see platform

SHARING EXPERIENCE EUROPE
POLICY INNOVATION DESIGN

Save the date – 10 February 2015 – SEE conference! We would like to invite you to our 'Design, Innovation and Policy Conference' on 10 February 2015 in the Flemish Parliament in Brussels. We will be sharing the lessons from the past three years on the themes of design policy, design support programmes and design in the public sector.

This issue of the SEE bulletin reflects on the lessons learnt by the SEE partners and the opportunities for the future. SEE has been successful in influencing design-driven innovation policies and programmes across Europe because we have combined new research with practical hands-on workshops for policy-makers. The partners have delivered over 80 workshops on design policy, design support, service design, social design and design management across Europe. While we have had particular influence within the SEE partner countries, by fostering peer-learning among policy-makers, we have also successfully influenced policy and programmes in other parts of Europe too.

Here we share insight into how to map Design Innovation Ecosystems in order to develop targeted policy action for design. SEE has held 23 Design Policy Workshops across Europe including in Belgium, Estonia, Finland, Greece, Ireland, Italy, Latvia, Poland, Slovenia, Spain and the UK among others. Here we draw together the lessons from these workshops and how government can develop policies for design using design methods.

One of the policies that SEE was able to influence was the Estonian Design Action Plan in operation from 2012 to 2013. In 2014, an evaluation of the policy was conducted and the results are presented here. We also share the findings from work in Uruguay to develop design policy proposals. Our Design Policy Map has also been updated with new initiatives in Cuba, France and Iceland.

We hope to SEE you at our conference in Brussels!

Anna Whicher and Gavin Cawood

SEE PLATFORM PARTNERSHIP

The SEE bulletins are produced by PDR (Design Wales) at Cardiff Metropolitan University, as part of the activities of the SEE Platform. From 2012 to 2015, SEE is operating as part of the European Commission's European Design Innovation Initiative.

SEE is a network of eleven partners engaging with national and regional governments to integrate design into innovation policies and programmes.

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Danish Design Centre *(Denmark)*
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SEE Impact

Since 2012, SEE has delivered 80 hands-on workshops engaging over 600 policy-makers and influenced 16 policies and 40 programmes related to design. 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. SEE has been co-financed by the European Commission. Here we review the results and impact over the last three years.

AIM & CONTEXT

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'. Led by PDR at Cardiff Metropolitan University, the SEE platform is one of the implementation mechanisms of the European Commission's action plan.

ACTIVITIES

- **80 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.
- **668 policy-makers engaged** in SEE workshops as well as over 300 other participants, including SME managers.
- **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.

IMPACT

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 16 policies, SEE has resulted in the implementation of over 40 new design-related programmes. Some examples include Design Management in the SME Wallet (Flanders), the Design Innovation Alliance (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 €5.8 million.

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.

www.seeplatform.eu

Mapping Design Innovation Ecosystems

Design can be a method for developing more strategic policies – not only policies for innovation but also for other domains like health, social, digital, transport and justice among others. Since 2012, the SEE partners have delivered 23 Design Policy Workshops across Europe involving policy-makers, designers, SMEs, academics and third sector organisations to jointly develop policies to support design for innovation. Here we present reflections on future opportunities for design and policy in Europe.

Anna Whicher, PDR, Cardiff Metropolitan University

CONTEXT

Design is increasingly being recognised by governments across Europe as a factor for innovation in small to medium-sized enterprises, the public sector and society. In 2014, 15 of the 28 European Member States had design included in national innovation policy and explicit design strategies were in operation in Denmark, Estonia, Finland, France and Latvia (SEE, 2014). The European Commission (2013) has also developed an Action Plan for Design-driven Innovation 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.'

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. The European Commission's action plan aims to accelerate the up-take of design in innovation policies at national, regional and local levels across Europe. While design is steadily gathering momentum as a driver of innovation in national policy, there is a gap at regional and local policy levels. There are currently only a few regions with design integrated into innovation policy including, among others, Central Finland, the Czech region of South Bohemia, Rhone-Alps in France, Central Macedonia in Greece, Silesia in Poland and Wales in the UK as well as some city strategies including Copenhagen, Lahti and Ljubljana. This raises the fundamental question of how to develop better policies for design. Innovation policy is based on an analysis of the Innovation Ecosystem – the various actors, assets and initiatives supporting innovation in a country – so here we present the concept of Design Innovation Ecosystems and how their analysis can inform design policy development.

THEORY & PRACTICE

An innovation system is a theoretical construct used by academics and policy-makers to examine the interplay between actors in a network and how this can inform targeted policy action to enhance the performance of the system. Innovation policy is based on an analysis of the innovation system and a number of academics have proposed that systems failure theory could also provide the economic

rationale for design policy. The terminology has evolved from 'Design Infrastructures' (Love, 2007) to 'National Design Systems' (Moultrie 2008; Raulik-Murphy and Cawood, 2009; Sun, 2010; Swann, 2010; Hobday et al., 2012; Whicher et al., 2012), to 'Design Ecosystems' (Finnish Ministry of Employment and the Economy, 2013; Chisolm et al., 2013) to what this research is calling a design-driven innovation ecosystem or 'Design Innovation Ecosystem'. This hinges on the rationale that the design system should not operate in isolation from the broader innovation system. In the policy arena, Finland was the first country to adopt the concept of a National Innovation System to inform innovation policy in 1992 (Sharif, 2006) and it was also the first country to adopt the concept of a 'Design Ecosystem' to inform national design policy in 2013 (Finnish Ministry of Employment and the Economy, 2013). Theory on innovation systems is well established for informing innovation policy so can Design Innovation Ecosystems be a useful concept for design-driven innovation policy? By testing the Design Innovation Ecosystem framework in 23 Design Policy Workshops in 11 different countries, this research has validated the theory for informing practical policy-making. The workshops have instigated policy and programme changes at national and regional levels. The nine components in the model are:

1. Design users
2. Design support
3. Design promotion
4. Design actors
5. Design education
6. Design research
7. Design sector
8. Design funding
9. Design policy

METHOD

To accelerate the up-take of design in innovation policies and programmes, the SEE partners have facilitated 23 Design Policy Workshops in 11 different countries including in Belgium, Estonia, Finland, Greece, Ireland, Italy, Latvia, Poland, Slovenia, Spain and the UK. Design can be a difficult concept to grasp for government officials but by involving policy-makers in using design methods such as co-creation, visualisation and brainstorming, they benefit from a

Figure 1: Design Innovation Ecosystem

hands-on experience of design. These workshops involved policy-makers, designers, SMEs, academics and third sector organisations in jointly developing design policy proposals by exploring their national or regional Design Innovation Ecosystems. The workshops focused on three exercises: 1) mapping design stakeholders and initiatives in the system; 2) identifying the systemic strengths and weaknesses and 3) jointly developing policy proposals to tackle the weaknesses and build on the strengths. The workshops employed design-led techniques to engage participants in constructive dialogue using A1 posters.

RESULTS

Despite the unique and diverse actors and initiatives in place in the different countries, there were remarkable synergies between the strengths and weaknesses of the Design Innovation Ecosystems and the policy proposals. Figure 1 demonstrates some of the prominent design initiatives in

the various Design Innovation Ecosystems. Countries with competitive design performance have a number of these initiatives included in their Design Innovation Ecosystems. In addition to similarities between the strengths and weaknesses, there were also common policy proposals that emerged from the workshops. Nevertheless, there were also policy proposals that were unique to each region meaning that Design Innovation Ecosystems is a useful tool for developed policy action for a specific territory. For example, by mapping the current innovation support offering for SMEs, government can identify opportunities to integrate design into existing business support structures. This would suggest that while there may be significant synergies between Design Innovation Ecosystems across Europe, there are also unique operating conditions and therefore, this framework and method can be replicated to support evidence-based policy-making elsewhere.

FUTURE TRENDS

From the 23 Design Policy Workshops, we observed a number of emerging trends in design policies and programmes that could develop in the coming years.

With the creative industries featuring prominently in Smart Specialisations Strategies, there will be opportunities to make design a powerhouse for competitiveness in Europe. According to the S3 Platform, the creative industries currently feature in 56 of more than 200 regional strategies and design is explicitly highlighted in nine of these including Flanders, Central Denmark, Catalonia and Swietokrzyskie (S3, 2014). Not only do we hope that design will feature more explicitly within S3, regional development and innovation policies but we might expect more countries and regions to develop dedicated design policies and action plans as well as to integrate design into more varied policies such as health, transport, social, environmental, research and digital.

There is also a drive across Europe towards digitalisation in the public sector evident in examples of X-Road in Estonia and gov.uk in the UK. Design is increasingly being adopted as an approach to digitalisation in terms of ensuring that the user experience is consistent across different government services. Designers are also applying their skills to visualising and analysing big data and how that can contribute to more evidence-based policy-making.

EXAMPLES OF DESIGN POLICY PROPOSALS

- Collate case studies on design in different sectors to feedback to Ministers.
- Collect statistics on how the private and public sectors use design.
- Train government innovation specialists in the value of design and design methods.
- Promote design in innovation support programmes.
- Establish specialist design support programmes (focused on start-ups, high growth, export)
- Appoint designers to government committees.
- Develop national design promotion campaigns.
- Provide continuous professional development to designers.
- Provide peer-to-peer mentoring opportunities for designers.
- Establish occupational standards for design.
- Provide design apprenticeships as an alternative to a degree.
- Establish multi-disciplinary courses and competitions for students.
- Train design teachers in design as problem-solving.
- Reinvigorate the design curriculum in schools.
- Host design workshops for children.
- Set up academia-industry collaboration programmes.
- Appoint design managers within public authorities.
- Set up multidisciplinary policy units within government.
- Pilot design as an approach to public sector innovation.
- Adopt a design approach to make public procurement more user-friendly.
- Use design as a method for policy development.
- Adopt design as an enabler of innovation in different policy domains such as health, social, digital and environment.

The public sector is the biggest market in Europe. More and more, design is being trialled as an approach to public sector renewal and even policy-making. There is growing interest not only at national level but also at regional and local levels of creating multi-disciplinary policy units with government such as MindLab, the Cabinet Office Policy Lab and Experio Lab in Sweden among others. It's highly possible that these will become increasingly popular in future years.

In addition to the increased use of design in the public sector and policy, we anticipate that design will increasingly be integrated into innovation support programmes for SMEs as business development agencies increasingly recognise the importance of user-centred innovation. This will involve widespread training of innovation specialists in the value of design and design methods and a greater up-take of design services by enterprises. Integrating design into broader innovation programmes will increase SME exposure to design. In addition to integrating design into innovation programmes, we could witness a larger number of specialist design support programmes. Design support programmes have traditionally focused on enabling SMEs to use design by providing mentoring, assistance in writing briefs for designers, advice on procuring design and guidance on managing the design process. More recently, an array of more specialist design support mechanisms have arisen including tax credit schemes, subsidy and voucher schemes and export promotion programmes targeted at specific sectors or high-growth enterprises. A combination of the two approaches appears to be effective – integrating design as an eligible component within broader innovation programmes as well as more specialist design support programmes. Many parts of Europe have initiatives to support design but they operate outside the mainstream innovation ecosystem and therefore are not reaching their full potential.

Figure 2: Generating policy proposals in the SEE Design Policy Workshops.

Nevertheless, with growing demand for design, we cannot overlook the professional design sector itself. If designers are to meet the challenges of the public sector they need to engage in continuous professional development and perhaps we need Occupation Design Standers for professionals operating in Europe. Increased demand should naturally stimulate a higher quality in the supply of design.

Since design's inclusion in Innovation Union in 2010, the landscape for design in Europe has changed dramatically. By 2020, we could indeed see more widespread use of design within the public sector, policy and enterprises.

CONCLUSION

To implement effective policies and programmes for design, policy-makers require insight into the design landscape, the active players and the operating conditions of the so-called Design Innovation Ecosystem. By being directly involved in the process, the framework enabled policy-makers to take a more holistic view of the interaction within the innovation environment and subsequently to develop more targeted policies and support mechanisms. Not only was the Design Innovation Ecosystem framework a useful tool for conceptualising the environment in which design operates but policy-makers also found the methodology engaging. 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. This approach resulted in new ideas for and from policy-makers, demonstrating the usefulness of the Design Innovation Ecosystem framework and co-design method.

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Figure 3: Exploring the strengths and weaknesses of the Design Innovation Ecosystem in Scotland, May 2014.

Design Policy and Promotion Map

To get a global perspective on the growing number and increasing maturity of design policies and promotion programmes, this feature presents testimonials from design practitioners from three countries. Each interviewee provides an overview of developments in their country and outlines how design fits into various government strategies, in order to build a profile map of the state of affairs around the world.

ICELAND

A Design Policy for Iceland has been a central aim of the Iceland Design Centre ever since it was established with the ambition to make design an integrated part of both businesses and society. The process of developing the first Icelandic Design Policy started in early 2011, when a steering group was appointed by the Minister of Industries and Innovation in collaboration with the Minister of Education, Science, and Culture. The steering group consisted of three members – two from the ministries as well as a representative from the design sector. In the preparation phase many stakeholders were involved in meetings and a conference with speakers from Iceland and abroad. In February 2014, the document 'Design as a Driver for the Future. Icelandic Design Policy 2014–2018' was accepted as official governmental policy. It focuses on three main pillars:
• Education and knowledge – good schools, sound practical training, and a strong research community.
• Designers' work environment and support system – effective and conducive to dialogue among designers, other sectors, and the business support network.
• Awakening – in companies, the public sector, and society at large, concerning the potential that design represents.
Each pillar has specific, tangible objectives with clearly articulated actions and designated bodies responsible for the execution. The policy serves as an implementation tool with guidelines for the decision-makers on how to proceed. The Iceland Design Centre has recognised the established system's reluctance to change as a main challenge in the implementation process. However thanks to clear, achievable goals and the practical dimension of the document, this challenge can be overcome. A steering group will be established to monitor the implementation progress and to facilitate communication among the parties involved. A review and evaluation of all the 13 actions is scheduled for 2016 to ensure the policy's success.

Halla Helgadóttir
Managing Director
Iceland Design Centre
www.icelanddesign.is

CUBA

On July 9, 1980 the Executive Committee of the Ministers Council of the Republic of Cuba, then presided by President Fidel Castro Ruz, approved the creation of the National Office of Industrial Design (ONDI) with the mission of promoting the development of the national design system, acting in the fields of evaluation, promotion, development and registration, control and inspection of design. With a methodological approach towards training designers, the Higher Institute of Industrial Design (ISDI), created in 1984 under the aegis of ONDI, has qualified over 1,500 design professionals with high academic standards and professional performance. Since 1984 ONDI has been enrolled in the International Agencies for Design Activity, ICSID and ALADI. In 2002 the State Design Awards system was conceived, which fosters and recognizes the work of Cuban designers and enterprises.

Within the structure of the Cuban state, ONDI has had various positions; it is currently under the umbrella of the Ministry of Industries and has the mission to "propose, manage and control the development of the system of industrial and visual communication design in the country, aimed at solving the problems of the national economy, to raise the quality of life of the people, and improve production and services." On this basis, ONDI is charged with the elaboration of a new design policy for Cuba, which received backing from the Economic and Social Policy of the Party and the Revolution which recently approved the guideline No. 227 **"Strengthen the organisation and capacity building of professional design services and their integration to enterprise systems"**.

Carmen Pozo Gómez
Vice-Chairperson
ONDI - Oficina Nacional de Diseño Cuba

FRANCE

In March 2013, Arnaud Montebourg (Minister of Industrial Renewal) and Fleur Pellerin (Minister Delegate for SMEs, Innovation, and the Digital Economy) set up a series of meetings 'Rendez-vous du Design', which are held twice a year with the aim to make the design a central point of a strategy for the French economy. During the second meeting, in October 2013, Alain Cadix presented the report 'Pour une politique nationale du design' (For a National Design Policy) to Minister Montebourg and Minister Aurélie Filippetti (Minister of Culture and Communication). The report is the collective work of over twenty designers under the direction of Alain Cadix, the former director of Ensci – École nationale supérieure de création industrielle. It includes an assessment of the state of design in France, a mapping of national and regional actors in the design system, design policy proposals as well as ten key actions for immediate implementation.

The strategic goal is to strengthen both the supply and demand sides, by supporting education and continuing development of design professionals and by raising the awareness of design value among businesses and general public. The main objectives are to:
• Increase corporate use of design, especially in SMEs;
• Ensure excellence of French education and research in design;
• Support cooperation between enterprises and designers and setting up businesses by designers;
• Develop a culture of design among French leaders and citizens;
• Promote of the image and quality of French design abroad and use design as a hallmark of French products.

Three actions have already been adopted by the Ministry for Economy and implemented by the Directorate General for Enterprise:
• Including designers into the competitive clusters;
• Including innovation tax credits for SMEs to invest in design (€ 400,000 per year);
• Including in 2015, design as an eligible cost in innovation loans (€ 90 M) provided by Bpifrance.

Jean François Serre
Design Project Manager
Deputy Head for Healthcare and Consumer Goods
Service of Industry, Directorate General for Enterprise , Ministry for Economy, Industry and Digital
www.entreprise-et-design.fr
www.entreprises.gouv.fr/secteurs-professionnels/design

Details of design policy and promotion programmes in more countries are available at www.seeplatform.eu.

Evaluating the Estonian Design Action Plan

The Estonian Design Action Plan 2012–2013 formed part of the Estonian Research and Development and Innovation Strategy 2007–2013 'Knowledge-based Estonia', which stressed the need to increase the role of design in the private and public sectors. The action plan built on the expert assessment 'Estonia – Land of Design' prepared in 2003 by the Ministry of Economic Affairs and Communications, Ministry of Culture, Estonian Association of Designers, Estonian Academy of Arts, Export Agency, Estonian Chamber of Commerce and Industry and a working group of designers. This article focuses on the impact evaluation of the policy. 26 action lines were proposed as part of the policy ranging from the Design Bulldozer programme connecting 10 companies and 10 design managers to a feasibility study on design in public procurement as well as testing design in three public services to extending the use of the innovation voucher to design services.

VISION & OBJECTIVES

The vision for the policy is that by 2020, it will be commonplace for Estonian companies to make strategic use of design in developing a business idea as well as developing goods and services. Design will become one of the main competitive advantages of Estonian export goods and services. The number of brands created in Estonia, registered internationally and exported will rise. Estonia will become a trendsetter in the strategic implementation of design and offer its residents public services which are noted for their quality, user friendliness and cost effectiveness. The effective use of design will provide a base for the continuous improvement of the living environment. Estonian designers will systematically work in professional partnership with public and private sectors. And in most sectors the majority of companies employ designers or regularly use design services.

The measures were developed to focus equal attention on both the demand side (companies and the public sector) as well as the supply side (designers, design studios) to create an effectively operating market of design services targeted at satisfying real needs. The rationale being, the balance between supply and demand would result in positive impact on the development of the whole economic environment and improve the nation's competitive advantage.

INDICATORS TO MEASURE DESIGN POLICY IMPACT

When drafting the action plan, there was no up-to-date information about existing indicators against which the success of the policy could be measured. Therefore, conducting research to map the current status of baselines indicators dealing with application of design and the export of design services was therefore specified as an essential task. The indicators included:

- Investments by companies taking part in national programmes aimed at increasing design awareness and use of design (especially the "Design Bulldozer" programme) into innovation and product development;
- Export volumes of companies taking part in national programmes aimed at increasing design awareness and use of design (especially the "Design Bulldozer" programme);

- The number of companies which include design expertise in their development processes (outsourced service or in-house designer);
- The number of companies which list design as one of their main competitive advantages;
- The number of design studios offering professional design services (especially studios comprising of ten or more specialists);
- Estonia's position in the International Design Competitiveness ranking;
- Total exports of the Estonian design sector.

IMPLEMENTING THE POLICY

The policy proposed 26 action lines, which can be analysed as part of the Design Innovation Ecosystem in figure 1. The experience of countries which have successfully applied design shows that the design supply market develops with the rise in demand for design and therefore concentrating the support measures on increasing the demand for design has proven effective. Good results have been achieved by supporting the appliers of design (i.e. companies) through complex support schemes which involve raising awareness, including distribution and development of knowledge and skills inside the company or public sector organisation which is applying design, advisory service in the various stages of applying design and, if possible, support in outsourcing the design services. Some more detailed examples of the action lines are listed here:

Action line

1. Including best users of design category as part of the 2013 "Enterprise Award" competition. The aim of these activities is to recognise companies which have achieved economic success through applying original design ideas to their strategy, management and processes and thereby encourage entrepreneurs into conscious and systematic cooperation with designers.

2. Design bulldozer is a package of support activities to broker design knowledge and skills to companies (April 2012–2014). The pilot phase involves 10 design managers and 10 companies from different economic sectors. Participation in the project should result in developing and prototyping a new product or service and at least 50% of these should be brought to market

Figure 1: Estonia's Design Innovation Ecosystem

by the end of the project. The return on design investment for the companies, in the form of additional sales income or profit, will only be clear after one-two years – the implementation of innovations is a long-term process. This activity was conducted as a pilot and the results have confirmed that a similar support scheme will continue in the next financing period (2014–2020).

3. Developing a proposal to adjust the European Union Common Procurement Vocabulary (CPV). Proposals will be made for adjusting the EU CPV, which is being used for common classification of public procurement in Estonia, in order to improve procurement for better design solutions. Public procurements supporting innovation are essential instruments in the toolbox of innovation policy for the demand side. Results of the feasibility study will be presented by the end of 2014.

4. The project 'Design of public services'. The project, running from June 2013 to January 2014 led by the Estonian Design Centre (EDC), involved top and middle managers of public service. Three public services were re-designed in the project:

registration service of the place of residence of the population register, the service of prescription of special care for the persons with special mental needs and the service of statistical information for entrepreneurs. Prototypes of reformed services were completed in result of the project. A major value of the project is changing of the attitude of participants, which creates preconditions for broadening of user-centred approach and spread of the use of service design tools in the development of public services.

5. Extending the use of the innovation voucher to design services. Innovation vouchers from Enterprise Estonia establish collaboration between companies and research establishments. Now, companies can use innovation vouchers for placing their first design order. Over 1500 companies have used innovation vouchers. According to estimation, the percentage of design services was 15-20% of all voucher projects. Entrepreneurs preferred graphic design projects.

6. Implementing creative export support measures in the design field. The framework of design export enables design

studios to participate in international competitions and showrooms. In March 2012, 14 design studios participated in an export visit to Seoul and Busan, South Korea. The idea was to find cooperation possibilities with medium-size and large Korean companies, which produce or create solutions for end consumers and are interested in entry to the EU market. Export visits were also organised for 14 design studios to Finland, 3 to Germany, 4 to the UK, 3 to Sweden and 2 to China. Similar activities are planned for the coming years.

7. Academia-industry collaboration in creating prototypes (Mektory Platform). Existing institutions with labs and equipment were mapped to establish formal collaboration between academic institutions and companies. This will enable students from different specialities to launch innovation projects and create prototypes for goods and services in collaboration with scientists and entrepreneurs. Mektory was officially opened in November 2013. In two months, ten conferences with more than 1500 participants took place and 17 collaborations have been established with companies. Mektory has been used for meeting 32 delegations from 16 countries and 55 school visits by various Estonian schools.

8. Integrating design into the primary and secondary education curriculum and design training for teachers. In 2012, design became part of the syllabus and a design training programme was implemented for art teachers and a new textbook was developed. The 'Design Guide' by Merike Rehepapp provides teachers with a methodological basis for integrating design into art lessons. It is not just a matter of raising the standard of the design education currently provided in the universities and increasing its compatibility with actual economic requirements but the integration and interconnecting of design as a multidisciplinary concept to the teaching of other specialities as well as starting the design education at pre-school and basic education levels, primarily within the art education syllabus.

9. Mapping the design in Estonia. Previous statistical data on the design sector dated from 2007 and on companies' use of design dated from 2006. Research in 2013 by the Estonian Institute of Economic Research revealed that according to the commercial register, in 2011, 478 companies operated in the design field (EMTAK code 74101) with sale income equivalent to €12.1m, which is 12% lower than in 2007. In last two years sales income increased again, but has not reached the level before crisis. In April 2013 EDC published the results of the research "Design Use in Estonian Companies and Foundations", which reveal that Estonian companies are still using design modestly. The research showed that companies are not using professional design service very actively – only 33% of the companies have used it in last two years. 43% of Estonian companies, who have used design, find that it has increased customer satisfaction and 40% of the companies believe that design has improved their competitive ability. The knowledge gained from the research confirms the need for raising design awareness and clarification of the advantages of design use.

10. Developing Professional Design Standards certified by the Professional Council for Culture. Two levels have been established: Designer level 4 and Designer level 5

corresponding to clear industry standards in Estonia. Taking account of longer perspective and higher expectations that the state should consider high-quality design when organising procurements, establishment of a system of professions is necessary and reasonable. It is important to understand that a system of professions will provide to the contracting authority a specific and objective basis for assessment of the quality of design.

EVALUATING THE POLICY
Assessing the effectiveness of implementing the design action plan against the set objectives was complicated because baseline indicators were not established in 2012. Nevertheless, through the two research projects, data on the design sector and companies use of design has now been established. The next mapping of the design sector is planned for 2015, which will enable the Ministries to gain a tangible assessment of the impact of the policy. The growth and development of the Estonian design sector is important for providing input to other economic sectors which helps to increase the value added of goods and services created in Estonia as well positive influence on GDP through the increase of value-added created by the design sector, increase of export profits and improvement of the economic structure. Plans also include long-term monitoring of the contribution of companies participating in the Design Bulldozer project as well as the companies that have used innovation vouchers for design. For Piret Potisepp at MEAC:

> "It is great to see that nearly all activities of the action plan have been implemented. However, assessment of the results can only be performed in the longer term. In the future, the MEAC anticipates that a sector-based action plan should be instigated from the bottom-up. This would also involve the government but not be managed by one specific ministry. The MEAC's main strategy for 2014-2020 is the Entrepreneurship Growth Strategy where design plays an integral role."

Based on this logic, a future design action would be more coherent for the stakeholders and partners. Further development and implementation of the policy to support design will continue in the framework of the new strategy period 2014-2020.

With thanks to Piret Potisepp, Ministry of Economic Affairs and Communications

Design policy recommendations for Uruguay

Uruguay is one of the smallest countries in South America (pop. 3.3m) with an economy dominated by agriculture. To enhance economic development, the Uruguay Government set about improving the competitiveness of other key sectors and created the 'Cluster Competitiveness and Value Chains Programme' (PACC) in 2005. Clusters were invited to organise themselves to access funding that would assist in the compilation of a competitiveness plan specific to their sectors. Initially, the design sector was not recognised as a key cluster for PACC funding. However the case was made that design, as a transversal and strategic activity across all sectors, should be recognised as a strategic sector and access should be granted to these funds. In parallel, the National government established a council for design consisting of key stakeholders from education, the private and public sectors. In 2013 the stakeholder groups came together to further develop public policies for design and to foster the design sector in Uruguay.

Darragh Murphy, DUCO
Dr. Gisele Raulik-Murphy, DUCO
Sara Sanchez de Christiano, DUCO

To develop the recommendations a three-step approach was proposed. Each step utilised a number of different techniques to build an in-depth understanding of design in Uruguay. The three steps were:

1. Research: to understand how design is in Uruguay at the moment.
2. Co-development: to present initial findings and define where design needs to go.
3. Recommendations: to develop a direction to reach its destination.

RESEARCH
In the absence of significant data about design in Uruguay it was necessary to create references upon which to make recommendations. A toolkit of proven research techniques were utilised to fit within tight budgets and timescales.

To map and understand the current design system in Uruguay the external consultants conducted three intensive days of interviews with 39 people. The interviewees included practitioners, heads of education, industry users (and non-users) of design, government representatives and design consultancies. Subsequent to the interviews a lot of time was

spent on **mapping the current design system in Uruguay** as it uncovered some overlapping, duplication and unclear roles of the different organisations involved with design. During the interviews it also became clear there were some untapped opportunities for design still to be explored in Uruguay e.g. better use of design within the creative industries, public sector and SMEs.

In order to gain an understanding of design practices in Uruguay, a survey was created for both design consultancies and businesses. To encourage survey responses, each participant received a **design diagnostic** report containing an assessment of their company's current capability to manage design and to develop new products. The diagnostic consisted of sixteen metrics in three sections: design management, new product development, and sales from new products. It included average performances of companies of the same size and sectors from Uruguay and Europe, based on benchmarks from Design Management Europe, to give recipients a guide to compare them against and identify opportunities for improvement. The sample from the Uruguay survey was small (n=30) and it was not possible to make any robust conclusions, however stark differences were possible to identify.

Figure 1: Design diagnostic report

The most noticeable consistency in the analysis of the data was the low ability of Uruguayan manufacturers to manage design and new product development compared to their European and Brazilian counterparts. This was largely down to a lack of awareness of the benefits of design to improve business performance, specifically for export. The majority of manufacturers would rely on their suppliers to design the products, and the use of freelance designers is the most frequent form of contracted design. These indicators are contrary to Brazilian and European practices. On the other hand the design consultancies in Uruguay were as good if not better than their European counterparts across all design management and new product development activities. Furthermore the Uruguayan design consultancies have more difficult financial pressures than European consultancies and therefore adopt more sophisticated accounting practices.

Figure 2: The textile industry in Uruguay is a well organised and prolific cluster – Proyecto Malabrigo.

Another research tool applied in the investigation was the International Design Scoreboard (IDS) , which provides a detailed methodology to measure and rank countries according to their design capability. The data for Uruguay was compiled for all fourteen of the IDS metrics and inserted into the scoreboard. Although the original IDS scoreboard data is nearly ten years old the insights it provided into national characteristics were helpful in interpreting the figures for Uruguay.

Even though Uruguay ranked low in nearly all of the indicators, it did rank high in its relative number of WIPO Trademark registrations (per million population). It highlighted a common practice among Uruguayan companies when developing new products. Uruguay is a very small market for companies to profitably design and innovate new products for (a fact also highlighted by the interviewees). Instead it is common practice to import stock products from China, rebrand, repackage them and distribute across South America. Such a practice could explain the relatively high rate of WIPO Trademark Registrations to protect new identities and the low capability of companies to manage design and development.

Figure 3: Chairing the co-development session in Montevideo.

CO-DEVELOPMENT

Once the research was completed the findings were presented in Montevideo to a group of twenty public and private sector stakeholders. Articulating the shortcomings of the Uruguayan manufacturing sector to manage design and new product development reinforced their original concerns. However they were surprised to learn of how capable the design sector is. In fact it was important to challenge current views on its design sector as there is a tendency in Uruguay to be sceptical about its own abilities.

It was important to carefully plan this workshop in order to achieve the most constructive feedback from the unique group of people assembled. Therefore, two group exercises were conducted to co-develop policy recommendations:

Case cards is a group activity that generates debate, raises awareness and concludes with an agreed wish list of future activities. 45 case cards were prepared, each with a summary graphic of a design programme or initiative from around the world e.g. different types of support programs, awards, and types of certification. Each case card was presented to the group and in turn they had to decide among themselves either 'YES', 'NO', 'MAYBE' and 'ALREADY DO' on whether that example could apply to Uruguay. The objective of the exercise was to gauge the reaction of the Uruguay experts on what they think will work or not, this in turn informed the policy recommendations. After the exercise the group had selected a wish list of 17 examples.

Figure 4: Case cards.

The second exercise challenged the group to create **posters** that would promote design to specific groups or people, e.g. to the President of Uruguay, to a livestock businessman, or to the banker's group. For the participants it demonstrated to them the challenges in effectively communicating the virtues of good design to specific publics without fuelling current misconceptions, clichés or presenting unclear messages. Moreover, the issues briefed were design practices that are not yet common in Uruguay e.g. service design. They were deliberately selected to provoke the group about emerging practices and potential new applications that could represent opportunities to expand the design sector in the country.

RECOMMENDATIONS

With this background established and agreed, it formed a foundation upon which to build the recommendations. Interpreting the data, its findings and the feedback from the 'Co-development' step into recommendations was not a systematic approach but instead a result of discussion and debate with experts in the field of design policy. The final recommendations were ultimately the responsibility of the consultants who could call upon their own extensive knowledge of design policy to deliver a solution for Uruguay.

The proposal and subsequent recommendations can be divided into two parts. The first part was called 'Communicate' and sets out to raise awareness about the benefits of effective design to the public and private sectors. The second part, 'Connect', sets out to integrate design into the wider business community by creating a support infrastructure. Above all, the recommendations suggest that rather than concentrating on exporting design services it should instead be the Uruguay private sector that benefits from this national asset. In turn this would support them in exporting new and competitive Uruguayan products and services. The sixteen recommendations are:

Communicate
1. Raising awareness of design to non-designers: a communication campaign in partnership with newspapers and business media
2. Informing and inspiring through good practices: bringing international practices to Uruguay and promoting local successful case studies, opportunities for international commercial missions, visits and partnerships. 'Updating' the country about new practices in design.
3. Identifying 'design champions' and promoting their successful business cases.
4. Establishing a design business centre: not a large building, but a small team – impartial and experienced – that could implement the design strategy for Uruguay, building credibility within industry and companies in order to generate more businesses and new applications for design.
5. Consolidating the national design system: clarifying and consolidating the roles of the different design organisations in Uruguay.
6. Proving the Return of Investment of design with data and facts: building reference data and

communicating the case of design.A plan of design promotion events for the private sector: creating network opportunities to shorten the distance between design and companies.
7. Influencing financing practices and public procurement: a committee of business support representatives to study and facilitate the introduction of design among their programmes.

Connect
8. Connecting design and businesses: a programme to connect design and businesses by facilitating design projects through a proactive advisory service.
9. Workshops of design practices: fostering professional design practice to meet the demand of companies in Uruguay.
10. Mentorship: learning from experienced entrepreneurs.
11. The public sector acting as an example – services and public policy: sharing and inspiring examples of good use of design by the public sector.
12. The public sector acting as an example – public procurement: to open more opportunities to design and innovation in Uruguay.
13. Expanding employment opportunities for designers: encouraging designers to take up new roles in Uruguay, not restricting their skills to the design sector.
14. Establishing new designers in the industry: a plan for supporting the introduction of recent graduates into companies.
15. New design practices for Uruguay: encouraging and empowering designers to come up with new ways of engaging with new types of clients and possibly new fields.

CONCLUSION
The proposal and recommendations presented to the Uruguay government and the design sector sets the conditions for change, but they have to be met with an attitude and a desire for change. After the delivery of the recommendations there was a further stage of detailing priorities among the recommendations, timescales, and even a profile for leadership in this new scenario. Implementation is the next hurdle and this will require strong leadership in delivering this plan.

For a country like Uruguay the recommendations above are deliberately ambitious in order to stimulate the kind of action required to achieve change. Even if half of the recommendations were met it would still make a difference to the design infrastructure.

For more information please contact Darragh Murphy (darragh@ducontact.com) or Gisele Raulik Murphy (gisele@ducontact.com).

Design, Innovation and Policy Conference

SAVE THE DATE: SEE CONFERENCE, 10 FEBRUARY 2015, FLEMISH PARLIAMENT, BRUSSELS

Since 2012, SEE has delivered 80 hands-on workshops engaging over 600 policy-makers and influenced more than 16 policies and 40 programmes related to design. On 10 February 2015, we are holding our 'Design, Innovation and Policy Conference' in Brussels to share our experiences from the past three years. The main themes of the conference are design support programmes, design in the public sector and design policy. This is a free event targeted at national and regional policy-makers and you can sign up via the SEE website: **www.seeplatform.eu**.

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.

The conference will share insight on the challenges and opportunities for design in innovation policies and programmes for the future. We have a keynote speaker from Healthcare Design at Philips to discuss how design is integral to Philips' business model. We will present examples of different models of design support programmes including the Design Bulldozer from Estonia, the Czech export programme Design for Competitiveness and the Flemish subsidy scheme the SME Wallet. To provide examples of design being used strategically in the public sector, we will present case studies from the Design for Public Good report, the approach in the Design for Dementia programme in Ireland as well as the developments from the UK Cabinet Office Policy Lab. The final session will focus on design policy with a roundtable discussion with policy-makers from Denmark, Estonia, Finland, Greece and the European Commission. You are also invited for a drinks reception in the Design Flanders Gallery in the early evening.

The SEE platform has had four main objectives in promoting the role of design across Europe:

1. Creating a peer-learning network to enable different actors to understand design for innovation.

2. Engaging policy-makers in practical workshops to support them in developing targeted policies and programmes for design.

3. Building a bank of evidence and an economic rationale for integrating design in policy.

4. Communicating with regions where design has not been addressed at the policy level.

We will also share insight for successfully influencing design policies and programmes based on the SEE experience. To hear about best practices in design support programmes, design in the public sector and design policy from experts and policy-makers join us on 10th February 2015 in Brussels.

This will be an ideal opportunity to discuss how we can work together to achieve the European Commission's vision for design to be "a fully acknowledged, well-known, well-recognised element of innovation policy across Europe by 2020" (European Commission official, speaking at the SEE conference in March 2011).

Agenda available on our website: www.seeplatform.eu.

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