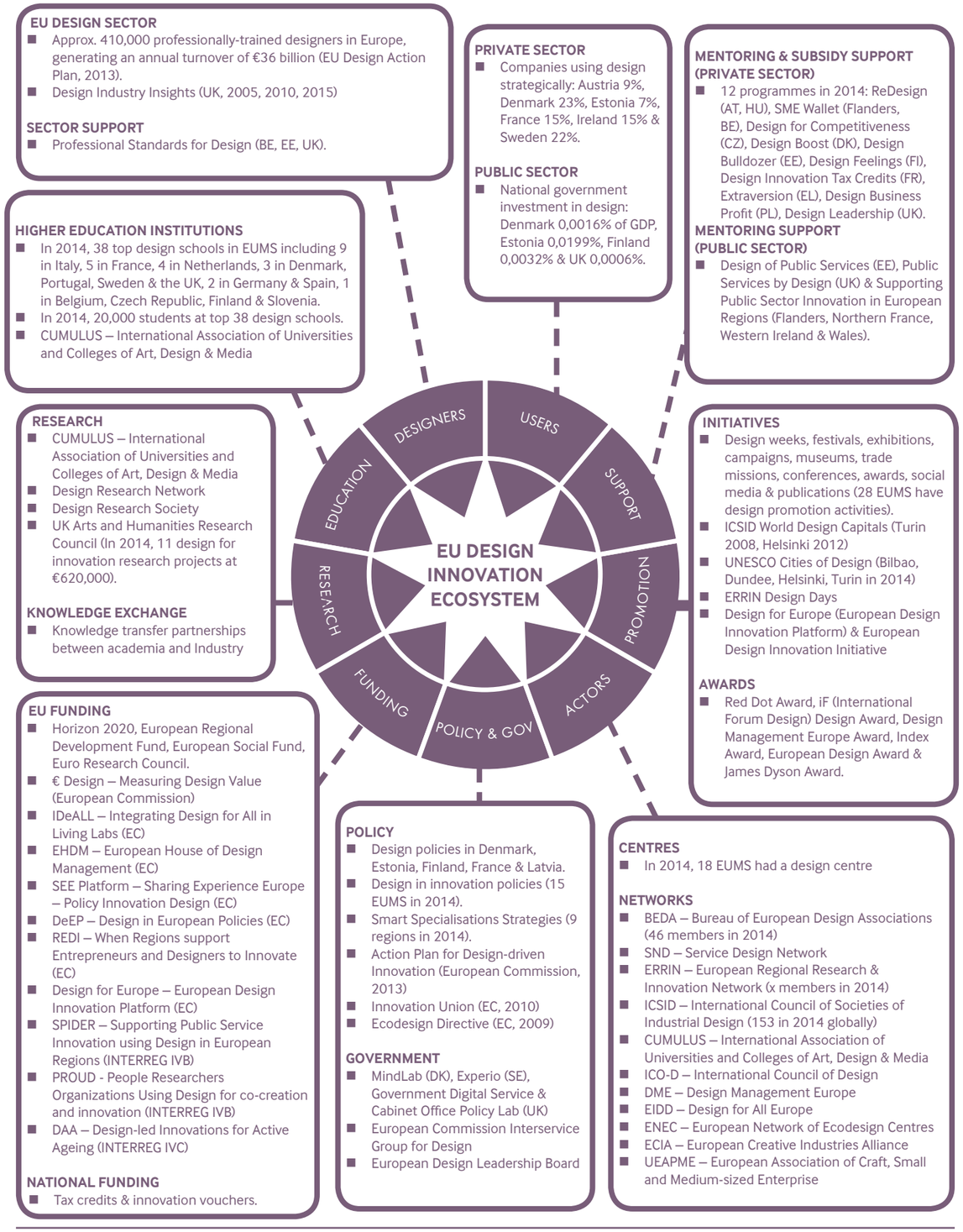


Table 3: Future opportunities for the European Design Innovation Ecosystem

1	Design Users	■ Collate case studies with ROI statistics on design in different sectors to feedback to Ministers. ■ Collect statistics on how the private and public sectors use design to benchmark policy.
2	Design Support	■ Train innovation specialists in the value of design and design methods. ■ Integrate design into innovation support programmes and promote to SMEs. ■ Establish specialist design support programmes focused on start-ups, high growth and export companies. ■ Examine which models of design support – mentoring, tax credits & subsidies – are most effective.
3	Design Promotion	■ Appoint designers to government committees. ■ Develop national design promotion campaigns. ■ Establish European design trade missions to promote exports.
4	Design Actors	■ Encourage more collaboration between EU design and business networks such as BEDA and ERRIN. ■ Integrate designers into clusters to stimulate collaboration between design and other sectors.
5	Design Education	■ Host design workshops for children. ■ Reinvigorate the design curriculum in schools. ■ Train design teachers in design as problem-solving. ■ Provide design apprenticeships as an alternative to a degree. ■ Establish multi-disciplinary courses and competitions for students.
6	Design Research	■ Set up academia-industry collaboration programmes. ■ Engage with the European Research Council to include design in EU research calls.
7	Design Sector	■ Develop EU Professional Design Standards. ■ Provide continuous professional development to designers. ■ Provide peer-to-peer mentoring opportunities for designers.
8	Design Funding	■ Extend innovation vouchers and subsidies to design expertise. ■ Engage with decision-makers in H2020 programmes to include design as a consideration in EU funding calls.
9	Design Policy	■ Adopt design as an enabler of innovation in different policy domains such as health, social, digital, transport and environment. ■ Develop design action plans and integrate design into Smart Specialisation Strategies. ■ Use design as a method for policy development. ■ Appoint design managers within public authorities. ■ Set up multidisciplinary policy units within government. ■ Pilot design as an approach to public sector innovation. ■ Include design in the European Union Common Procurement Vocabulary and EU procurement guidelines.

1. Design Users

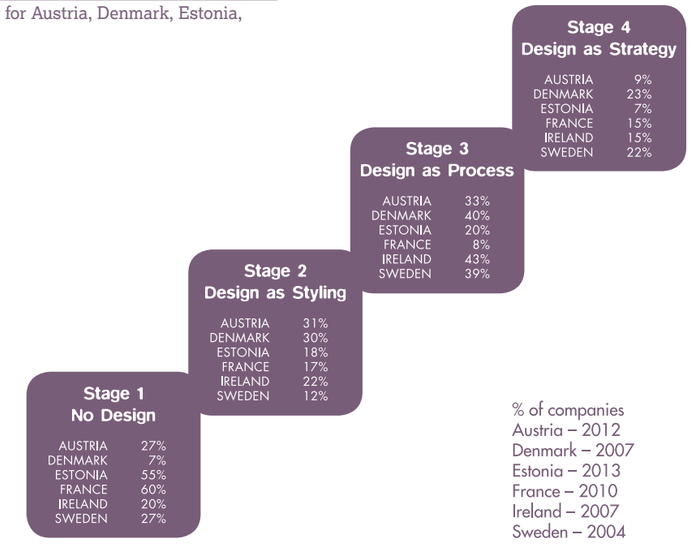
One of the most significant barriers to the take-up of design in policy is measuring the return on investment at micro and macro levels in both the private and public sectors. Although there is an increasing bank of knowledge that can contribute to evidence-based policy-making, additional statistics on design impact are required. For example, the Design Council has calculated that for every £1 invested in design the return on investment is over £20 and it is estimated that over £12 Gross Value Added (GVA) has been returned for every £1 of public funding invested in the support programme Design Leadership[5]. According to the European Commission's Action Plan for Design-driven Innovation:

> 'There is a lack of reliable, comparable statistical evidence demonstrating design's contribution to the economy and its impact on return on investment. Developing effective evidence-based policies requires comprehensive, reliable methods for measuring the impact of investing in design. Also, there is a need for a comprehensive picture of design investment across Europe'.[6]

The 'Danish Design Ladder' has become a reference framework for investigated companies' use of and spending on design. Overall, companies that invested in design register a growth in gross revenues almost 22% higher compared to companies in general[7]. Linking performance data with investment in design thus revealed a correlation between design investment and economic growth. Using the survey data, companies were categorised into four stages of design maturity, depending on how they use design: 1) no or little design, 2) design as styling, 3) design as process and 4) design as strategy. The higher a company is ranked on the Design Maturity Ladder, the greater strategic importance is attributed to design and the greater the return. In Denmark, the data from successive studies has provided crucial input to the policy-making process resulting in the national design policy 'Design Denmark 2009' as well as the 'Plan for Growth in the Creative Industries and Design' in 2013. Since the initial study in Demark in 2003, the research has been replicated in Austria, Estonia, France, Ireland and Sweden. In figure 2, the findings of the six studies[8] are collated to enable an international comparison of the percentage of companies using design in a strategic way.

Despite examining design maturity in a country according to the Design Maturity Ladder, the studies cannot be considered fully comparable as they spans a ten year timeframe from 2003 to 2013, employ slightly different methodological approaches and adopt different definitional parameters. Nevertheless they do provide some insight into how European companies use design. On average in the six countries, 33% of enterprises do not use design, 22% use design as styling, 30% use design as a process and 15% use design strategically. Danish and Swedish enterprises use design most strategically – 23% and 22% respectively – while Austria and Estonia have the least proportion of businesses using design in a strategic way – 9% and 7% respectively. In this way, Denmark and Sweden can be deemed to be design leaders, while France and Ireland could be classed as design followers and Austria and Estonia would be considered moderate design users. The Design Maturity Ladder is proving to be a useful tool for assessing the use of design in a country. However, it is vital to stress that in order for the measurements to be meaningful data should be collected at regular intervals and not conducted as one off exercises. Examining design investment by enterprises is the first step to investigating comparable empirical evidence on design's contribution to the European economy.

Figure 2: Design Maturity Ladder for Austria, Denmark, Estonia, France, Ireland and Sweden



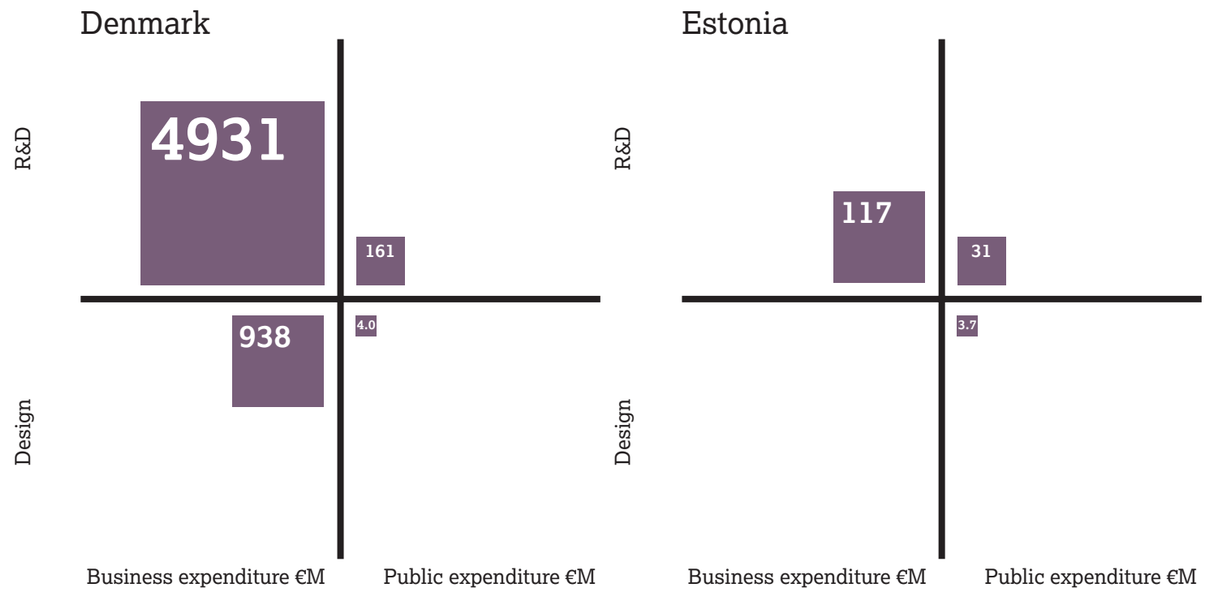
A further step would be generating a comprehensive picture of private and public investment in design compared with research and development (R&D) across Europe. R&D is still considered by governments as the main driver of innovation and increasing private and public investment in R&D is part of the innovation policy targets of all European countries. According to Europe2020, 3% of the EU's GDP should be invested in R&D[9]. Nevertheless, Nesta ranks design as just as important a factor for innovation as R&D. The Nesta Innovation Index 2014 estimates that innovation was responsible for two-thirds of the UK's private-sector labour productivity and that 12.5% was derived from R&D and 10.2% was derived from design[10]. This constitutes a misalignment between market forces and government policy as design is marginalised in innovation policy relative to R&D. The Design Policy Monitor examines public and private expenditure on design and R&D in Denmark, Estonia, Finland and the UK. As far as it is possible to calculate, it appears that the UK is unique in Europe as UK companies spend more on design – 2.63% of GDP than on R&D 0.99%; whereas in Denmark and Finland, companies spend significantly less on design – 0.38% and 0.21% of GDP than on R&D – 1.98% and 2.51%. Although business expenditure on R&D is comparatively low in the UK (0.99%) relative to Denmark (1.98%) and Finland (2.51%), business expenditure on design is particularly high (2.63%) against Denmark (0.38%) and Finland (0.21%). The largest gap between business expenditure on R&D and design is in Finland – a difference of 2.3%. Encouraging private sector investment in R&D is a cornerstone of innovation policy yet no European country has set a target for investment in design despite the mounting evidence of design's contribution to competitiveness. In Denmark, Finland and the UK, business expenditure on design is already an average of 1.07% of GDP while private sector expenditure on R&D is on average 1.83% in the three countries; a difference of only 0.76%.

Since this exercise was last conducted in 2012, public expenditure on design (PED) by government innovation departments has increased in Denmark, Estonia, Finland and the UK on average by 34%. PED in Denmark has increased from €3.3m to €4m as part of the implementation mechanisms for the 'Plan for Growth in the Creative Industries and Design', in Estonia from €2m in 2012 to €3.7m in 2014 to implement the Estonian Design Action Plan, in Finland from €5m in 2012 to €6.2m in 2014 to implement actions from the national design policy and in the UK[18] from €9.75m in 2012 to €10.5m in 2014 in line with the commitments in the Innovation and Research Strategy for Growth. Note that these figures are based only on PED by the national ministries for innovation even though design often features part of multiple ministries, investment packages and at multi-levels of governance. As such, although these figures cannot be considered comprehensive of all public expenditure on design, they nevertheless demonstrate that government innovation departments are investing more in design. Nevertheless, in the four countries, public expenditure on R&D (PERD) is on average 500 times greater than spending on design. As design has been recognised as a factor for innovation in these countries, it can be assumed that the gap between PERD and PED elsewhere in Europe is significantly greater. Since 2012, PERD has increased on average by 8% in the four countries. In Denmark, PERD has increased from €151m to €161m, in Estonia from €25m to €31m, in Finland it has decreased from €645 to €634 and in the UK it has increased from €2.8bn to €2.9bn. This demonstrates that PED is increasing at a greater rate (34%) than PERD (8%). Therefore design is gaining increasing recognition as a driver of innovation compared with R&D. The figures for business expenditure on design remain the same as for 2012 since no new studies have been conducted. There is a need for data collection on public and private use of and investment in design every five years to examine the changes once design policies have been implemented.

Table 4: Business and Public expenditure on R&D and design at national level

		BERD € million[11] / GDP[12]		BED € million / GDP		PERD € million[13] / GDP		PED € million / GDP	
Demark[14]	€ million	4 931	1.98%	938	0.38%	161	0.06%	4.0	0.0016%
	GDP	248 975		248 975		248 975		248 975	
Estonia[15]	€ million	117	0.63%	:	:	31	0.17%	3.7	0.0199%
	GDP	18 613		18 613		18 613		18 613	
Finland[16]	€ million	4 854	2.51%	400	0.21%	634	0.33%	6.2	0.0032%
	GDP	193 443		193 443		193 443		193 443	
UK[17]	€ million	18 731	0.99%	50 000	2.63%	2 876	0.15%	10.5	0.0006%
	GDP	1 899 098		1 899 098		1 899 098		1 899 098	
EU-27	€ million	152 478	1.17%	:	:	32 528	0.25%	:	:
	GDP	13 068 601		13 068 601		13 068 601		13 068 601	

Figure 3: Public and private expenditure on design and R&D in actual terms



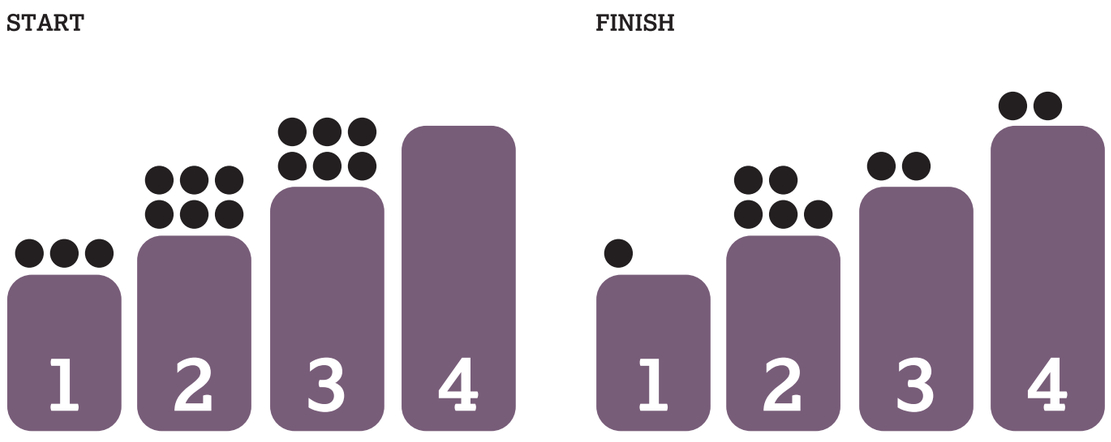
2. Design Support

Governments can provide incentives for companies to invest in design through design support programmes. Design support programmes are a policy instrument for improving the use of design and can comprise of one-to-one mentoring ranging from light-touch to more specialised interventions as well as subsidies, tax credits and export schemes. In 2014, 12 of EUMS had design support programmes in operation. All of these design support programmes are delivered on behalf of national or regional governments meaning that combined these countries invest over €10m in design support (excluding the Dutch programme where the design cost could not be isolated from the broader programme cost). Design support programmes appear to be moving away from light-touch interventions where a large number of companies could access general support on briefing, contracting and managing designers to more interventionist programmes focusing on a smaller number of companies providing in-depth support over longer periods of time. A further trend appears to be including design across different innovation programmes such as tax credits and innovation vouchers. Further research is needed to ascertain whether mentoring programmes or subsidy programmes are more successful in embedding design within enterprises. Nevertheless, a significant challenge for design support programmes remains evaluation.

A number of design support programmes are in their second or third cycle; such as the SME Wallet (Flanders), Design for Competitiveness (Czech Republic), Design Feelings (Finland), Design, Business, Profit (Poland), Design Leadership (UK) and the Service Design Programme (UK) and trends are changing. Design support programmes have traditionally focused on a light-touch intervention to enable SMEs to use design by providing mentoring, assistance in writing briefs for designers, advice on procuring design and guidance on managing the design process. However, more recently, an array of more specialist design support mechanisms have arisen including long-term interventions focused on specific sectors, high-growth enterprises or high-export companies. For example, TEKES, the Finnish Funding Agency for Innovation is the main body responsible for delivering design support in Finland. The programme Design Feelings (Fiiliksesta Fyrkkaa) provides short but intensive design interventions for high-tech companies and replaces the programmes Better Business using Design Methods (2011-2013) and Muoto (2005 to 2008). The scope of design support programmes is also expanding; although conventional product design support is still predominant, service design support to the private and public sectors and granting access to finance or subsidies for companies to invest in design is increasingly a priority. For example, the Design Bulldozer programme operating from 2012 to 2014 in Estonia put ten design managers together with ten companies over 20 months. The design managers were hired by the programme to spend up to ten hours per month with their company at an approximate cost of €12,000. The companies also contributed €3,000 and financed the development process. The programme helped the companies to offer new services and products that are specifically tailored to client and market needs. The aim of this has been to increase companies' economic performance and competitiveness both in domestic and foreign markets.

Nevertheless, a major challenge for design support programmes remains effective evaluation. Capturing the empirical impact from design support interventions, such as new spending on design by companies and return on design investment, needs to be systematic. The Design Bulldozer programme assessed how many of the companies move up a step on the Design Maturity Ladder. At the outset of the programme, nine of the ten companies were classified as steps 1 and 2 of the ladder (no design or design as styling) whereas by the end of the programme two companies had moved up to step 3 (design as process) and two companies were classed as step 4 (using design strategically). This approach also revealed that not all companies are design ready, for example, one firm was still categorised as a non-design user at the end of the programme.

Figure 4: Companies on the Design Ladder at the beginning and at the end of the Design Bulldozer programme:



As a future trend in design support, we anticipate that governments will further seek to build design capabilities with small and medium-sized enterprises by integrating design as an eligible cost within broader innovation support programmes. For example, in Flanders, design is already an eligible cost with the innovation support programme, the SME Wallet where companies can access 50% subsidies of €100 to €25,000 for design expertise including design management. In 2014, design became an eligible cost within innovation tax credits in France where €400,000 was made available. All governments have programmes to support innovation and making design an eligible cost within all business support programmes would increase SME exposure to design. To do this, would involve widespread training of government innovation specialists in the value of design and design methods to encourage a greater up-take of design services by enterprises. However, one-off training for innovation specialists in government, regional development agencies and other SME intermediary organisations will not be sufficient, on-going training programmes are required. Further insight is needed to establish whether dedicated design mentoring programmes or design subsidies and tax credits are more successful for embedding design within SMEs. A combination of the two approaches– integrating design as an eligible component within broader innovation programmes as well as more specialist design support programmes – appears to be effective. Many parts of Europe have initiatives to support design but they operate outside the main innovation ecosystem and therefore are not reaching their full potential.

SEE has developed a Design Support Workshop, using design methods, to enable policy-makers and programme managers to identify how design can be integrated into existing innovation support infrastructure as well as to develop bespoke design support programmes.

Table 5: Design Support Programmes in operation in 2014

Programme name	Dates	Region / country	Delivery body	Programme description	Operation cost 2014	Cost to participants	Annual number of participants
Redesign+	2012-2014	Austria & Hungary	Austrian Office for Sustainable Development, Design Austria & University of West Hungary	Enabling companies and social enterprises to collaborate in ecodesign and waste management.	€258,000	Free	
SME Wallet	2009-present	Flanders, Belgium	Enterprise Flanders	Providing SME subsidies (50%) to a maximum of €2,500 for design advice or €25,000 for design management.	€80,000	50% of design invoice (€100 to €25,000)	39
Design for Competitiveness	2008-present	Czech Republic	CzechTrade	Integrating design into Czech manufacturing enterprises for higher export value.	€160,000	€400	96
ChangeWorks	2013-2014	Denmark	Danish Design Centre	Establishing collaboration between industry and innovation agents.	€1.47m	Free	
Design Bulldozer	2012-2014	Estonia	Estonian Design Centre	A 20 month pilot project to increase economic and export potential of 10 Estonian companies and 10 design managers.	€240,000	€3,000 for 3 staff	10
Design Feelings	2013-2018	Finland	Tekes: Finnish Funding Agency for Innovation	A short intensive course focused on design methods for industrial SMEs.	€6.2m	25-75% of the intervention cost	
Design Innovation Tax Credits	2013-2015	France	Ministry for Economy, Directorate General for Enterprise	Design has become an eligible cost within the innovation tax credits for SMEs	€400,000	50%	
Extraversion Competitiveness of Enterprises	2011-present	Greece	Ministry for Development & Competitiveness	Strengthening entrepreneurship of small companies by improving the production base for goods and services.	€50,000	55% of innovation invoice	
SME innovation stimulation programme (MIT)	2013-present	Netherlands	Netherlands Enterprise Agency	Providing a wide range of innovation support, including design, for top sectors.	€30m (all innovation support not just design)	Free	
Design, Business, Profit	2014-2015	Poland	Institute of Industrial Design	Creating an environment for industrial design in enterprises through workshops and online support	€686,000	Free	113
Service Design Programme	2010-2015	Wales, UK	PDR / Cardiff Metropolitan University	Improving service design understanding in the traditional manufacturing sector and designers	€146,000	Free	30
Design Leadership Programme	2002-present	UK	Design Council	A package of three types of design support and coaching.	€1.6m	50% intervention cost (€2,400 to €8,000)	152

3. Design Promotion

Every country in Europe conducts design promotion in some form or another to raise awareness and enhance the understanding of design among different target audiences. The debate on design support versus design promotion as a more effective approach to driving demand for design is also heightening with more sophisticated design promotion mechanisms emerging. In past years, design promotion activities have been limited to design awards, exhibitions, festivals and conferences, which have been criticised as 'preaching to the converted'. These types of activities presuppose awareness and understanding of design by companies and individuals. For example, a company would have to be design aware to participate in a design award and an individual would have to be design aware to attend a design exhibition. Design stakeholders therefore need to be more innovative in reaching new audiences particularly SMEs and the public sector. However, in recent years, a number of larger investments have been made to up-scale design promotion activities including among others UNESCO Cities of Design, ICSID World Design Capitals, ERRIN Design Days, Design for Europe and BEDA events. Nevertheless, design promotion activities have come under scrutiny in terms of evaluating the impact on industry and capturing the return on public investment.

In 2014, Bilbao, Dundee, Helsinki and Turin were designated UNESCO Cities of Design. To become part of the UNESCO Creative Cities Network, a set of criteria for Cities of Design has been established including, among other characteristics, an established design industry, a cultural landscape fuelled by design, continuous design promotion activities, links between practising designers and government and design-driven creative industries. In 2014, the European Commission also launched 'Design for Europe' (the European Design Innovation Platform), a new website and series of events to support innovation. Design for Europe represents an investment of €3.8m in pan-European design promotion targeted at SMEs, public administrators and policy-makers. Led by the Design Council, over three years, the initiative seeks to engage several thousand stakeholders across Europe. In 2014, BEDA, the Bureau of European Design Associations, also received a European Commission contract worth €675,000 to promote the role of design and innovation in European culture, economy, environment, society and governance under Creative Europe. Design is attracting the attention of other pan-European networks such as ERRIN, the European Regional Research and Innovation Network, which has hosted the annual event ERRIN Design Days in September since 2012. The year 2014 was also the first time that a design event was included in Brussels Open Days – the European Week of Regions and Cities where policy-makers from across Europe come to share best practices on innovation.

The ICSID World Design Capitals (WDC) is also providing a successful design promotion initiative. In 2014, Cape Town was designated WDC but the legacy from Helsinki WDC in 2012 continues. In 2012, Finland made the largest aggregated investment in design promotion in Europe in the form of Helsinki World Design Capital. The initiative was composed of 550 projects, 2,800 individual events and attracted over 2.5 million participants. The cost of the initiative was €17.8 million, with the Finnish Government providing €5m and the cities of Helsinki, Espoo, Vantaa, Kauniainen and Lahti providing €6m and industry contributing €6.8m[19]. The initiative attracted 15,000 media hits, including 8,000 of which were international. There have been a number of legacies from Helsinki WDC including the business support programme Design Feelings, the national design policy launched in 2013 as well as the Finnish Design Council to coordinate design stakeholder in Finland. In 2006, business expenditure on design was estimated at €400m[20], it would intriguing to conduct new research to examine whether design spending by companies has increased as a result of government initiatives in recent years. Of course, attributing any changes in private expenditure in design to a specific initiative, such as Helsinki WDC, would be misleading but nevertheless, it can contribute towards the justification for public investment in design promotion at national level. Initiatives such as UNESCO Cities of Design, ICSID World Design Capitals, ERRIN Design Days, Design for Europe and BEDA are upping the stakes for design promotion.

4. Design Actors

Design actors – design centres, associations, clusters and networks – often act as the link between government, enterprises, the design sector, academia and other actors. There are multiple design actors operating at national, regional and local levels across Europe; however, the Design Policy Monitor examines government provisions for design centres. Where design centres exist they are often the agent delivering design promotion and support activities on behalf of government. In 2014, 18 EUMS had at least one design centre. Some countries such as Belgium, Finland, France, Germany, Poland and the UK have multiple design centres. With Croatia joining the EU in 2013, the Centre for Design, part of the Croatian Chamber of Economy has been included. The Romanian Design Council was also started as an initiative in early 2014 but has not yet obtained legal status and therefore has not been included but it is reflective of increasing interest in design in Romania. Furthermore, only recently has design been added to the remit of the Design & Crafts Council of Ireland leading the initiative 'Year of Irish Design 2015'. We are also seeing a trend towards design being integrated as a key competence in innovation centres; for example, the Regional Development Agency of Ljubljana Urban Region has set up the Regional Creative Economy Centre and this has a central focus on design as an enabler of economic development. Design centres are increasingly focusing on raising demand for design in both the private and public sectors and appear to be moving away from their traditional domain of up-skilling designers. The finance structures for design centres are also changing. Whereas in the past design centres relied almost entirely on public funding from a single government department, increasingly they are engaging with multiple government department but also accessing support from the private sector, the European Union and innovation agencies. Design actors are an important conduit in the policy feedback loop between policy beneficiaries and the network of policy implementation bodies.

The SEE Design Policy Monitor presents a snapshot of the provision of design support, promotion, centres and policy in the 28 EU MS providing an overview of the state of state of explicit and tacit design policies. In 2014, 15 EU MS had design explicitly included in national policy either as part of innovation policy or as a dedicated design action plan. The findings also revealed that design promotion activities exist in all 28 EU MS, design support programmes exist in 12 EU MS and 18 countries have a design centre. Although some countries do not have design formally integrated into national policy, they can be said to have a tacit design policy because they have design centres delivering design support, examples of these countries include Austria, Germany, Hungary and the Netherlands. The data for the Design Policy Monitor has been collected through a survey with representatives of design centres, design associations, universities or innovation agencies as well as by conducting content analysis of the national innovation policy document. In particular, we would like to thank members of the Bureau of European Design Associations (www.beda.org) for their input. The findings are based on 31 survey responses including a minimum of one for each EU Member State. The data for Cyprus was provided by the Greek respondents and data for Lithuania was provided by the Latvian respondents. By conducting this assessment again in 2020, changes in provision of design support, promotion, centres and policy over a five year period can be examined.

Table 6: Design Policy Monitor 2014

Country Code	Design Support	Design Promotion	Design Centre	Design Policy
AT	■	■	■	
BE	■	■	■	■
BG		■		
CR		■	■	
CY		■		
CZ	■	■		■
DE		■	■	
DK	■	■	■	■
EE	■	■	■	■
EL	■	■		■
ES		■	■	■
FI	■	■	■	■
FR	■	■	■	■
HU	■	■	■	
IE		■	■	■
IT		■		■
LT		■		
LU		■		
LV		■	■	■
MT		■		
NL	■	■	■	
PL	■	■	■	■
PT		■		
RO		■		
SE		■	■	■
SI		■	■	■
SK		■	■	
UK	■	■	■	■
TOTAL	**12**	**28**	**18**	**15**

5. Design Sector

In many countries across Europe, the creative industries have been identified as a priority sector for growth. For example, according to the S3 Platform, the creative industries are highlighted as a competitive advantage in 56 of more than 200 regional Smart Specialisation Strategies. Design represents a significant proportion of the creative industries both in terms of employment and gross value added (GVA). However, when governments implement policy instruments to support the creative industries design is often overlooked or under represented. Although 56 regions identify the creative industries as a growth sector in their Smart Specialisation Strategies, design is only explicitly highlighted in nine policies. Design is not only a significant sub-sector of the creative industries but it has an important impact on other industry sectors such as the manufacturing, digital, agri-food, financial and other service sectors. Crucial data that we are still lacking to inform policy is total employment in the design sector, gross value added of the design sector, the number designers with tertiary education and the types of design expertise offered. According to the European Commission's Action Plan for Design-driven Innovation, there are 'approximately 410,000 professionally-trained designers working in Europe, generating an annual turnover of €36 billion'. However, the estimate of the number of designers appears conservative as there are reported to be 232,000 designers in the UK alone[21]. The only way to gain reliable figures for the number of professionally trained designers is through a comparative European benchmarking study using the same methodological parameters.

Generating an annual revenue of €535.9 billion and employing 7.1 million people, the cultural and creative industries are the third largest employer in Europe (behind construction and food and beverage service)[22]. In Denmark, Estonia, Finland and the UK a total of approximately 1,896,200 people are employed in the creative industries (with 1.71m of those in the UK) and approximately 254,029 are designers (with 232,000 in the UK). Designers make up approximately 16% of people employed in the creative industries in Denmark, Estonia, Finland and the UK. A number of different organisations in Finland and the UK have sought to estimate the number of people employed in the design sector and different methodological approaches and sample sizes have resulted in ranging estimates. For example, figures for employment in design in Finland range from 1,499[23] by Statistics Finland, to 1,566[24] by the Ministry of Employment and the Economy to 5,000[25] including in-house designers by the Creative Industries Finland project. This demonstrates that the only way to draw a robust international comparison would be to use the same methodological approach in each country. According to 2015 figures from the UK Department for Culture, Media and Sport (DCMS), employment in the design sector grew by 17.7% (or 27,000 jobs) in two years and the gross value added of the designs sector increased by 23.8% over three years compared with 4.2% for the UK economy as a whole – this was faster than any Blue Book industry sector such as financial services[26]. Furthermore, the value of design services exported was £190m (an increase of £59m since 2011). The GVA of the creative industries in Denmark, Estonia, Finland and the UK is on average 3.5% but statistics on the GVA of the design sector only exists in the UK (0.2%)[27].

There is also a need to ensure quality in professional design services across Europe. National Occupational Standards for Design exist in Belgium, Estonia and the UK. To monitor the supply of quality design expertise, we need statistics on the number of designers with an undergraduate degree. If the national and regional statistics for employment and GVA of the design sector were collected on a regular basis – perhaps every five years – it would permit an analysis of how well the design sector is weathering Europe's economic storm. The Design Council has conducted a five-year analysis of the design industry in the UK starting in 2005 with plans to conduct the research in 2015. Enhancing the continuous professional development of the design sector in a country or region is a crucial part of the Design Innovation Ecosystem because the quality of the supply of professional design expertise must match the expectations of the demand side. The professional design sector itself can be overlooked in design policy instruments, which often tend to focus on other components of the Design Innovation Ecosystem.

Table 7: Employment and GVA of the creative industries and design sectors

	Employment in the creative industries	GVA of the creative industries	Employment in design	Design GVA
DK	80,600[28]	3.1%[29]	20,000e[30]	:
EE	28,000[31]	2.9%[32]	463[33]	:
FI	77,600[34]	3.1%[35]	1,566[36]	:
UK	1,710,000[37]	5.0%[38]	232,000[39]	0.2%[40]
Total	**1,896,200**	**3.53%**	**254,029**	:

6. Design Education & Research

Design education is crucial for ensuring the supply of quality designers from primary and secondary school through to undergraduate level and up to masters and doctoral levels. Design education does not have to be limited to individuals training to be designers. An effective way to stimulate demand for design in start-up is to encourage students in business, entrepreneurship and management to take design modules. In addition, the most progressive universities across Europe are integrating multidisciplinary education into the curriculum where students from different backgrounds – science, management, digital, humanities and the arts (including designers) – are put into teams to work on solving business and social challenges. For the purposes of evidence-based policy-making, we require pan-European data on the number of primary, secondary, undergraduate, postgraduate and doctoral students studying design. Of course, these indicators do not provide insight into the quality or scope of design education across Europe – a more qualitative research approach would be needed. Linked to education is also design research and knowledge exchange between academia and industry – using academia to inform practice in industry and taking industry experience to inform academia.

To ensure an effective supply of quality design expertise in a country, there should be a pipeline from primary through to undergraduate level and beyond in some cases. Certain countries, like the UK, have established primary and secondary design curriculums (even if they perhaps should be modernised), while other countries, like Estonia, have only recently introduced design at primary and secondary school levels. In 2012, design became part of the syllabus in Estonian schools from pre-school through to secondary schools. As part of this, new design textbooks were developed as well as a training programme for art teachers. Although design features within art classes, it is positioned as an interdisciplinary concept enabling problem-solving in line with market realities. This was one of the implementation mechanisms of the Estonian Design Action Plan. In addition to including design in the curriculum, 60 innovation and design education workshops were hosted for 1275 young people in Estonia. In the coming years, it would be useful to monitor whether there is an increased up-take of design education places in Estonian universities. In 2014, Domus, the Italian design magazine, produced a report on the top 50 design schools in Europe. According to their assessment, 9 were from Italy, 5 were from France and 4 were from the Netherlands. Of the 50 top design schools, 38 are based in EUMS, and of these, there was an annual number of almost 20,000 design students. In addition to facts and figures on the number of undergraduate design students, crucial impact data on the effectiveness of design education would be first year earnings by design graduates. Currently, this data is only available in the UK. The first year's earnings of a UK design graduate were on average €19,954 (£15,610), compared with an average figure of €20,721 (£16,210) for the rest of the creative industries[41].

Table 8: Top design schools in European Union Member States

Country	Number of top 50 design schools	Number of design students enrolled in top 50 design schools
Belgium	1	200
Czech Republic	1	500
Denmark	3	1,075
Finland	1	850
France	5	2,166
Germany	2	60
Italy	9	6,915
Netherlands	4	1,880
Portugal	3	820
Slovenia	1	41
Spain	2	978
Sweden	3	838
UK	3	3,205
Total	**38**	**19,528**

In addition to public expenditure on education, insight in public expenditure on design research and knowledge exchange between academia and industry would be a useful comparison for policy benchmarking. For example, in the UK, the Arts and Humanities Research Council (AHRC) is responsible for managing research funds allocated by the Department for Business, Innovation and Skills. Design has been identified as a strategic priority in the AHRC's 2013-2018 delivery plan. In 2014, the AHRC funded 11 'Design in Innovation Research Grants' to the value of €620,000[42]. A prominent example of collaboration between academia, industry and the public sector are the Aalto University Factories. Established in 2007, the Aalto Factories (Design, Service, Media and Health), involve multidisciplinary teams of students in tackling real-life problems for companies from concept phase through to prototyping, production and promotion. A qualitative benchmarking of design education, research and knowledge exchange across Europe would provide insight into whether market needs are being satisfied.

7. Design Funding

Funding is one of the prime policy instruments for governments to incentivise innovation; however, design is often excluded from mainstream innovation financing. There are an increasing number of innovation vouchers, subsidies, grants and tax credits available in Europe and a more thorough investigation into the extent of design's eligibility within such mechanisms would be useful. Where design is an eligible cost within innovation funding it is often 'hidden' within the programme eligibility criteria and therefore, where it does exist, there is low take-up of design within innovation funding programmes. Design stakeholders need to engage with funding bodies and demonstrate how design can contribute to innovation. For example, in 2014, design became an eligible cost within innovation tax credits in France where €400,000 was made available as a result of stakeholder developing the National Design Policy. For many SMEs, design is a much more accessible way to innovate because it is a non-capital cost unlike traditional R&D and technology investments. Design could be integrated within existing tax credit schemes, innovation voucher schemes, export promotion schemes, training schemes, funding for academia-industry collaboration, research and public tenders without serious programme revisions.

A successful example of design within innovation subsidies is the SME Wallet launched in 2002 and delivered by Enterprise Flanders. It enables SMEs in Flanders to obtain subsidies of between €100 and €25,000 for training, advice, technology watch, advice on internationalisation, coaching and strategic advice. In 2009, design training and advice became an eligible cost and in 2013, design management became an eligible cost under strategic advice meaning that companies can access a maximum of €25,000 for design management expertise. Between 2009 and 2013, 228 design subsidies have been awarded amounting to €504,236.

In 2013, design management was introduced as an eligible cost under strategic advice. In 2014, there were 31 approved service providers eligible to deliver strategic design management advice and 14 companies applied for design management subsidies. Of these, 12 were approved at a total value of €412,686 with subsidies by the Flemish Government at 50% equalling €206,343, which will be paid in 2015. This exhibits a shift away from low value design subsidies to an emphasis on more strategic design interventions.

The application process involves a number of steps. First, a company must register on the website including registering details of the managing director's electronic identity card. By enrolling, companies can search for suppliers and agree on a service contract. Enterprises must submit the subsidy application within 14 days from when the service starts and the supplier that confirms the application. It is the service provider's responsibility to ensure that the contract is eligible and submitted on time. Once the application is confirmed by the service provider, the enterprise pays their contribution in full online within 30 days. For example: if the cost of training amounts to €10,000, exclusive of VAT, the company pays €2,500 online, the government adds €2,500 (the aid limit for training) and the remaining part of €5,000 (+ VAT) is paid directly by the company to the service provider. Applications are automatically accepted, random check-ups post implementation verify that the service was eligible.

The SME Wallet is not financed by the European Union, as such, the company and the service provider can make the agreement between them without the need for the three quotes tendering process. Design may be more prominent within innovation funding schemes than currently surmised. It appears that design might be 'hidden' within innovation programmes and therefore there is an opportunity for design stakeholder to engage with innovation sponsoring bodies in order to raise awareness of the added value of design and ensure that design is explicitly promoted within innovation funding mechanisms.

Figure 5: SME Wallet application and payment procedure

Design subsidies paid in the SME Wallet 2009-2014

Year	Projects	Subsidies paid
2009	22	€89,298
2010	36	€65,4098
2011	45	€79,323
2012	29	€48,598
2013	55	€141,558
2014	39	€80,051
Total	228	€504,236

Value of design subsidies in the SME Wallet

	Training	Advice	Technology watch	Advice on internationalisation	Strategic advice	Coaching
Subsidy %	50%	50%	75%	50%	50%	50%
Lower limit	€100	€500	€1,000	€500	€7,500	€500
Upper limit	€2,500	€2,500	€10,000	€5,000	€25,000	€25,000

8. Design Policy

Design policy is government intervention aimed at stimulating the supply of and demand for design to tackle the failures and capitalise on the strengths of the Design Innovation Ecosystem. Design policy can be both explicit and tacit. Explicit policies for design refer to countries where design is officially integrated into national policy (this could be innovation policy, smart specialisation strategies, other policy domains or even a dedicated design policy) while tacit design policies refer to countries with government-funded design policy mechanisms (this could be design support programmes, design promotion activities or design centres). There are a number of design policy trends emerging at multiple levels of governance across Europe. At European level, there is the Action Plan for Design-driven Innovation encouraging design policy instruments in all EUMS. At national level, there are design action plans in Denmark, Estonia, Finland, France and Latvia and in 15 of the 28 EUMS, design is included in national policy. There is also a trend in developing multidisciplinary innovation units, Policy Labs, within central government that often use design methods to engage citizens in decision-making. At regional level, the creative industries feature in 56 of more than 200 Smart Specialisation Strategies and design is explicitly highlighted in nine of these. A number of other regions have integrated design into other policies including Flanders (Belgium), South Bohemia (Czech Republic), Central Finland, Central Macedonia (Greece) and Wales (UK), among others, there is also an increasing number of design managers in local public authorities, including, for example, Lahti (Finland), St Etienne (France), Katowice (Poland) and Shropshire (UK). Since design was first integrated into EU policy in 2010 (Innovation Union), the policy landscape for design has changed significantly.

In September 2013, the European Commission published its Action Plan for Design-driven Innovation in Europe stating that:

> 'A more systematic use of design as a tool for user-centred and market-driven innovation in all sectors of the economy, complementary to R&D, would improve European competitiveness.'[43]

As part of the policy 'Innovation Union', the European Commission seeks to pursue a broad concept of innovation and design has been recognised as a factor for this wider approach to innovation. The Action Plan for Design-Driven Innovation aims to accelerate the take-up of design in innovation policies at European, national and regional levels and to create the capacity and competencies needed to implement these policies through three main objectives:

1. Promoting understanding of design's impact on innovation;
2. Promoting design-driven innovation in industries to strengthen Europe's competitiveness;
3. Promoting the adoption of design to drive renewal in the public sector.

The action plan proposes 14 action lines and as an example, the first action line is 'advocating design's role in innovation to policy makers across Europe' and the SEE Platform is highlighted as an initiative that is already achieving this objective. Crucially, the European Commission stresses that although the action plan 'focuses on measures supported by EU policies, matching actions promoting adoption of design in innovation policy are required at national and regional levels'. With a design action plan at EU level, design stakeholders across Europe can encourage their national, regional and local governments to adopt design-led innovation policies and programmes. Nevertheless, there is still further to go on the journey to holistically integrating design into policy across Europe and the Commission stresses that the action plan is one 'step in the longer term effort to highlight the role of design in innovation policy'.

Table 11: National design action plans

Year	Country	Publication name	Number of actions
2012	Estonia	National Design Action Plan	26
2013	Denmark	Denmark at Work. Plan for Growth in the Creative Industries and Design	27
2013	Finland	Design Finland Programme. Proposals for Strategy and Actions	29
2013	France	For a National Design Policy	10
2013	Europe	Implementing an Action Plan for Design-Driven Innovation	14
2014	Latvia	Design Strategy of Latvia 2020	32

In innovation policies, there is a growing emphasis on public sector innovation. This is demonstrable by the growing number of multidisciplinary innovation units within government. For example, in 2014, the Policy Lab was established in the UK Cabinet Office and the Experio Lab was established in Sweden following in the footsteps of initiatives like MindLab in Denmark and Helsinki Design Lab (2009-2013). Similar units have been established in a number regional governments including Design Silesia in Poland, the Northern Ireland Innovation Lab and the Creativity Team in Scotland as well as in city and county councils such as Lahti (Finland), St Etienne (France), Dublin (Ireland), Barcelona (Spain) and Kent, Shropshire and Monmouth (UK). These units use design methods to engage citizens in public service renewal and policy-making. The map demonstrates the growing number of government innovation labs across the world. As with many aspects of design, assessing the impact of design interventions has emerged as problematic.

At national level, 15 of the 28 EUMS have design included in innovation policy: Belgium, the Czech Republic, Denmark, Estonia, Finland, France, Greece, Ireland, Italy, Latvia, Poland, Slovakia, Slovenia, Spain, Sweden and the UK. Of course, it should be acknowledged that there is often a gap between policy visions and policy implementation. This assessment has been made based on content analysis of national innovation policies and more thorough research would be needed to establish whether the policies are linked to action plans and whether the design-related action have been implemented. Nevertheless, there are a growing number of design action plans: Denmark, Estonia, Finland, France and Latvia. On average these policies are linked to 23 actions. The actions range from specific and tangible, such as 'Getting new creative products and solutions faster to market through the Market Development Fund' (Danish policy) to more vague aspirations 'promote design leadership, design management and companies' internal design competences' (Finnish policy). Design policy should have a clear vision linked to a specific and tangible sent of actions as well as clear targets, financing mechanisms, allocation of tasks, timeframe for implementation and evaluation process.

Mapping stakeholders in the Design Innovation Ecosystem, May 2014.

Figure 6: Government Innovation Labs

CONCLUSIONS

With the increased interest in design at multiple levels of governance across the EU, there is an opportunity to strengthen the performance of the European Design Innovation Ecosystem. For example, to drive demand for design, EUMS can integrate design into innovation mentoring, tax credit and subsidy programmes, train innovation specialists in design methods and adopt design methods for public service renewal and policy-making. To enhance the supply of design expertise, governments can finance design trade missions, reinvigorate the design curriculum in schools to positon design as an approach to problem-solving, establish multidisciplinary courses and competitions for students, establish academia-industry collaboration programmes and encourage continuous professional development for designers. Design stakeholders also have significant work to do to convince government. For example, there is a need for more case studies with statistics on design return on investment in different sectors, EU professional standards for design as well as a concerted advocacy initiative to engage with decision-makers in EU funding mechanisms and EU procurement guidelines. Based on the Design Policy Monitor and the findings from the Design Policy Workshops, we can anticipate some future trends for design for 2020:

- Policy-makers across Europe will integrate design more holistically within innovation policies as well as smart specialisation strategies and some will develop design action plans.
- Governments will seek to build design capabilities with small and medium-sized enterprises by integrating design as an eligible cost within innovation programmes such as mentoring, subsidy, tax credit and export schemes as well as developing dedicated design support programmes.
- Governments will develop their internal capacities for design-driven innovation by training staff in design methods, employing design managers and establishing multi-disciplinary innovation units such as MindLab in Denmark, the Cabinet Office Policy Lab in the UK and Experio Lab in Sweden.
- Public sector administrators will recognise design as an enabler of innovation in multiple policy domains such health, social, environmental, digital and transport policy and also as a method for inclusive policy-making.

In the coming years, we hope to see design, not only as a priority within policy but also as a method for policy-making. To inform policy for design, there is a need for quantitative and qualitative benchmarking of all aspects of the Design Innovation Ecosystem and to encourage policy by design, we need quantitative and qualitative evidence of design's impact.

The SEE partners will continue to support governments in developing, and implementing design policies and programmes and we will review the state of play again in 2020.

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