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EDITORIAL

This is a really exciting time to be looking at design from a policy perspective. More European countries and regions than ever before are recognising design as a driver of competitiveness and innovation.

There is political agreement in Europe that all forms of innovation, including design, need to be supported as articulated in the policy 'Innovation Union'. As part of this, the European Commission has set up the European Design Innovation Initiative to raise awareness and understanding of the role of design in innovation across Europe.

SEE is now operating as part of the European Design Innovation Initiative. In this new phase of SEE, the partnership aims to accelerate the integration of design into innovation policies and programmes across Europe by exchanging best practice between design and innovation actors. SEE's key objective is to engage with 100 public authorities across Europe to support them in developing, implementing and monitoring design and innovation policies. SEE will also develop a benchmarking model called the Design Policy Monitor to examine current and emerging trends in design policies and programmes across Europe.

In this issue of the SEE bulletin, we explore the current state of design policy in Europe in preparation for the Design Policy Monitor to be launched later this year. In 2011, 15 of the 27 European Member States had design included in a national policy for innovation or economic development. Over the next three years, we hope that even more countries and regions will develop concrete policy actions for design.

SEE bulletin 7 also presents the outcome of an inquiry into design education in the UK with recommendations for government. This special report was prepared by Jocelyn Bailey of the Associate Parliamentary Design and Innovation Group. We continue to present the insight from design practitioners from around the world and include interviews from Germany, Hong Kong and the United States. Finally, we provide a summary of the Commission's European Design Innovation Initiative.

Sign up to receive news about SEE events at www.seeplatform.eu.

Anna Whicher and Gavin Cawood

SEE PLATFORM PARTNERSHIP

The SEE bulletins are produced by Design Wales based 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.

Design Wales/Cardiff Metropolitan University (UK)
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Danish Design Centre (Denmark)
Estonian Design Centre (Estonia)
Aalto University, School of Arts, Design and Architecture (Finland)
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The SEE Platform is a network of 11 European partners engaging with national and regional governments to integrate design into innovation policies and innovation programmes. Between 2012 and 2015, SEE is operating as part of the European Commission's European Design Innovation Initiative (EDII). EDII seeks to embed design for user-centred innovation in government policies and company strategies across the European Union. The challenge we face is convincing a wider audience of the potential for design to foster innovation among SMEs and deliver innovative solutions for products, services, society and the public sector. Design is an approach to problem-solving that is creative, user-centred and viable.

Through new research, workshops for policy-makers and programme managers, case studies, policy recommendations and the annual Design Policy Monitor, SEE aims to build a bank of evidence to support public authorities to integrate design into their mainstream practice.

Our key objective is to engage with 100 public authorities across Europe over three years. Innovation policy-makers and programme managers can attend free workshops on themes such as design policy, business support for small companies, service innovation, social innovation and academia-industry collaboration to gain practical insight into how design can realise policy priorities. The dates for these workshops, which will take place across Europe, will be available on the SEE Platform website from September 2012.

It is the European Commission's vision that **"by 2020, design is a full acknowledged, well-known, well-recognised element of innovation policy across Europe"** (Peter Dröll, European Commission, speaking at the SEE conference, 29 March 2011). The SEE Platform, led by Design Wales at Cardiff Metropolitan University, will help to realise this vision through the following activities:

SEE PLATFORM PARTNERSHIP

Design Wales/Cardiff Metropolitan University (Lead Partner) (UK)
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Regional Development Agency of South Bohemia (RERA) (Czech Republic)
Danish Design Centre (Denmark)
Estonian Design Centre (Estonia)
Aalto University, School of Arts, Design and Architecture (Finland)
Jyväskylä University of Applied Sciences (Finland)
Business and Cultural Development Centre (KEPA) (Greece)
Border, Midland and Western Regional Assembly (Ireland)
Castle Cieszyn (Poland)
Design Council (UK)

■ **Annual Design Policy Monitor** to examine current and emerging trends in design policies and programmes across Europe.

■ **80 workshops** delivered to innovation policy-makers and programme managers across Europe on themes such as design policy, business support, service innovation, social innovation and academia-industry collaboration. To receive news about upcoming SEE workshops subscribe online.

■ **20 presentations** at innovation network meetings to enhance the understanding of design among innovation audiences.

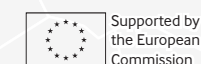
■ **5 policy booklets** with policy recommendations on the themes of design policy, business support, service innovation, social innovation and academia-industry collaboration.

■ **44 case studies** related to design and innovation policies and programmes to encourage the exchange of good practice between regions.

■ **6 bulletins** containing research, case studies, policy updates and resources from around the world.

SEE is an open network that is looking to provide support to actors seeking to develop design programmes and integrate design into innovation policy. As an ultimate goal, SEE expects to be able to further accelerate the integration of design into innovation policies and programmes across Europe.

www.seeplatform.eu.



Inquiry on Design Education in the UK



Jocelyn Bailey manages the Associate Parliamentary Design and Innovation Group (APDIG). The APDIG is a forum for open debate between parliament and the UK's design and innovation communities, established in 1994 by a group of Members of Parliament and Peers. In December 2011, the APDIG published the Design Commission's report 'Restarting Britain: Design Education and Growth' exploring the relationship between design education and economic growth.

Over the last three years of running the Associate Parliamentary Design and Innovation Group, I have become acutely aware of the fact that politics and design are really quite different beasts. Although I, as many others do, believe design has much to offer in the policy and political context – as professional problem-solvers, communicators, innovators, etc – there is unfortunately little common ground to work with. Few people have an in-depth knowledge of both arenas. Culturally and linguistically they are miles apart. There aren't many politicians who understand much about design beyond aesthetics. Few designers, it seems, have a realistic appreciation of the complexities of governing, or the processes government is bound by.

This communication problem is reflected in the fact that whilst the UK has a healthy and impressive design tradition, this is rarely fully acknowledged in policy: we have no National Design Policy, the Design Council recently found itself under review, and the Commission for Architecture and the Built Environment only just missed out on being disbanded entirely.

The all-new 'Design Commission' was set up in this uncertain context as a multi-disciplinary, multi-sector coalition of individuals – designers, academics, public servants, parliamentarians – to help bridge the design-politics divide. In the first instance, the ambition is to articulate, in the right language, some of the public benefits of design skills, design thinking, and the design industry. Sitting alongside other design policy bodies, the Commission aims to assist by generating and contributing to the wider body of theory and work.

The operational model is, in fact, a Parliamentary one, previously pioneered by Barry Sheerman MP who established a very successful 'Skills Commission'. Loosely based on the select committee model, these Commissions proceed by identifying a subject they believe requires deeper scrutiny, inviting evidence from the widest possible range of relevant sources, deliberating, and publishing some findings and recommendations. The result, hopefully, is evidence-based policy. In the case of the Design Commission, the only ruling ideology is that we believe design has something more to offer than is currently being extracted by the public sector.

When the Commission first came together, in November 2010, it was against a background of general alarm over multiple strands of education policy. The members met in Portcullis House whilst tuition protests were raging outside, the National Curriculum review was well underway, and the English Baccalaureate was being discussed by the Department for Education. The design community was understandably concerned that a precious national asset – the design education system – was about to be unwittingly 'cut off at the knees'. So the topic was identified as a rather pressing one, but, for the sake of remaining open-minded, the terms of reference were set rather wider: what is the relationship between design education and economic growth?

Of course it is possible that design education has implications for many other things beyond boosting innovation and gross domestic product: social cohesion, health and well-being, sustainability goals and so on. But given that most policy arguments these days seem to be made on economic grounds, it seemed politically the most astute approach to take – and indeed one that design advocates could take far more often.

The Commission then set about questioning their own natural assumptions about the virtues of design education, and in so doing, interrogating the argument that says design



Restarting Britain launch December 2011. Baroness Whitaker, Inquiry Co-Chair.

education is a driver of economic growth. As the inaugural Design Commission inquiry, there was some groundwork to be done, preparing the way for future inquiries. This entailed going right back to the start, with an honest analysis of what on earth 'design skills' are, how they are delivered, and how these differ from other skills. We worked forwards from there through theory about the kinds of skills individuals, businesses, nations, are likely to need in the 21st century – the 'knowledge economy' nature of the UK – and on to an analysis of the current strengths and weaknesses of the UK design education system, and where the main competition and threats lie.

Early on in the process, the Commission settled upon the concept of 'national design capacity' as a useful one. This refers to the fact that there is some greater benefit to be derived not only from training specialist designers, but including design as a core component of a general education, on the basis that these skills are useful in whatever degree they are acquired. The direction of the inquiry then became an exploration of how the UK can maintain and improve this national capacity.

To that end, the Commission's recommendations were:

1. Government needs a national design strategy that it takes ownership of in a well-informed and proactive way.
2. Whilst government should oppose any move to remove design from the national curriculum, we also need to think again about how design operates in schools.
3. Further Education routes into the sector need to be expanded and developed.
4. Higher Education centres of excellence – resource-intensive high quality centres teaching tomorrow's innovators and researching future practice – need protecting and funding.

To a certain extent the second, third and fourth recommendations are subsidiary to the first. If government had a policy that recognised design – and consequently design education – as strategically important, a number of other changes would naturally follow, and not only to educational policy.

Beyond those four basic recommendations, the Commission identified areas where further thinking is required.

Making the economic case for design is not easy for various, and by now well-known, reasons: namely, the metrics are

terrible. Understanding the economic impact of design will not become any clearer until a more apt accounting system is developed. The problem with SIC and SOC codes is one that afflicts the whole spectrum of the creative industries – they are all almost invisible in this model of mapping of industries. Clearly, this needs addressing, but it is not a very exciting task.

The Commission also, whilst finding clear evidence for the benefits of creative education at school, withheld judgement on exactly how design should feature – whether a part of the key curriculum or not. At present design is split between two subjects ('art and design' and 'design and technology' called D&T) and teaching quality is variable. Apparently imperilled in the national curriculum review, there is an opportunity to rethink the subject specifications: but this means there is now a 'creative arts' camp and an 'engineering' camp competing for control of the D&T territory. This is a battle that will no doubt play out over the coming months.

There is an issue to be worked out over apprenticeships. At present they are underused by the design industry, even though employees with greater vocational skills are allegedly in demand, there is a pot of government money available to support them, and the respective skills funding bodies would like to spend it.

Finally, it would seem that, with the recently published Innovation and Research Strategy (albeit a policy with limited finances attached), the Department for Business has got to grips with the design argument. The real challenge now seems to lie with the Department for Education – an assumption reinforced by the findings of the Creative Industries Council Skills Review working group. However the recent announcement from the Department of Education of an overhaul of ICT and computing education is cause for hope. Perhaps the Education Ministers are not hell-bent on taking us back to the Fifties after all.

By starting where all design skills start – in education – the Commission hopes to have laid some solid foundations in this initial publication, upon which subsequent inquiries can build. The Commission is now scoping its next topic: the contribution of design to public services. A rather broad subject, and one that undoubtedly needs refining a great deal, but also one where the UK is uniquely placed to develop a lead in expertise and best practice. **e**

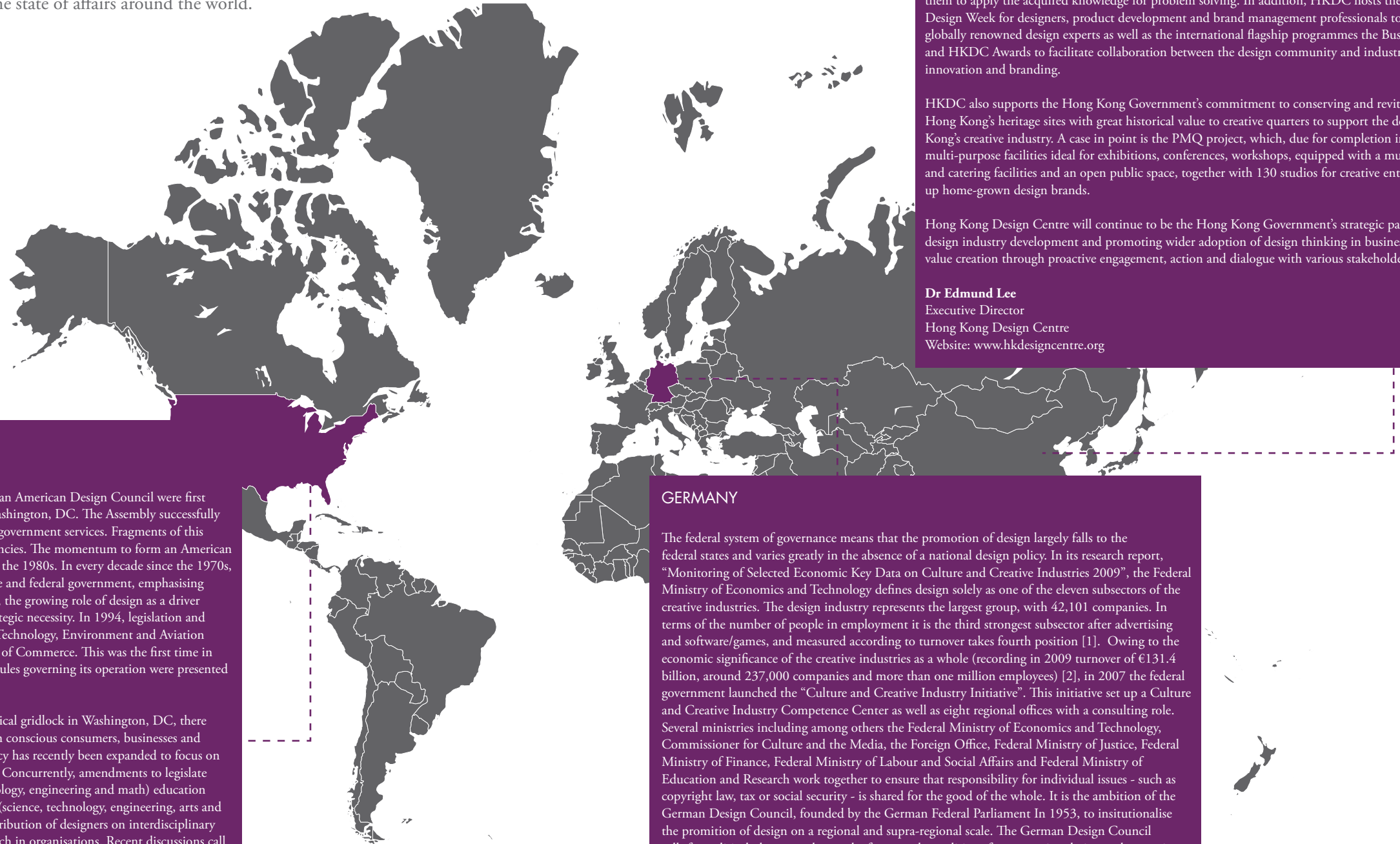
To read the full report go to: www.policyconnect.org.uk/apdig/design-commission-inquiries and download.



Photos by Helen Maybanks

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 statements 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.



UNITED STATES

Efforts to codify a United States National Design Policy and form an American Design Council were first discussed formally in 1973 at the National Design Assembly in Washington, DC. The Assembly successfully launched the 'Federal Design Improvement Programs' to improve government services. Fragments of this program have continued to operate within many U.S. Federal Agencies. The momentum to form an American Design Council and comprehensive design policy has slowed since the 1980s. In every decade since the 1970s, there have been efforts to articulate design policy within local, state and federal government, emphasising the need to link design with economic competitiveness. In parallel, the growing role of design as a driver of innovation in business has been increasingly recognised as a strategic necessity. In 1994, legislation and testimony took place within the Congressional Subcommittee on Technology, Environment and Aviation to establish an American Design Council in the U.S. Department of Commerce. This was the first time in American History that a formally structured Design Council and rules governing its operation were presented to the public.

Most recently, in spite of the global financial crisis and recent political gridlock in Washington, DC, there has been a continued interest in developing design policy by design conscious consumers, businesses and government organisations. The scope and definition of design policy has recently been expanded to focus on sustainability, innovation and growth in business and government. Concurrently, amendments to legislate arts and design education as integral to the STEM (science, technology, engineering and math) education policies were proposed by Congress, making STEM into STEAM (science, technology, engineering, arts and math). Design policy advocates are currently encouraging the contribution of designers on interdisciplinary professional teams and promoting design as a core strategic approach in organisations. Recent discussions call for establishing a national organisation that would serve as an intermediary between the design community and other communities including the public, government and business. The primary goals of such an organisation include current policy and legislative analysis, advocacy for design professionals, expanding design education, and raising awareness about design among the public. Economic impact, innovation and growth would be integral to the outcome of these efforts.

Stephanie F. Yoffee, Independent Design Researcher
Maren Maier, Advisor and Design Strategist
 U.S. Design Alliance, Washington, DC

HONG KONG

The Hong Kong Government has identified the creative industries as one of six key industry sectors to promote and support for sustaining Hong Kong's future economic growth, with CreateHK, a government department established in 2009 to support the development of the city's creative industry.

Hong Kong Design Centre (HKDC) was established in 2001 as a government-funded organisation with a public mission to promote the strategic and wider use of design for creating value for businesses and industries and for advancing social progress. The organisation is increasingly focusing on creativity programmes and entrepreneurship education. The "Entrepreneurship for Design and Creative Business Programme" aims to enrich the resourcefulness and hone the business acumen of young entrepreneurs in the design and creative fields with experience sharing by Hong Kong's leading designers and business leaders while design education programmes for youth aim to enlighten secondary students through the design thinking process and encourage them to apply the acquired knowledge for problem solving. In addition, HKDC hosts the annual Knowledge of Design Week for designers, product development and brand management professionals to share and learn from globally renowned design experts as well as the international flagship programmes the Business of Design Week and HKDC Awards to facilitate collaboration between the design community and industry through design, innovation and branding.

HKDC also supports the Hong Kong Government's commitment to conserving and revitalizing some of Hong Kong's heritage sites with great historical value to creative quarters to support the development of Hong Kong's creative industry. A case in point is the PMQ project, which, due for completion in 2014, will provide multi-purpose facilities ideal for exhibitions, conferences, workshops, equipped with a museum, a bookshop and catering facilities and an open public space, together with 130 studios for creative entrepreneurs to bring up home-grown design brands.

Hong Kong Design Centre will continue to be the Hong Kong Government's strategic partner in advancing design industry development and promoting wider adoption of design thinking in businesses and society for value creation through proactive engagement, action and dialogue with various stakeholders in society.

Dr Edmund Lee
 Executive Director
 Hong Kong Design Centre
 Website: www.hkdesigncentre.org

GERMANY

The federal system of governance means that the promotion of design largely falls to the federal states and varies greatly in the absence of a national design policy. In its research report, "Monitoring of Selected Economic Key Data on Culture and Creative Industries 2009", the Federal Ministry of Economics and Technology defines design solely as one of the eleven subsectors of the creative industries. The design industry represents the largest group, with 42,101 companies. In terms of the number of people in employment it is the third strongest subsector after advertising and software/games, and measured according to turnover takes fourth position [1]. Owing to the economic significance of the creative industries as a whole (recording in 2009 turnover of €131.4 billion, around 237,000 companies and more than one million employees) [2], in 2007 the federal government launched the "Culture and Creative Industry Initiative". This initiative set up a Culture and Creative Industry Competence Center as well as eight regional offices with a consulting role. Several ministries including among others the Federal Ministry of Economics and Technology, Commissioner for Culture and the Media, the Foreign Office, Federal Ministry of Justice, Federal Ministry of Finance, Federal Ministry of Labour and Social Affairs and Federal Ministry of Education and Research work together to ensure that responsibility for individual issues - such as copyright law, tax or social security - is shared for the good of the whole. It is the ambition of the German Design Council, founded by the German Federal Parliament in 1953, to institutionalise the promotion of design on a regional and supra-regional scale. The German Design Council calls for political players to change the framework conditions for promoting design and recognise creative services as key factors in influencing economic competitiveness and as catalysts of a new culture of innovation.

[1] & [2] Research Report 594, Federal Ministry of Economics and Technology, Dec. 2010, p. 81

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 Research and Development Manager

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



Examining Design and Innovation Policies in Europe



Governments across Europe and around the world are looking for new drivers of innovation to enhance national and regional economic, sustainable and social development. As part of a paradigm shift where the understanding of innovation is broadening, design is increasingly recognised as a component of user-centred innovation. Design now features in a number of innovation policies at national and regional levels across Europe and design is set to become even better integrated into policy in the future.

Anna Whicher and Gavin Cawood, Design Wales, Cardiff Metropolitan University

INNOVATION UNION AND DESIGN

Among academics and practitioners, design has long been recognised as a driver of economic development at both micro and macro levels [1]; however, design has not previously enjoyed such a profile among policy-makers. The European Commission hopes to change this perception in Europe through the European Design Innovation Initiative (EDII) [2]. EDII seeks to embed design for user-centred innovation in government policies and company strategies across the European Union (EU).

In the policy 'Innovation Union', the European Commission recognises design as a key discipline for bringing ideas to market, for making both private and public services more user-centred and for addressing challenges in society and government [3]. To integrate this broader concept of design into government policy, policy-makers need evidence of the role of design in innovation. For the design academic community, the connection between design and innovation is not new but there has previously been limited interaction between the fields [4]. Innovation policy is an established line of academic enquiry, while design policy is an emerging domain [5]. With design now included in a number of innovation policies in Europe, there is an opportunity for academic research to inform policy practice. Employing content analysis, this study examines to what extent in 2011, design was integrated into innovation policy in Europe. While design is increasingly appearing in innovation policy, its understanding is often limited to product and industrial innovation rather than the broader application to service and process innovation.

UNDERSTANDING DESIGN AND INNOVATION

Defining design and innovation and understanding the link between the two raises a number of challenges not least because both concepts have changed over time [6]. Innovation and design are not only nouns (an innovation or a design), verbs (to innovate and to design) but also adjectives (an innovative idea or a designer brand). Design and innovation are understood differently by different audiences: academics, business sectors, practitioners, the general public and policy-makers. In discussing these terms from a policy perspective,

the definitions proposed by the Organisation for Economic Cooperation and Development in the 'Oslo Manual' and by the European Commission in the staff working document 'Design as a driver of user-centred innovation' are more generally accepted in policy circles:

'Innovation is the implementation of a new or significantly improved product (good or service), process, marketing method, or a new organisational method in business practices, workplace organisation or external relations.'
Oslo Manual [7]

'Design for user-centred innovation is the activity of conceiving and developing a plan for a new or significantly improved product, service or system that ensures the best interface with user needs, aspirations and abilities, and that allows for aspects of economic, social and environmental sustainability to be taken into account.'

Definition proposed by the European Commission and supported by 81% of respondents to the public consultation on 'Design as a driver of user-centred innovation' [8]

At its core design is a creative approach to problem-solving that places the user at the heart of the process. The lack of academic consensus in defining design has proved a significant stumbling block in innovation policy discussions. Nevertheless, academics and policy-makers can agree that design is a component in the chain of innovation [9]. However, the rationale for integrating design into innovation policy remains disputed. According to Choi *et al.*, 'researchers have proposed that the purpose of a national design policy is to ensure that the appropriate design support is provided for businesses to become globally competitive' [10]. As stated by Raulik-Murphy *et al.* 'although the practice of design policy is developing, the general understanding of what is involved has not kept pace with those developments' [11]. Furthermore, Sun asserts that 'design policy and its deployment are largely constrained by the dynamics within the design industry and its wider context – the economy' [12]. If EDII is going to enhance the role of design in innovation policy, it is crucial to understand the current state of design policy across the Europe.

EXAMINING INNOVATION AND DESIGN POLICIES IN EUROPE

The European Commission recognises design for innovation on three levels: for transforming ideas into user-friendly products, for innovation in private and public services and at a strategic level for social innovation and tackling challenges in the public sector [13]. The extent to which governments recognise design can therefore be categorised into four levels: no policy for design, policy for industrial design, policy for service design and policy for strategic design. This research aimed to establish to what extent, in 2011, design was integrated into national and regional policies in the EU. The study performed content analysis of the 27 EU Member States' innovation policies (or in the absence of an innovation policy the economic development strategy) to establish how far design is integrated into national policy. The policies for Catalonia, Flanders and Wales were also examined to investigate how design features in regional policy. In total 30 policy documents were examined. To qualify as a design reference, the policy had to cite design as a noun, not a verb and recognise it as a distinct process or sector to avoid capturing the use of design as a synonym for other words such as development. Examining innovation policies revealed in what context governments understand and value design.

CURRENT STATE OF DESIGN POLICY

Performing content analysis of policy documents revealed that in 2011 design featured in 15 of the 27 Member States' innovation policies including the Czech Republic, Denmark, Estonia, Finland, France, Ireland, Italy, Latvia, Poland, Portugal, Romania, Slovenia, Spain, Sweden and the United Kingdom with prominent regional design policy initiatives in Catalonia, Flanders and Wales. These policy statements in favour of design range from a few sentences to entire chapters. Of course, many more European countries and regions have active design programmes, design centres and well-rooted design traditions such as Germany and the Netherlands but they do not have design articulated in a government policy document. Examining innovation policies reveals governments' policy visions and objectives for design. Design has been proved as a dynamic process for innovation that results in a competitive advantage for products and services. It is also a process for addressing challenges in society and at strategic level across government. However, policies do not always embrace the full breadth of design's application.

Almost half of Member States do not recognise design at policy level at all. Two fifths, mostly in Eastern Europe, recognise design narrowly in terms of industrial innovation.

Wales and Flanders also recognise design in terms of industrial innovation. Only seven countries embrace the role of design in service innovation but mostly for the private sector not public services. Policies recognising the spectrum of design's contribution from industrial and product design through service design to social and strategic design belong to a minority of European innovation leaders (Denmark, Finland and the UK). As early as 1997 innovation leaders across Europe developed dedicated design policies including three successive strategies by the Danish Government with 'DesignDenmark' in place from 2007 to 2010 [14] and Finland's 'Design 2005!' active from 2000 to 2005 [15]. In 2011, no European country had a dedicated design policy in operation although Denmark is in the process of developing a new policy based on the Vision of the Danish Design2020 Committee. Most crucially the exercise has revealed in what contexts design is valued by government whether narrowly in terms of industrial design or more broadly in terms of private and public services and design for social challenges or at a more strategic and integrated level. To employ a tool developed by the Danish Design Centre to understand how companies use design, the 'Design Policy Ladder' presents governments' visions for design:

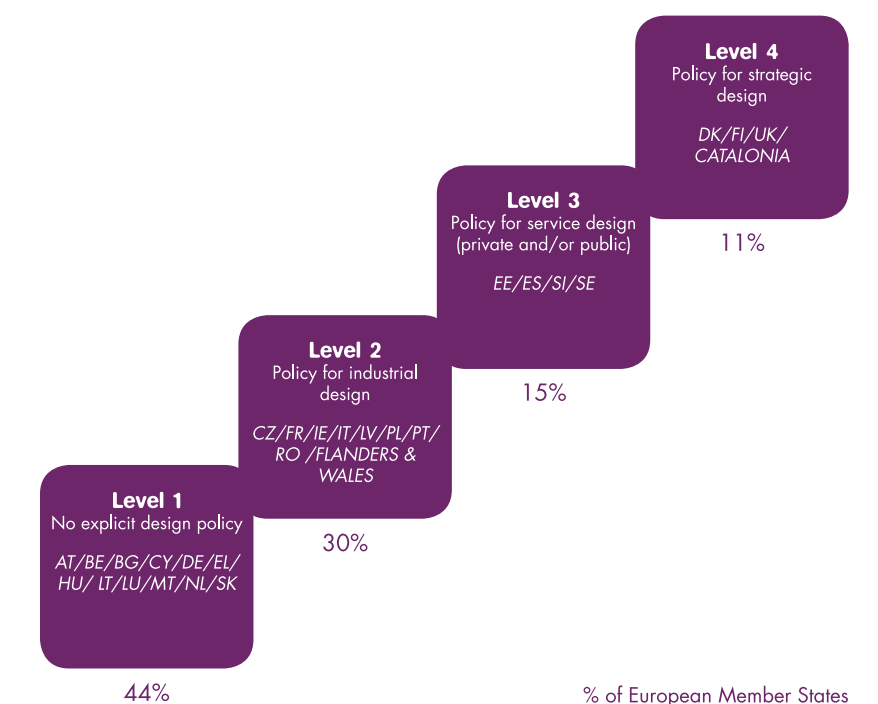


Figure 1: Design Policy Ladder 2011

POLICIES FOR INDUSTRIAL DESIGN

Some of the policies consider design solely in terms of industrial design as revealed in the policy statements from the Czech Republic, Latvia, Poland and Romania. For example, in Poland, the government has included design

in the overarching policy ‘Innovative Economy’ for the period 2007-2013, where EUR 186 million has been allocated for industrial design support. The policy states ‘at present, enterprises, in particular SMEs, are not using opportunities created by industrial design. That is why the support [...] will contribute to the promotion of industrial design as one of the sources of competitive prevalence’ [16]. Alternatively, in Latvia, design is a contributor to the creative industries: ‘Latvia has the potential to develop exportable creative industry on the basis of culture (festivals, movie production, computer games, music records etc.), as well as to create design products with high added value’ [17]. It is consistent with national policy priorities that Eastern European countries should frame design within industrial and technological development since their economies tend to be industry intensive. At a regional level, Flanders and Wales also position design in an industrial policy context. As of March 2011, six Flemish design organisations signed the ‘Flanders Design Platform Charter’ to ‘use design as an essential tool to transform Flanders into a creative, competitive, versatile and knowledge-driven society for prosperity, jobs and sustainability in the context of global challenges’ [18]. In Wales, the Welsh Government have been providing consistent design support to companies since 1994 but design was only included in a policy as of 2010: ‘we encourage businesses to invest in R&D, innovation, commercialisation of IP, design, new product/process development and new technologies through our existing integrated approach to encouraging innovation in business’ [19]. In 2012, the Welsh Government is consulting on an ‘Innovation Strategy for Wales’, which is expected to attribute a greater role for design. It is essential that governments expand their understanding of design beyond products and technology to embrace the full potential of design’s value for economy and society.

DESIGN AS PART OF A PARADIGM SHIFT IN INNOVATION

Increasingly, governments are recognising design as part of the paradigm shift in innovation to include non-technological and user-centred drivers such as in Denmark, Finland, France, Ireland, Portugal and Slovenia. The Irish Innovation Taskforce, a policy initiative to deal with the challenges facing the Irish economy, highlights the ‘changing nature and understanding of innovation. In recent years attention has increasingly been focused on innovation in product design, business processes or organisational design’ [20]. In 2011, design was included for the first time in Slovenian policy. The ‘Research and Innovation Strategy of Slovenia 2011-2020’ emphasises that non-technological innovation is as important as technological innovation and that design plays a central role [21]. Although technology is still prevalent in innovation policy, there is a distinctive paradigm shift in favour of non-technological, market-driven and demand-side innovation initiatives revealing a general broadening of the innovation policy remit. The Finnish ‘Demand and User-driven Innovation Policy’ embraces

the broadest understanding of innovation identified as a competence-based competitive advantage that ‘can emerge from scientific research, technology, business models, service solutions, design, brands or methods of organising work and production’ [22]. To reflect this wider scope of innovation, design also appears to be evolving. In 2011, the Danish Design2020 Vision stated the following:

‘In recent years, developments in the use of design have blurred the boundaries between design and a range of related activities. Design has come to mean more than giving form; it has increasingly become a strategic element in innovation processes in private enterprises and public organisations. The Danish government expects design to become an even more powerful driver of innovation in the future.’ [23]

In 2012, it will be intriguing to see how the Danish Design2020 Vision is translated into policy and subsequently implemented in practice. The notion of the changing nature of innovation and a corresponding change in design is a consistent theme in policy documents.

POLICIES FOR SERVICE DESIGN

In broadening the innovation policy remit, service innovation is increasingly deemed a priority and design is cited as a tool for services in policy documents in Denmark, Estonia, Finland, Slovenia, Spain, Sweden, the UK and Catalonia. In Estonia, design’s contribution to private sector services is recognised in ‘Knowledge-based Estonia’: ‘Innovative enterprises which successfully implement knowledge, technologies and professional design in their products and services create the highest added value’ [24]. Similarly, the UK ‘Innovation Strategy for Growth’ states that ‘design can be transformative for companies, through leading or supporting product and process innovation, for managing the innovation process itself, for the commercialisation of science, and the delivery of public services’ [25]. Design for services was mentioned in seven of the national policies although only in the policies for Finland, Denmark, the UK as well as Catalonia were public services mentioned. In addition, ‘service design’ as a distinct concept or activity is only explicitly mentioned in the Finnish and Danish policies. Service innovation is now a well recognised concept at policy level however service design is still a way behind.

POLICIES FOR STRATEGIC DESIGN

Only in a minority of policy documents is design’s role in social innovation or more specialist concepts like design thinking or strategic design acknowledged as in Denmark, Finland, the UK and Catalonia. The Finnish policy stresses that ‘design has a more prominent role in user-driven innovation than before, and it can be applied in a comprehensive way to developing services and products alike. Design tools are also applicable to developing solutions to social challenges’ [30]. The Danish Vision Committee also adopted a broad vision for design: ‘The Committee envisions

that, in 2020, Denmark is known worldwide as the design society – a society that, at all levels and in a responsible way, has integrated the use of design to improve the quality of people’s lives, create economic value for businesses, and make the public sector better and more efficient’ [26]. The UK policy compliments this priority:

‘Design thinking can play an important role in strengthening the public sector’s capacity to be an intelligent customer as it involves bringing together different perspectives, including industry and users of a service or product, to understand needs. The use of design can deliver cost savings and improved efficiency in the delivery of public services and help to generate solutions to societal challenges.’ [27]

The ‘Research and Innovation Plan of Catalonia 2010-2013’ also dedicates a section to design: ‘Seen from this broad perspective, design is a multidisciplinary activity with transversal applications which impact on almost all products and services, consequently, on public and private activity sectors. From the socioeconomic point of view, design becomes a strategic element in innovation policies and an essential aspect of them’ [28]. Policies which explicitly recognise the broader scope of innovation and the spectrum of design’s contribution from industrial and product design through service design to social and strategic design tend belong to the European innovation leaders.

CONCLUSIONS AND IMPLICATIONS

It is the European Commission’s vision that ‘by 2020, design should be a full acknowledged, well-known, well-recognised element of innovation policy across Europe, at the European level, at the national level and at local level’ [29]. SEE aims to realise this vision by supporting policy-makers in understanding the role of design in innovation policy. Identifying countries and regions with prominent design policy initiatives is the first step in identifying best practice in developing, implementing and evaluating policies for design and to establish whether initiatives can be transferred between regions. Examining innovation policies reveals the policy objectives for design; therefore the next step is to identify whether these policies are linked to concrete actions for implementation and specific indicators for evaluation. It should be noted that there can be a gap between a government’s vision for design and the policy implementation on the ground. For example, a country might have a strong design support programme at delivery level but design is not included in a policy document. Alternatively, a country might have a comprehensive design policy but implementation does not reflect the policy. In 2011, 15 of the 27 EU Member States had design integrated into national policy but only three embraced a broad definition of design as a strategic enabler of change. By monitoring policies across Europe over the next three years, SEE will establish how many countries and regions are able to climb the ‘Design Policy Ladder’ and integrate design more holistically into policy. ●

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1st Action Plan of the European Design Innovation Initiative

As of 2010, the European Commission included design for the first time as one of ten priorities in their innovation policy, Innovation Union:

'9. Our strengths in design and creativity must be better exploited. We must champion social innovation. We must develop a better understanding of public sector innovation, identify and give visibility to successful initiatives, and benchmark progress.' [1]

Innovation Union is one of seven flagship initiatives that form part of Europe 2020, the ten-year plan for smart, sustainable and inclusive growth. Innovation Union states 'we have a vision, an agenda, a clear distribution of tasks and robust monitoring procedures'[2] and makes 34 commitments with commitment 19 specifically related to design. The main policy instrument for this priority is the European Design Innovation Initiative (EDII). The EDII's mission is to: 1) raise the awareness of design as a driver of innovation in Europe and 2) enhance its role as a key discipline to bring ideas to market transforming them into user-friendly and appealing products, processes or services by enterprises and public services in the EU [3].

As part of the First Action Plan of the EDII, EUR 3 million was made available in a call for proposals aimed at improving the impact of design in innovation across Europe. Four projects were successful: the SEE Platform - Sharing Experience Europe - Policy Innovation Design (led by Design Wales / Cardiff Metropolitan University), €Design - Value Creation by Design (led by the Barcelona Design Centre), IdeALL - Integrating Design for All in Living Labs (led by EPCC Cité du Design) and DeEP - Design in European Policies (led by Politecnico di Milano).

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[2] European Commission (2010) 'Europe 2020 Flagship Initiative Innovation Union', SEC(2010)1161, 06.10.2010 Brussels, p.4

[3] http://ec.europa.eu/enterprise/policies/innovation/policy/design-creativity/edii_en.htm

*For more information about the projects visit:
http://ec.europa.eu/enterprise/policies/innovation/policy/design-creativity/index_en.htm*

€Design

Aim: To develop design metrics and formulate guidelines for analysing and measuring the economic impact of design to create evidence for mainstreaming design as an economic factor of innovation and production.

DeEP

Aim: To develop design innovation policy impact metrics (at macro and micro level) by developing taxonomy of Design Innovation Policies, to improve understanding of the impact of design innovation policies.

SEE Platform

Aim: To accelerate the integration of design into innovation policies and programmes by supporting innovation actors to develop, implement and monitor policies for design. The key objective is to engage with 100 public authorities through practical workshops to enable them to understand the potential of design to foster innovation.

IdeALL

Aim: To connect designers and innovative eco-systems in order to create a common platform and to connect two innovative and user-centred communities - Living labs and Design for All - with an ambition to increase the competitiveness of companies by developing, testing and disseminating a common approach, tools and methodologies for user-centred and design-driven innovation.

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