

EDITORIAL

RESEARCH

Designing Programmes in Contexts of Peace and Security –
Derek B Miller, Lisa Rudnick and Lucy Kimbell

INTERVIEWS

Design Policy and Promotion Map
Chile, Croatia, India and South Africa

RESEARCH

National Design Systems – Dr Gisele Raulik-Murphy

CASE STUDY

Design Advisory Service (Canada)

SPECIAL REPORT

SEE Project Activities and Results

SEE LIBRARY

DESIGN POLICY CONFERENCE

EDITORIAL

More and more, we are seeing that design approaches are not only being applied to product development, manufacturing and technology, but to a growing array of other domains such as the public sector, social innovation and sustainability projects. This broader understanding of design is illustrated in this edition of the SEE bulletin, with design techniques being applied to scenarios as specialist as international security and peace keeping. Our research article has been a collaborative effort between the United Nations Institute for Disarmament Research and the Saïd Business School at Oxford presenting a ground-breaking project called SNAP (Security Needs Assessment Protocol), which invited designers to examine issues way beyond their usual remit: mine clearance, post-conflict reconstruction and assistance to former child soldiers.

Similarly, our article on National Design Systems highlights that over the course of the SEE project we have observed how design policies have been evolving and now place growing emphasis on social innovation rather than focusing narrowly on economic competitiveness. This also encompasses a shift towards a holistic approach to addressing systems failure rather than market failure, which used to be the accepted rationale for design intervention by governments. By applying theory from National Innovation Systems, investigating National Design Systems could enable researchers to identify insufficient interaction between certain stakeholders, which may be contributing to industry's limited use of design resources.

The Design Policy and Promotion Map also reveals the proliferation of design policies across the globe, with developments in Chile, Croatia, India and South Africa. In SEE project efforts to engage our national and regional governments, we have expanded our portfolio of activities and present our latest initiatives for providing input for design policy-making.

Despite all these new applications, we cannot forget design's roots, and the case study on Toronto's Design Advisory Service offers support in industrial design, brand strategy, landscape architecture and interior design.

As usual, we present a selection of publications from the SEE Library that we have found useful in producing our project research.

We hope you enjoy reading this issue of the SEE bulletin and welcome any comments you might have.

Dr Gisele Raulik-Murphy and Anna Whicher

THE SEE PARTNERSHIP

This SEE bulletin is produced by Design Wales as part of the activities of the SEE project, which is operating from September 2008 to June 2011, co-financed by the European Regional Development Fund through the INTERREG IVC programme.

SEE is a network of eleven European design organisations working to integrate design into innovation policies at regional, national and European levels.

Design Wales / UWIC – University of Wales Institute, Cardiff
Cardiff, UK



Design Flanders
Brussels, Belgium



Danish Design Centre
Copenhagen, Denmark



Estonian Design Centre
Tallinn, Estonia



Aalto University
School of Art and Design
Helsinki, Finland



ARDI Rhone-Alps Design Centre
Lyon, France



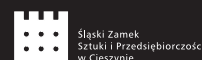
Centre for Design Innovation
Sligo, Ireland



Consorzio Casa Toscana
Poggibonsi, Italy



Silesian Castle of Art & Enterprise
Cieszyn, Poland



BIO / Museum of Architecture and Design
Ljubljana, Slovenia



Barcelona Design Centre
Barcelona, Spain



Designing Programmes in Contexts of Peace and Security

While design is seen as having something important to contribute to helping organisations achieve their goals in relation to social and business innovation and sustainability, as yet there have been few efforts to bring design approaches to activities in the fields of peace and security. This article reports on a recent event that brought together specialists from design, cultural research and those working in peace and security programming to discuss the value, opportunities and challenges of bringing these approaches together.



Derek B Miller and Lisa Rudnick, Senior Researchers and Project Co-Managers, Security Needs Assessment Protocol at the United Nations Institute for Disarmament Research (UNIDIR), and Lucy Kimbell, Saïd Business School, University of Oxford

Design is now commonly seen to have important contributions to make in helping organisations achieve their goals. These contributions are often situated in the broad framework of social and business innovation, sustainability and, to a lesser extent, public service.

In the UK, for instance, several specialist service design consultancies are working with public-sector organisations to (re)design services in healthcare, education and social policy. Engine worked with Kent County Council to develop a Social Innovation Lab to bring design-based practices to policy-makers working at the regional level seeking to innovate.¹ Consultancy ThinkPublic worked with a head and neck cancer service in the National Health Service using studies of patient and stakeholder experiences and co-design methods, which led to suggestions for many improvements.² Consultancy Participle has been designing and running a membership service in the London borough of Southwark which aims to help people support each other to live on their own by providing help with day-to-day practical tasks.³ In Denmark, a cross-ministerial agency called MindLab brings design-based approaches to co-create public services with citizens.⁴ Internationally there are more such examples.

One public-sector area that has yet to harness the potential of design is the politically charged and wickedly complicated domain of peace and security. However, that domain too has recently been breached. This summer, building off an initiative at the United Nations Institute for Disarmament Research (UNIDIR) called the Security Needs Assessment Protocol (SNAP) project, a conference was co-hosted by UNIDIR, Saïd Business School at the University of Oxford, and the Center for Local Strategies Research at the University of Washington. With scholars and practitioners from design, cultural research and peace and security, the conference opened new conversations, mobilised ideas and institutions, and made a first pass at establishing an international agenda into this challenging unknown.

DESIGN STEPS INTO THE UNKNOWN... AGAIN

Designer Charles Eames was once asked the question: 'What are the boundaries of design?' His oft-quoted response was: 'What are the boundaries of problems?'⁵ That vision and ambition are laudable. But his response is also provocative, because it encourages designers to enter precarious new worlds, to press ever outwards into borderlands that cannot readily be imagined or understood at first glance.

It is fair to wonder, however, at what point designers are stepping through the looking glass only to stand on worryingly unfamiliar shores where their training for action, and the implications of it, are uncertain. International peace and security may well be just such a domain.

We believe that the current trend for involving designers and design-based approaches in designing public services to deliver public policies creates new opportunities, while simultaneously raising some important questions that must receive attention. The impulse for positive social contribution needs to be tempered by preparation for responsible action.



Turning observations into themes for discussion at the Glen Cove Conference on Strategic Design and Public Policy, USA.

Contemporary design activity illustrates the bold strides of designers into public policy and ever further away from traditional concerns such as products and communication. There has been a 'social turn' taking place among designers, and in the design field itself. Design is good at pushing outwards, charting new courses and harnessing creativity, and that attribute is live and well in this new move into the domain of peace and security. However, a new temperament might also be needed. Eames's quip may be charming, memorable and provocative, but a shell chair could never cause an economy to collapse, a peace negotiation to fail, nor an armed conflict to reignite.

OPPORTUNITIES IN PEACE AND SECURITY

There must always be a healthy dose of humility in declaring any activity a 'first'. Even with due diligence, it is always possible that an initiative might exist beyond the periphery of one's sight. Yet still from that cautious stance, at this juncture it appears that the SNAP project is the first 'programme design service' attempted for matters of international peace and security. It brings together two fields – cultural research on the one hand, and service design on the other – that have hitherto been unconnected in addressing matters of security and peace.

The point has recently been underscored by the 22nd Biennial of Industrial Design (BIO 22) being held at the museum of Architecture and Design in Slovenia. The organisers of BIO 22 have selected SNAP as one of the 'good-practice examples' in the field of service and information design to recognise the innovation in bringing these fields together, despite challenges from within the UN itself and some confusion and ambivalence by donor governments about the value of thinking in this new way.

The potential that SNAP helps illuminate invites some questions about the sort of encounter that design might have with peace and security.

First, it raises productive questions about contemporary design practices and education. SNAP invites designers to start thinking about such topics as practices of mine clearance, post-conflict reconstruction, disarmament and the demobilisation and reintegration of ex-combatants (DDR), and services needed to assist former child soldiers. These kinds of activities at the local level typically involve a national government, a UN agency working in that country, local partners and (often multiple) local communities.

What would designers need to know and understand in order to engage such problems effectively and ethically? What kinds of skills and knowledge would be needed, and what kind of education and training might provide this? The 'designs' for local action of this sort have traditionally been the product of political debate, advocacy and some research. They have not been the product of, for example, prototyping, modelling, co-creation nor local strategies research into the ways and means of local social systems to help such processes along.⁶

Secondly, organisational processes, such as the ones that we see at the UN and elsewhere, tend to stifle rather than encourage innovation. Herbert Simon, well known in design circles and influential in thinking about decision-making processes and organisational behaviour, coined the term 'satisficing' to describe the tendency of organisations to forgo optimal decisions in favour of merely satisfactory ones that suffice. Today we find that mega-organisations like the UN are 'failing to satisfy'.

We think that design can help.

We are persuaded that design – when reposited on serious and cooperative cultural research – has something important to offer peace and security programming when 'good enough' is no longer good enough.

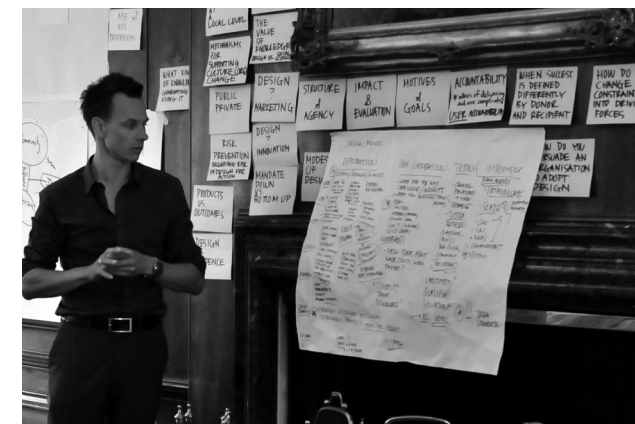
GENERATING LOCAL KNOWLEDGE FOR THE DESIGN OF LOCAL ACTION

The Security Needs Assessment Protocol (SNAP) is the prototype for a programme design service to help UN agencies first to generate local knowledge and then to apply it as a strategic asset in the design of local action. Both steps are highly cooperative with local communities, with the former having a profound theoretical commitment to generating knowledge *of a place*, not simply *about a place*.

That might sound banal. One could even be forgiven for assuming that this is the way things are done in the first place. Yet it is not. Despite agreement about the value of local knowledge (of the cultural variety) among our UN interlocutors, generally speaking agencies still lack an institutional orientation to the generation of such knowledge, or its systematic use in the creation of designs for local action. Further, there appears to be no real framework or method employed to translate local research findings systematically into action on the ground in partnership with local communities, nor a design phase available in the project cycle in which to do this. Despite vast resources dedicated to 'monitoring and evaluation' of projects and programmes on peace and security, there is presently no comparable commitment to the *design* of projects and programmes. This lack of attention within the UN and international system generally is a significant barrier in the application of SNAP specifically, and the application of design generally. Overcoming this is 'Job 1'.

This realisation led to a growing interest in professional design by the SNAP team, and in the field of service design in particular. There SNAP discovered that ethnographic-style research was already used to inspire and shape service design through an exploratory process. Through working with the UK/Norway-based service design and innovation consultancy live|work,⁷ SNAP became increasingly persuaded that some of the approaches that professional designers bring to service design could help not just our work in peace and security, but perhaps the work of other UN agencies too. Could the use of design lead to more effective policy outcomes?

Christian Bason, Director of Denmark's Mindlab, describes some of the complexities his group faced when imagining new approaches to designing a disarmament, demobilization, and reintegration programme.



This journey took us (Miller and Rudnick) from policy goals, through adaptations of cultural research, to design. Here we found ourselves on a common footing with our third author (Kimbell), who was able to combine detailed knowledge of design with social science research generally. Together, the three of us became interested in a number of questions that have become the basis for shared and individual work. Among the most immediate are:

1. What can design – as practised by professional designers – bring to the design of programmes in peace and security contexts?
2. What can cultural research theories and methodologies bring to the design of such programmes?
3. What can policy-makers – working in peace and security – learn from both of these fields, in combination, to better design locally meaningful and generally more successful programmes?

These questions led the three of us to co-organise a three-day workshop in June 2010 on Strategic Design and Public Policy, together with Gerry Philipsen of the Center for Local Strategies Research at the University of Washington.

By inviting specialists from three professional domains – design, cultural research and policy-making – we wanted to establish if there was interest among participants to bring together cultural research and design practices to try to develop better programmes in the context of peace and security. Our seasoned participants brought knowledge and experiences from several communities, including designers from the UK, India and Denmark,

cultural researchers from Ghana, Israel and the US, and UN and national policy-makers with experience of operations in countries such as Rwanda and Haiti.

STRATEGIC DESIGN AND PUBLIC POLICY CONFERENCE

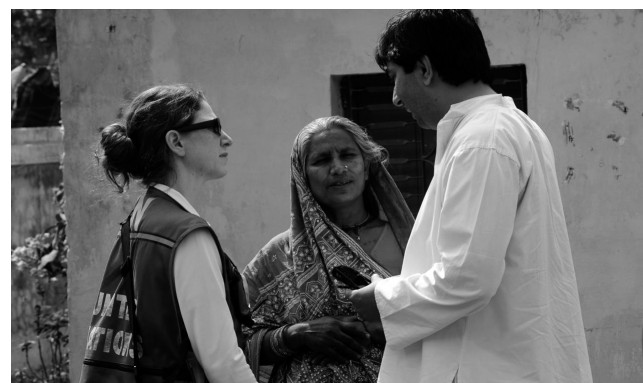
The first two days helped participants develop a shared sense of the three professional domains represented at the event through short presentations and synthesis exercises.

We began the first day by learning about the key problematics. Professionals with field experience in humanitarian action, development and peace-building illustrated challenges and keenly articulated a sense that existing approaches are not working.

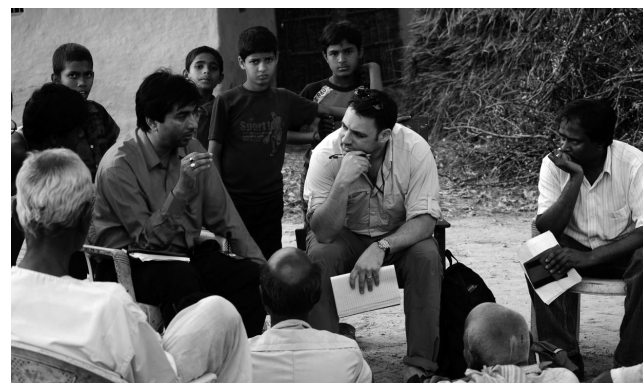
On the second day we focused on design and cultural research, two areas that were relatively new to policy-makers and to each other. The discussion of design drew on research in design theory, operations management and service design, demonstrating a shift from a concern with products to a wider interest in social and organisational action. The discussion of cultural research underscored the importance of learning about local ways and meanings for engaging in social and organisational action across cultural contexts, and considered how participative activities in such contexts can be not only ineffective but even harmful to local communities, when inadequately culturally informed. In addition, the SNAP team shared challenges and obstacles encountered in the conduct of their work in Ghana, Nepal and within the UN itself.

On the third day we put our central question to the test: Is collaboration between these three professional groups possible, viable and beneficial for programming on peace and security? To see, we broke into small interdisciplinary teams (one designer, one policy practitioner, one cultural researcher) to explore the utility of using a strategic design process to generate local knowledge for local action. After a briefing by UN experts, participants were asked to experiment with how cross-pillar cooperation and expertise might be used to consider a pressing real-world challenge in post-conflict stabilisation issues: the 'reintegration' of ex-combatants, hypothetically in Sierra Leone.

Derek B. Miller and Lisa Rudnick of UNIDIR lead their SNAP team in southern Nepal, in cooperation with Rajesh Jha from Purbanchal University. The topic was reducing the involvement of children in violent activities as Nepal recovers from 14 years of civil war.



Photos: Nikhil Acharya



Participants were not asked to design a reintegration programme itself, but rather to articulate the kinds of knowledge and processes that might be involved in moving from a top-down 'best-practice' approach employed by the UN to a 'best-process' approach. To what extent would this cooperative conversation necessitate skills from all three fields?

Discussion revealed how even such a short exercise served to make the challenges of designing such a programme more tangible. One designer, for example, pointed out how designers will design anything, and are willing to tackle a DDR programme as readily as a consumer service. Another design person with a background in anthropology said that he was accustomed to translating social science-based research for the purposes of design, but the ethical issues raised by co-designing with ex-combatants had forced him to reassess how often issues of power and trust were taken for granted in his own work. The case of DDR in West Africa, he said, was really a whole new world.

For some of the cultural researchers, the design process had parallels to how they designed and understood research, although the goals were admittedly different. But the relationship between research and design was of particular concern, and was shown to be in dire need of attention by researchers and designers alike (and preferably together). As participants grappled across professions with different ideas about what counts as 'the local', how this directs one towards different kinds of 'knowledges' and what this means for 'participation', questions emerged about what needs to be known for what kinds of decisions or actions. This was no small matter.

For some of the policy-makers, attending to a *process* in which a programme was designed was an important new way of thinking about how to go about their work. Existing professional work in UN organisations tended to focus around best practices and guidelines that have been shown to be insufficient on the ground.⁸

Several cross-cutting issues captured the attention of the group as a whole. Work being done in participatory research, action research and other related fields made strong echoes across the disciplinary divides, but also generated new questions, especially about accountability and the nature of participation. Conceiving of a design process as an enquiry or exploration, in which an understanding of the problem emerged by engaging with different stakeholders, rather than a top-down, step-based activity with the starting point defined by a particular actor, illustrated not only how different definitions of design could shape how people went about design, but also the different roles available in the design process.

It was widely agreed that there is enormous potential – and even a necessity – in attending to local knowledge to construct local action by undertaking rigorous and ethical cultural research that can be employed in new ways by reimagining design, and lining up the field of design with peace and security. But the UN needs to commit itself organisationally to design and innovation to better direct its massive financial and political commitments, and ultimately to serve the Member States and their populations.

CONCLUSIONS

In the discussion that drew the event to a close, participants suggested next steps as an agenda for strategic design and public policy⁹:

1. **Supporting cooperation** to develop new methods, tools and practices to learn more about each other's ways of working.
2. **Developing resources** for cooperative action.
3. **Promoting awareness** of strategic design and its value for public policy and programming.
4. **Pursuing solutions** for social betterment through social action.

The workshop gave us an opportunity to identify some key ideas to take forward in different ways.

From a design perspective, it is clear that the user-experience-centred design approaches well established in fields such as product or service innovation may have something powerful to offer peace and security programme design. But this does not represent a plug-and-play situation. Careful study is needed into the assumptions shaping insight generation and co-design methods (for example), especially when ethical stakes are high, knowledge is contested and interpretive bases may be unknown.

From the point of view of improving policy outcomes, there seem to be clear indications of potential to take forward SNAP's first efforts if we can find the right agenda, and the right partners with institutional capacity, the reflexivity to experiment and learn, and the courage to change existing (and often failing) systems.

At the start of a new decade in which local problems are ever more global, the local is becoming more and more relevant. Professional designers' claims to have special means to elicit users' 'needs' and generate insights inspired by ethnographic methods, and to co-design with users, need to give way to a more nuanced understanding of what design-based approaches can achieve. While Eames's vision of boundaryless design is seductive, it behoves those of us involved in strategic design to ask what designers' practices assume about what matters to people and what effects social action might have, for whom, how and why. Responsible design requires it.

Combining design processes and methods with cautious and reflexive cultural research, drawing on long traditions in the social sciences that ask hard questions about how and why things happen, can, we believe, lead to improved programmes in peace and security. But this will not be a natural process. That, too, needs to be designed. **e**

See <http://localstrategiesresearch.washington.edu/index.php/project-overview/local-strategies-research/> for further description and details of local strategies research.

[1] Social Innovation Lab for Kent, <http://socialinnovation.typepad.com/silk>, accessed 26 August 2010.

[2] Bate, P. and Robert, G. (2007) Bringing user experience to healthcare improvement: The concepts, methods and practices of experience based design, Oxford: Radcliffe.

[3] Southwark Circle, www.southwarkcircle.org.uk/, accessed 26 August 2010.

[4] Mindlab, www.mind-lab.dk, accessed 26 August 2010.

[5] Hermann Miller, An Interview with Charles Eames, www.hermanmiller.com/discover/an-interview-with-charles-eames, accessed 12 August 2010.

[6] See <http://localstrategiesresearch.washington.edu/index.php/project-overview/local-strategies-research/> for further description and details of local strategies research.

[7] Livework, www.livework.co.uk/, accessed 12 August 2010.

[8] Derek's lecture on this topic can be heard at www.unidir.org/bdd/fiche-activite.php?ref_activite=384, accessed 25 August 2010.

[9] The report is available at www.unidir.org/pdf/activites/pdf9-act337.pdf, accessed 25 August 2010.

Design Policy and Promotion Map

To get a global perspective on the growing number and increasing maturity of design policies and promotion programmes and following up the good feedback from the previous issue of our Bulletin, this feature presents statements from design practitioners from five 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.

CHILE

Although there is no formal national design policy in Chile, it is possible to identify a national design system made up of design education, promotion, associations (notably the Asociación Chilena de Empresas de Diseño QVID, the Chilean Association of Design Firms), awards (Premio ChileDiseño) and biennales. As wine is a national product representing Chilean identity, it has recently been the subject of an experiment using design to innovate in terms of product and process. From exclusively applying design to labels and packaging, design now operates in the first stages of the value chain, so increasing process efficiency, competitiveness and exports. The challenge remains to apply this advanced strategy to other sectors. In the context of (1) increased government support for SMEs, (2) increased expenditure on R&D, science and technology and (3) innovation being recognised as a cross-cutting government strategy, design has played a contributing role. On the one hand this provides the discipline with great visibility at national level, while on the other hand it is contributing to developing the area, which may be affecting the formalisation of a dedicated National Design Plan.

Carlos Hinrichsen
Director
School of Design DuocUC
www.duoc.cl

Andres Villela
Director of Industrial Design and
Interior Design
San Carlos de Apoquindo Campus
School of Design DuocUC

SOUTH AFRICA

The Department of Trade and Industry (DTI) has developed a National Industrial Policy Framework for South Africa. The Department of Science and Technology (DST) has established 23 discipline-dedicated 'Technology Stations' across South Africa, mainly linked to Universities of Technology. In notably the automotive industries, new product development and engineering and rapid prototype stations, very valuable active product design assistance is available. Individual provinces are responsible for their own policy developments: for example the Western Cape Province has developed a Design Strategy, while the Gauteng Province has developed a Creative Industries Framework. Gauteng Province has also completed the first draft of a comprehensive Innovation Strategy. The Gauteng Innovation Hub is a mega project for high-technology R&D. In 1967, the DTI established a Design Institute with the mandate to be the national Design Promotion Body based in the South African Bureau of Standards (SABS) in Pretoria. The Design Institute has developed a design promotion strategy to guide its activities, projects and global outreach. The Design Institute spearheaded research into the need for design promotion in South Africa and was also the project lead for the South African IDA World Design Report. Globally design is developing so fast that the conventional models of design promotion are becoming obsolete. The SABS Design Institute is urging for a policy that makes provisions for constant adaptation to new circumstances and technologies.

Adrienne Viljoen
SABS Design Institute Manager
& Icsid Africa Advisor
Icsid Board 2003–2007
www.sabs.co.za

World Design Survey: South African
findings available at www.icograda.org

CROATIA

The Croatian Designers Association (CDA) was founded in 1983. In 2004, it launched the Croatian Design Centre (CDC) with the aim of establishing a dialogue with business and government. The idea was to present the importance of this design mediator to the government to include this institution in the national system. Its first task was implementing design in the furniture industry, given that Croatia possesses a wealth of wood and, despite the appropriate technology being available, it exports mostly raw wood. The project brought together designers and manufacturers to devise prototypes for the national furniture trade fair and to connect manufacturers with retailers to form a previously non-existent chain of distribution. Consequently design was included for the first time in the government development strategy for the furniture industry. Despite an awareness campaign about the economic value of design, understanding of design was not sufficient at top government level to approve the draft of the National Design Strategy in 2007, a collaborative effort between designers, businesses and academics. In 2007, this led to the stagnation of CDC activities due to a lack of budget. Today, only the CDA is the official design institution acting as a non-government, non-profit membership organisation, which receives some funds from the Ministry of Culture.

Tatjana Bartakovic Jallard
Former CDC Director (2004–2009)

Mirjana Jakusic
Present CDC Director (2010)
<http://dizajn.hr>

INDIA

In February 2007, the Government of India approved the National Design Policy. This policy falls under the auspices of the Ministry of Commerce and Industry (Department of Industrial Policy and Promotion). Design has always played an important role in India's social sector. Traditionally, design initiatives have focused on artisan empowerment and social upliftment through entrepreneurial training and product diversification. In March 2009, after the approval of the National Design Policy, the Central Government constituted the India Design Council to undertake various functions as outlined in the policy. Currently, the Council is focusing on initiatives in three major areas:

(1) benchmarking Indian design education; (2) studying and recommending tax incentives for investment in design-related R&D in industry and research institutions; and (3) design promotion and the implementation of a good design-selection system by introducing the 'India Design Mark' (I-Mark).

The overall intention is to foster the culture of value addition through design for the nation's economic and social growth.

Professor Pradyumna Vyas
Director, National Institute of Design, India
Member-Secretary, India Design Council
www.nid.edu

Map available at:
www.seeproject.org/map

National Design Systems

By applying theory from National Innovation Systems, the notion of National Design Systems transfers established theory to the design domain and advocates that it could enable researchers to better inform policy-making by identifying insufficient interaction between stakeholders, which may be contributing to the limited use of design resources in national economies.

Dr Gisele Raulik-Murphy, Design Wales / International Institute of Design Policy & Support

To date, the development of design policies and programmes across the world has mainly been characterised by the exploitation of design for economic development and market competition. In this context design policy emerged from industrial policy, and government intervention was justified in cases of market failure. When industry failed to take advantage of design resources, government intervened with programmes that promoted design among companies or that helped them to identify and manage design resources.

design policies have been evolving

However, as we have been witnessing during the SEE project's lifespan, design policies have been evolving as a result of discussion, research, observation of other countries' experiences and interaction with other policy fields – in particular, policies for innovation and sustainability. Two main changes can be observed:

Shift towards social innovation rather than focusing solely on economic competitiveness. The discussion about broadening the rationale of design policies is gaining increasing attention. The potential to have a positive impact on the quality of life of the population is now seen as a requirement for design policies in Europe.

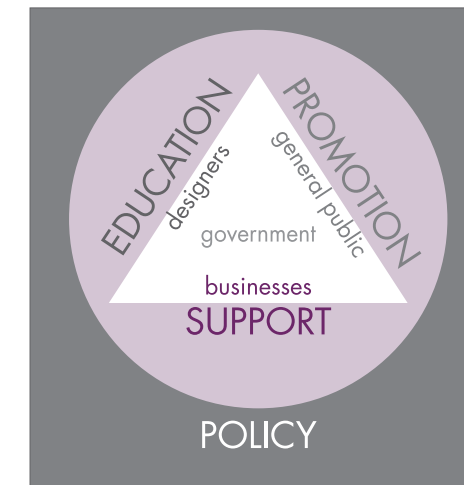
Shift towards a holistic approach addressing systemic failures rather than market failures. Traditional understanding of the rationale for design programmes has focused on addressing market failures, or companies' underinvestment in design due to their lack of understanding about this discipline or their lack of belief in its value. As a result, programmes have been narrowly focused on encouraging companies to use design and providing assistance to ensure the successful application of design for their business objectives. However, this approach is proving too narrow. As well as encouraging companies to invest in design, it is important to ensure that other elements in the system are also favourable for design investment. This is the systemic approach: where it is necessary to recognise that policies for design need to address the whole system and not only the isolated use of design by individual companies.

A shift in the rationale for design intervention requires changes in the policy approach. To address possible systemic failures it is crucial to understand how the system operates. In the search for references that could help us to address this challenge we looked into analogous disciplines, in particular innovation policy, a field which has been addressing systemic failures through the study of National Innovation Systems. NIS challenged the focus on market failure, directing the 'attention of policy makers to possible systemic failures which may impede the innovative performance of industry'.² This approach was developed in the late 1980s by the researchers C. Freeman, R. Nelson and B. Lundvall, and consolidated in practice by the Organisation for Economic Co-operation and Development (OECD). It is a framework for the analysis of the innovation and technological advances that occur in a country, how it is supported by infrastructure or institutions, its dynamics and how it impacts on economic development.

In a similar manner, the concept of National Design Systems can be developed in order to challenge the current mainstream rationale for government intervention in design (i.e. companies' failure to invest in and use design for competitive improvement) directing attention to possible systemic failures. In investigating these systems, researchers may be able to identify, for example, insufficient interaction between actors in the system, an imbalance between

the concept of National Design Systems can be developed in order to challenge the current mainstream rationale for government intervention in design

NATIONAL DESIGN SYSTEM



Schematic representation of the basic types of programmes of a National Design System and their definitions

privately and publicly funded programmes, mismatches between design support and promotion programmes and other deficiencies that may be contributing to industry's poor use of design. In this broader approach, the system is not focused on the interaction between companies, design agencies and design programmes (government schemes). Instead, it is broadened to include actors such as research institutions, universities, credit providers (e.g. banks), supply industry, government support schemes (e.g. export programmes) and even citizens/consumers.

In practice we find that all these actors interact around three types of design programmes: promotion, support and education. In addition, in order to perform effectively, the system needs government articulation (policies). The figure below shows the schematic representation of these elements and their definitions.

The importance of understanding NDSs is to appreciate that all these parts must operate in harmony and cohesively in order to provide an environment in which companies can invest in design and succeed. This may be more important than assisting a restricted number of companies to use design for product development. Government policies are in a position to ensure the existence of this environment through regulations, intellectual property rights and the competitive environment. In this context the government's role is twofold: user (due to its purchasing power) and regulator.

This concept of National Innovation Systems is already established and widely recognised in the field of policies for innovation and technology, and its application to the design policy domain seems sensible. This would be a significant contribution to the development of new policies for design.

- **DESIGN PROMOTION:** schemes are usually targeted at the wider public with the objective of raising awareness of the benefits of design in many different ways (e.g. exhibitions, awards, conferences, seminars and publications).
- **DESIGN SUPPORT:** programmes are implemented to assist companies in using design for their business advantage. As an example, these programmes build 'bridges' between designers and industry.
- **DESIGN EDUCATION:** includes the traditional education (degrees and postgraduate courses) as well as professional training for designers.
- **DESIGN POLICY** can be defined as the process by which governments translate their political vision into programmes and actions in order to develop national design resources and encourage their effective use in the country.

To read more about this topic we recommend the OECD publication about National Innovation Systems as well as more recent work that has been exploring this topic in the design context:

OECD (1999). *Managing National Innovation Systems*. Paris: Organisation for Economic Co-operation and Development.

Love, T. (2007). National design infrastructures: the key to design-driven socio-economic outcomes and innovative knowledge economies. In (Ed.) IASDR 07 - International Association of Societies of Design Research. Hong Kong: The Hong Kong Polytechnic University.

Moultrie, J. & Livesey, T.F. (2009). *International Design Scoreboard - Initial indicators of international design capabilities*. Great Britain: IfM and University of Cambridge.

Raulik-Murphy, G. & Cawood, G. (2009). National Design Systems – a tool for policy-makers. Proceedings of Creative industries and regional policies: making place and giving space. University of Birmingham. 24 September 2009. Birmingham, UK.

Access to these documents is available in the SEE Library: www.seeproject.org/papersanddocuments

[1] J. Heskett (2010). "Aspects of Design Policy in History", *SEE Bulletin*, January 2010.

Available here: www.seeproject.org/publications

[2] OECD (1997). *National Innovation Systems*. Paris: Organisation for Economic Co-operation and Development (OECD), p.41.

Design Advisory Service

(CANADA)

The Greater Toronto Area is the third largest centre for design in North America after New York and Boston. However, there was no infrastructure to encourage the local growth industries to work with the design sector. In order to encourage cooperation between the two sectors, the Design Industry Advisory Committee (DIAC) considered a number of models and decided on a design advisory approach.

DIAC recognises the importance of the first design experience for small businesses

DIAC recognises the importance of the first design experience for small businesses being successful in order to encourage managers and directors to see the possibilities of design as part of a long-term strategy. So in 2009 DIAC launched a pilot design advisory programme specific to innovation-focused and growth-orientated small businesses in the manufacturing, construction, green technologies, health care, consumer products and information/communication sectors. Named the 'Design Advisory Service' (DAS), the programme introduces the application of design in a strategic manner to advance key business goals and it is specifically aimed at businesses that have not worked with designers before.

Convincing companies to undertake a design course of action for the first time requires a lot of persuasion. Managers and directors of SMEs need to be fully informed about what they can expect to get and what it will cost them. Only when the information is specific to their needs are they prepared to take a small, but important, first step. In order to address these points and build a long-term relation between the SME industry and local designers, the DAS programme provides a low-risk intervention between the two sectors.

The first step in establishing the DAS programme was a series of seminars introducing the value of higher-level design strategy and its catalytic role in the commercialisation of innovation. The seminars were targeted at specific groups: directors of all the local design associations, SME managers and directors and, importantly, the local Industrial Technology Advisors (ITA). The ITAs play an important role in the programme as they can make introductions to businesses that would benefit from the programme.

The advisory element of DAS starts with a business design audit. The DAS team leaders meet with the SME to explain the programme and explore the design/business opportunity. This is an extended meeting lasting up to a day, including a tour of the business, collection of materials and other information relevant to the design audit. The team, consisting of DAS experts then write up the design audit and brief for the project.

After the client business approves the design audit, they are then connected with an accredited design professional with relevant experience to address the opportunity identified in the report. The designer has one week to work with the business, which is funded by the DAS programme.

The designer uses the time to develop a strategic approach and recommend a higher-level design opportunity that would enable the client to establish a more sustainable market advantage. By creating the opportunity for the designers to apply their expertise to specific businesses, the DAS programme allows both parties to work together and achieve higher expectations of design. The intention is that the businesses who participate in the programme will continue to build their relationship with the designers to complete a full project based on the initial strategy and recommendations. The DIAC programme takes a holistic approach to the design disciplines and tries to engage a range of designers wherever possible in order to fully address market opportunities for the business. Some companies were introduced to industrial designers, but other clients were connected with a brand strategist, architect, landscape architect or interior designer.

To promote and disseminate the work of DAS, an exclusive arrangement with *Design Engineering* allows the case studies to be published to a national readership. The case studies focus on the benefits of the strategies recommended and describe the challenge in the context of the industry sector in which the client business is operating.

The designer introduced a strategic design approach to new product development that would help answer the burning question: *What else can we make?*



Nu-Co Plastics operates a custom built, low pressure urethane foam moulding line. The technology is used to produce a specific automotive part, but it can be adapted to other uses.

To date, ten projects have reached this stage of the programme and fulfil its funding commitments.

One of the first companies to sign up for the programme was Nu-Co Plastics, a small manufacturer specialising in producing plastic-moulded parts for the automotive sector. Rob Van Alphen, a former dentist, purchased the company four years ago. Since then, Nu-Co has demonstrated the ability to solve a range of tricky problems for automotive parts suppliers using technically challenging resins. But, with the downturn in the automotive sector in the Windsor region of Southern Ontario, Van Alphen was facing unused capacity in his plant and was contemplating options to leverage the talents of his expertly trained workers and specialised resources. Through the DAS programme, he connected with a senior industrial designer with experience in injection-moulding processes. The designer introduced him to a strategic design approach to new product development that would help him to answer the burning question: *What else can we make?* "Before, I would have come up with an idea and gone straight to making a part," says Van Alphen, "...but the way we look at things has definitely changed due to this process."

Another project was completed for Protek Paint, a 60-year-old Toronto company with proprietary colour-matching technology that manufactures architectural house paints, liquid industrial coatings and faux finishes. Through the Design Advisory Service, Protek connected with one of Toronto's leading brand consultancies, Shikatani LaCroix Design. The design team helped Protek to develop a positioning strategy that would enable the company to stand out and to highlight its strengths and product brands relative to much larger international competitors.

In some cases the strategic design opportunity has been best addressed by a team of designers from several different disciplines. Morgan Solar is a Toronto manufacturer of concentrated photovoltaic (CPV) systems, established in 2007. Its core CPV product has been developed for international applications in large-scale solar farms, but the company has a second product in development for

the home solar market. The Design Advisory Service connected Morgan Solar with an industrial designer and an architect who both had considerable expertise in positioning green technology innovations to improve their commercialisation success. This green design team developed recommendations for visualising and articulating the benefits of Morgan Solar's product-in-development in order to attract additional funding and support from the architectural, design and green building community.

"Before, I would have come up with an idea and gone straight to making a part, but the way we look at things has definitely changed due to this [strategic design] process."

Van Alphen, President, Nu-Co Plastics

DAS is supported by the Industrial Research Assistance Program, operated by the National Research Council of Canada. Funding has been extended to continue the programme to 2011 with a further ten projects. Clients pay a nominal fee for enrolment in the programme and receive the design audit, strategy and report with recommendations. Discussions are underway to scale up the programme to connect with a larger number of SMEs in 2011/2012. **e**

For more information visit www.diac.on.ca or email strategy@diac.on.ca

SEE Project Activities and Results

Since the SEE project began in September 2008, the portfolio of activities has expanded from those initially planned (conferences, workshops, policy booklets, case study library and bulletins) to include a broader spectrum. In order to achieve our project objectives of 'integrating design into government policy' and 'strengthening rapport with policy-makers and government representatives', the SEE project partners have been implementing some more targeted activities:

BELGIUM: Design Platform in Flanders

In March and May 2010, Design Flanders held two workshops to discuss optimising collaboration between all the different organisations conducting design activities in Flanders. The events have given the opportunity for the idea of a '**Design Platform**' in Flanders to emerge and evolve, encouraging the design organisations subsidised by the Flemish government Economics Department to work together in a more structured and efficient way.



Bernard de Potter speaking at the first Design Platform meeting – Brussels 22 March 2010

ESTONIA & IRELAND: Building Next-generation Design in Business Support Programmes

The Estonian and Irish partners intend to host a full day's seminar with the participation of other SEE project partners to examine specific design support programmes delivered by their governments. The workshop material will be developed into a **white paper for the Estonian Ministry of Economic Affairs and Communications** as input for the design policy plan of action, as well as an extra publication for the SEE project. The Ministry has already made use of the SEE project Policy Booklets and considers SEE a useful source of information and an ideal sharing platform.

FRANCE: Regional Brainstorm with Design Stakeholders

In collaboration with regional government representatives, ARDI Design Centre will present an overview of regional design support initiatives followed by a full-day **brainstorm with design stakeholders from the Rhône-Alpes region and local government representatives**. The concept behind the session is to see how the results and recommendations from the SEE project can be compared with the existing initiatives in the Rhône-Alpes region in order to optimise the synergy between the two.

FINLAND: Global Design Watch

The Finnish partner, Aalto University School of Art and Design, is currently conducting a study examining the design policies of a sample of countries in order to **survey on the impact of design policy measures and investments on national design competitiveness**. The study is an update of the Global Design Watch series previously published by Designium Innovation Centre in 2003, 2006 and 2008. This round will include the SEE partner regions, enabling them to contextualise their strategies and encourage their governments to enhance design performance.

SPAIN: Better Strategies for Better Business

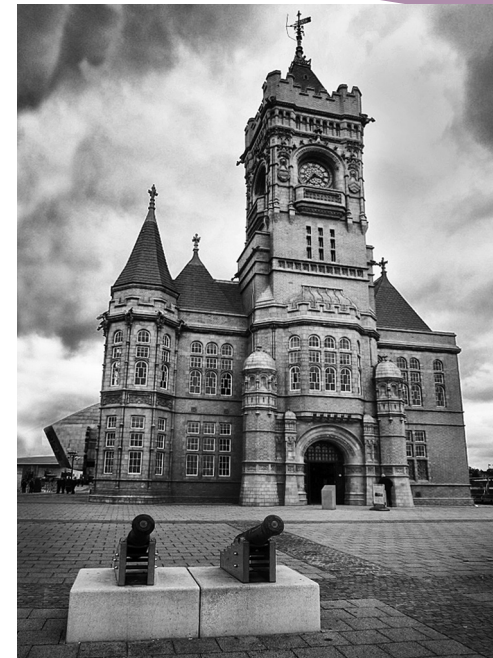
The Barcelona Design Centre (BCD) has identified a communication gap between policy-makers and businesses in defining innovation strategies to support companies. Consequently, BCD has been conducting a benchmarking study to identify courses of action based on innovation and design strategies that will be a guide to reinforcing competitiveness for business and incorporating innovation and design criteria into regional policy priorities. The study would collate data on business imperatives and successful innovative business case studies to form a **manual of good practice useful for all economic actors**, including the SEE partners and their policy-makers.

SLOVENIA: Cradle-to-Cradle Event

The Slovenian partner will **present the SEE project and Cradle-to-Cradle principles at the Chamber of Commerce and Industry**. The Museum of Architecture and Design in Ljubljana is inviting guest speakers from the SEE partner regions to present the role of sustainability as an essential criterion in the design process. This event will also include a presentation of research into the profile of Slovenian companies that include environmental considerations in their product and service development. The event is organised in partnership with the C2C project, also funded by INTERREG IVC.

UK: Design for Innovation in Wales Manifesto

Design Wales has been preparing a **manifesto** entitled **Design for Innovation in Wales: Industry, Services and Society**. This presents the rationale for the Welsh Assembly Government to act on regional design resources and take advantage of design strategies for adding value to industry, services and society. It describes case studies for fostering innovation in companies using design processes, for creating more effective services (both public and private) and for using design for social innovation and promoting an inclusive society. The manifesto aims to secure design's place on the Welsh political agenda ahead of the National Assembly elections in 2011 and establish a cross-party group for design and innovation to champion the benefits of effective design. We strongly believe that design has a key part to play in enabling both the Welsh public and private sectors to be innovative. The manifesto will be launched during the Cardiff Design Festival on 14 October 2010 in the Pierhead building next to the National Assembly for Wales.



The Design Wales Manifesto will be launched in the Pierhead Building (above right) on 14th October 2010 during the Cardiff Design Festival

Although these activities are intended to maximise impact at regional level, they are all the result of cooperation and exchange among the SEE partners. For example, the Design Wales manifesto was inspired by the Danish Design Manifesto and the EU Manifesto Creativity and Innovation, and the Estonian white paper will build on the support of a number of SEE partners in delivering business support programmes. Moreover, the regional events tend to invite other SEE partners to act as speakers or guests, reinforcing the exchange of experiences and supporting each other in order to achieve regional strategic objectives.

The SEE project has also been nominated for a **RegioStars Award!** 'The objective of the RegioStars Awards is to identify good practices in regional development and to highlight original and innovative projects which could be attractive and inspiring to other regions.' SEE was invited to submit an application under the category 'networking initiatives supporting regional growth and SMEs'. We will keep you informed of our progress in the application. ●

SEE Library

Here the SEE project shares a selection of publications from our online library (www.seeproject.org/seelibrary), which we have found useful in compiling certain project outputs like the SEE Policy Booklets. This list provides resources on the theme of policies and policy tools for design and innovation. In this issue we present one academic paper, two government reports and a guide to regional policy evaluation. We are always looking for more references, particularly academic research, so if you have published a paper relevant to policy, innovation or design we would be willing to promote it.

The Economic Rationale for a National Design Policy

(2010): This research paper by Professor Peter Swann (Nottingham University Business School) was published as part of the Economic Papers series by the UK Government Department for Business Innovation and Skills (BIS). Examining design policy from an economic perspective offers invaluable insight for both academics and policy practitioners interested in the field of design policy.

Dyson Report: Ingenious Britain (2010): Prior to the May 2010 UK elections, the Conservative party asked Sir James Dyson to propose a vision to 'reawaken Britain's innate inventiveness and creativity' in line with the party's ambitious goal for 'Britain to become Europe's leading generator of new technology'. The report offers intriguing insight into the challenges facing Britain with regard to manufacturing and exporting technology and proposes a series of five tasks for tackling the issue.

Innovation Ireland: Report of the Innovation Taskforce

(2010): The Innovation Taskforce was created in 2009 to implement the Irish Government's strategy 'Building Ireland's Smart Economy'. The aim is that 'by 2020 Ireland will have a significant number of large, world leading, innovation-intensive companies, each having a global footprint'. The report states that innovation is a result of the interaction of a range of complementary assets and includes design in the list.

Regional Innovation Policy Impact Assessment & Benchmarking Guidebook

(2008): Based on the results and practical experience of eight European pilot projects, this guide presents an overview of concepts, approaches and the practical implementation of impact assessment and benchmarking of regional innovation policy. Published by the Innovating Regions in Europe Secretariat in Luxembourg, it provides entry points to wider sources of information on conducting impact assessment and benchmarking, including web material and references to key publications.



Flemish Parliament building,
Brussels, Belgium

Design Policy Conference

The SEE project final conference will be held on **29th March 2011** in **Brussels**. Design Flanders is preparing the final conference, which will take place in the Flemish Parliament building. An overview of current and future innovation and design policies in the partner countries will be shown as filmed interviews entitled *The State of Design Policy in Europe* and *The Influence of the SEE Project*. Best-practice speakers will take the floor to present design strategies implemented by local authorities for better services, energy saving and social innovation, but will also demonstrate how an effective government design policy can influence the economic success of the business sector. The conference will be open to all, targeting in particular policy-makers, design and innovation policy practitioners and researchers. Registration details will be published on the SEE project website. Save the date! 

This is the fourth of six SEE bulletins to be published between 2008 and 2011. They include research papers, interviews, reports and case studies relating to policies and programmes for design and innovation from around the world.

The opinions expressed in the articles are those of the authors and do not necessarily reflect those of the SEE partners.

Publisher: PDR – National Centre for Product Design
& Development Research (UK)
Editors: Dr Gisele Raulik-Murphy, Anna Whicher, Darragh Murphy
& Gavin Cawood
Design: Malin Flynn / Studio Allihopa

Design Wales is delivered by the International Institute of Design Policy & Support (IIDPS)

Design Wales

UWIC – Western Avenue,
Cardiff, CF5 2YB, UK

Tel: +44 (0)29 2041 7028
e-mail: info@seeproject.org

www.seeproject.org
www.designwales.org
www.iidps.org

To receive or unsubscribe to SEE bulletins
please email: info@seeproject.org.

