

11TH EUROPEAN ACADEMY OF
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APRIL 22-24 2015

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INSTITUTE OF PSYCHOLOGY

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ABSTRACT (250 WORDS MAXIMUM)

How do different stakeholders in service innovation programmes value design? This paper presents insights from a short (six-month) Arts and Humanities Research Council (AHRC) funded project aimed at identifying and mapping the impact and value of design in public and third sector organisations. As the role of design expands from its traditional role of idea generation, visualisation and prototyping to also becoming a catalyst for change (Kimbell, 2015), the importance of articulating the value of a 'design-led' approach to innovation is crucial. The paper identifies what 'generic' and 'specific' design-led approaches have been valued by different stakeholders and describes specific project outcomes and impacts. Our research insights have been derived from six case studies that were co-created with participants of service innovation projects. In the first phase of the research we interviewed 30 service users, service commissioners and service designers. The projects covered a range of sectors including healthcare, mental health promotion, youth services and social care across England, Scotland and Australia. In the second phase of the research, the insights gathered from the interviews were presented, discussed and built upon in a workshop with 11 of the interviewees focussing on validating the findings and additionally uncovering how best to evidence and communicate impact in a way that is useful to the participants. Insights into what has been valued points to the challenges of evaluating a design-led approach, the importance of valuing outcomes over outputs, finding appropriate channels to evidence and communicate value and building a sustainable culture of innovation. The perception of value has been enhanced by the process of sharing, reflecting and discussing what a 'design-led approach' means.

Keywords: design value, design impact, service design, service innovation

1 INTRODUCTION

1.1 CONTEXT

A recent scoping study conducted by the AHRC and the UK Design Council (2012) identified the need for academically sound research to understand the role, value and impact of design in service innovation. As the role of design expands from its traditional role of idea generation, visualisation and prototyping to also becoming a catalyst for change (Kimbell, 2015), the importance of articulating the value of a 'design-led' approach to innovation is crucial. This paper presents insights from a six-month Arts and Humanities Research Council (AHRC) funded project and will focus on discussing aspects of design that are valued by the different stakeholders and the impact it has had for them.

1.2 WHAT IS A DESIGN-LED APPROACH?

We have chosen a general term – 'design-led approach' as opposed to specific terms like 'design thinking' or 'design process' as a 'catch-all' phrase to describe the cognitive, social, emotional and physical activities linked to the act of designing. It encompasses the general (strategies & perspectives) to the more specific (methods, tools and techniques). We wanted a neutral term that could be interpreted in many different ways since we were interested in the participants' understanding of the term 'design' and its associated values and activities. In all cases, we asked participants to describe their understanding of the term which was then triangulated and considered during data analysis.

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The term 'design' is contested territory (Nussbaum, 2011), and a number of perspectives, methods, tools and techniques we include in 'a design-led approach' are not exclusive to design, but cross-disciplinary: from management, sociology, ethnography, marketing and human computer interaction. We use the term *conventional design skills* (White and Holmlid, 2012) to describe the skills which have emerged from graphic or product-focussed design as described by Buchanan (2001). When these are combined with cross-disciplinary methods, such as ethnography, stakeholder analysis and customer-journeys, we describe this as a design-led approach. The term also enabled us to include projects that might be framed as Design Thinking, Service Design, Social Design or Creative Thinking projects which use similar ingredients, in different configurations.

1.3 PROJECT AIMS

The project ran from April 2014 till October 2014 and was premised on the assumption that the use of a design-led approach has an important role to play as a change catalyst in innovation projects. Hence our aim was to identify which characteristics of design are perceived as valuable by different project stakeholders and what impact this has had on the organisations involved. There were two distinct project objectives:

1. The first objective was to understand the role and value of design as an approach from the three complementary perspectives: the design team, the commissioning team and service users, in order to identify how design is valued across different stakeholder groups.
2. The second objective was to identify, map and document examples of the impact of design on service innovation projects in instances where design-led approaches have made a recognisable impact. This has resulted in the creation of multi-dimensional case studies that offer insights into the project impact, conditions for success and aspects of design that are valued.

This paper addresses objective 1– the role and value of design to different stakeholders.

The use of a design-led approach has clearly been valued as a catalyst for change, however it is clear that there must also be a range of conditions present for these changes to remain effective on a longer-term basis. The second objective: Impact and Conditions for Success identifies these conditions but will not be addressed in this paper.

1.4 APPROACH

The research insights have been derived from six co-created (Sanders and Stappers, 2008) case studies of service innovation conducted in public and third sector organisations. The case studies, and the interviews on which they were based were further analysed, discussed and extended in a participant workshop. The criteria for selecting projects to study were based on the use of design-led approaches in the projects; access to a triangulated base of stakeholders – service users, service commissioners and service designers; and projects that covered a range of sectors including healthcare, mental health promotion, youth services and social care. The projects ranged from three short, hour-long workshop interventions to an on-going six-year project. In total, the project team conducted 25 semi-structured interviews with 30 participants, including

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designers, commissioners and service users in person in Aberdeen, Edinburgh, Newcastle and London and remotely, by Skype. Interview transcripts were used to create multidimensional case studies that identified the impact and value of design as understood from three complementary perspectives: the design team, the project team and the service users. The interview data from the transcripts were also affinity mapped into themes.

In the second phase of the research we conducted a workshop at Northumbria University in Newcastle with a selection of the participating commissioners, designers and service users where we presented the insights gathered from the interviews for discussion, correction and extension. The workshop validated and built upon the findings and extended both the understanding of the research team, and enabled the participants to share additional insights. Additionally we also used the workshop to consider how to best to evidence and communicate impact in a way that is useful to the participants.

We will outline the case studies which were co-created from the participant interviews, including the value the participants ascribe to a design-led approach. The value of a design-led approach was further analysed thematically based on an analysis of the interview transcripts and the additional insights gathered in the phase two workshop.

2 CASE STUDIES

In this section, we will briefly describe the six case studies and how the impact of a design-led approach was valued by the participants in each particular project.

2.1 THE MATTER



Figure 1 –The 1st edition of the Matter Newspaper and the location of the project stakeholders.

The Matter was selected as one of the projects supported by the 'Working Well Challenge' in 2012, run by Design Council in partnership with Nominet Trust as the key funder. The focus of the challenge was to design and launch new digital products and services that support young people to develop their talents, focus on problem solving and identify solutions in order to improve their employability.

Snook developed and pitched the idea to the Design Council Working Well Challenge. The Matter prototype was then piloted with a group of young people found through Edinburgh Council's Total Craigroyston project that Snook was

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working with at that time. Tim Packer from Edinburgh Council asked The Matter to focus on how young people’s voices could be heard during the planning process of the Forth Neighbourhood Partnership. The idea of a newspaper emerged as a vehicle to capture and communicate responses from the community and the group of young people (found through the Total Craigroyston project) formed the editorial team. The newspaper was supported by a digital platform to gather information and share resources. The resulting Matter newspaper enabled young people’s views to be represented to the Council in an open, transparent and direct manner.

It is particularly evident in this case study that the intended (and unintended) impacts of a design-led approach for the different stakeholders have been rich and varied. For the Council, the main impact has been their exposure to more effective (co-created, transparent and creative) forms of consultations that has helped them re-engage disengaged young people in the Craigroyston area. For Snook (the service designers), it has offered them a way to trial an approach to develop new products and services. The community has benefitted from having a resource (The Matter newspaper) as a vehicle to raise awareness and generate debate about the issues in the community. The project also offered The Matter’s editorial team an opportunity to improve their employability skills by developing their research, communication and writing skills as well as giving them a voice in the local Community Planning Process. The value of a design-led approach was further evidenced by the youth group continuing independently to use and adapt the skills they had learned to create two further unofficial editions of the Matter, covering different community issues after funding had finished.

2.2 THE WHEEL OF WELL-BEING

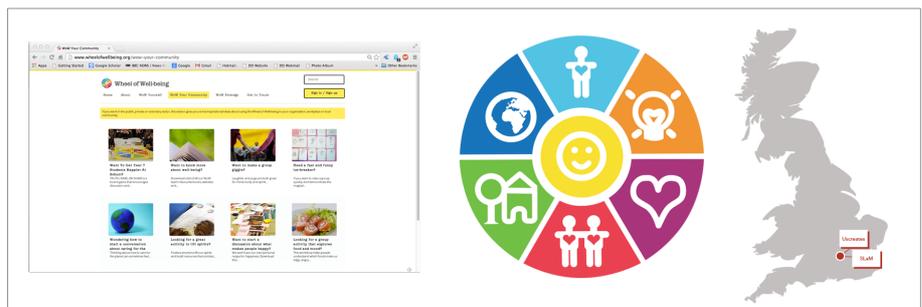


Figure 2 – From left to right: the WoW website, the Wheel of Well-Being Framework and the location of the project stakeholders.

The Wheel of Well-Being is a mental health promotion initiative that has developed over a six-year period through a collaboration between Uscreates and the mental health promotion team at South London and Maudsley NHS Foundation Trust (SLaM).

Uscreates is a strategic consultancy based in London, which focuses on delivering social value. SLaM is one of the UK’s largest mental health trusts, providing a range of in-patient and community mental health services to one million residents in South-East London and beyond.

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In 2008, they began working together to develop a framework to improve public understanding of the integrated nature of well-being and to promote positive action to improve mental health. Between 2008 and 2009, the initial framework evolved into the current six-sectioned *Wheel of Well-Being* (WoW), incorporating the “Five Ways to Well-being” in the process (nef, 2008). The framework aimed to communicate and encourage the uptake of positive actions that evidence showed could improve both individual and collective well-being.

The WoW framework started out as a communication and branding tool for the Well London *Do-It-Yourself Happiness/Game* project. Since 2009 it has grown to encompass a series of practical activities, tools and resources, co-developed by local residents involved in the Well London health improvement programme.

Over the last six years, Uscreates and SLAM have worked together to co-design and tailor the WoW framework to meet a range of needs across London, the UK and beyond. The ongoing partnership has generated a series of outputs including the *Wheel of Well-Being* website, a collection of practical resources and activities (www.wheelofwellbeing.org); a *DIY Happiness* board game, which encourages players to share well-being tips; a community-event planning toolkit; and a series of training and development initiatives which include *DIY Happiness Workshops* and *happier@work*, an approach to workplace well-being which tailors interventions to improve well-being at an individual, team and organisational levels.

This case study has been useful to understand the potential longer-term outcomes of a design-led approach in the development of new products and services. The impact of a design-led approach is evident in a number of ways, including the evolution of a more entrepreneurial business model of mental health promotion, to maximise revenue generated from the range of new products and services. The development of this model has helped create a sustainable programme of work, which has been running for six years. Initially designed as a solution to a communication and branding challenge, the partnership has co-created a framework and strategy that underpins and enables the creation of bespoke tools and services for other organisations. For Uscreates, the outcome has been a change in the relationship with SLAM and in the way they work with commissioners; moving away from a more conventional ‘client/consultancy’ model to one of a collaborative partnership.

2.3 PATCHWORK

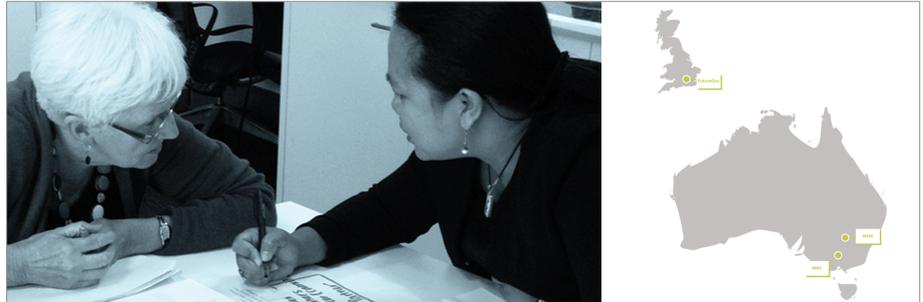


Figure 3 –Consultation with service users during the Patchwork project and the location of the project stakeholders.

Patchwork is a web-based platform designed and developed by FutureGov (a design, technology and change management agency) to assist in team collaboration and information sharing around safeguarding children and vulnerable adults. *Patchwork* was developed over a number of years since 2009, with support from Nesta and in collaboration with a diverse range of services and practitioners, parents, carers and researchers. Essentially, it is a web-based telephone directory connecting agencies and individuals who provide services and enabling earlier interventions and better outcomes. This case study focuses on *Patchwork*'s implementation across two different organisations and sites, the Municipal Association of Victoria (MAV) and the Department of Family & Community Services, New South Wales (NSW), Australia. The implementation in NSW had only just begun at the start of the research, but the MAV site has been running for 3 months. At this point, the MAV site already has 300 clients, and 270-300 agents and practitioners representing 270 different organisations signed-up on the system.

The *Patchwork* project illustrates what FutureGov terms the 'Trojan Mouse' effect. Although *Patchwork* is, on the surface, a technological solution, its most powerful impact has been on culture change. The simple solution reveals the often-hidden network around a vulnerable client, and for the commissioners, has challenged current practices around social care. The platform offers a practitioner-focused solution that helps connect the support network of a person from different organisations. It has also given practitioners an easier and direct way to connect with other practitioners, by helping them navigate complex and political organisations. The challenge for FutureGov is to reframe *Patchwork*'s implementation strategy from a technology strategy to one that is about engagement and communication.

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2.4 BETTER BY DESIGN



Figure 4 –Activities during the BBD workshop with Scarf and the location of the project stakeholders.

In 2013, the Big Lottery Fund Scotland (BIG Scotland) commissioned Taylor Haig and The Young Foundation to develop *Better By Design*, a two-year design-led programme to support 15 voluntary sector organisations across Scotland. The project aims to offer expert, personalised, support to organisations involved in service redesign, in order to become more sustainable and improve social impact.

The main focus of the programme is to put users at the centre of their services, improve outcomes and make organisations more innovative. For the purpose of the AHRC project, we interviewed Taylor Haig, whose focus was on systems change within organisations, and Billy Sloan, CEO of Scarf, one of the 15 voluntary sector organisations taking part in *Better by Design*. Scarf is a social enterprise which delivers services around fuel poverty and sustainable living across the north east of Scotland. They worked closely with Taylor Haig to shift from a top-down and hierarchical culture, to one that is open, innovative and empowered.

Compared to the *Patchwork* project, this was a much more explicit example of a design-led approach being used to support and enable a change management process. As a result, the relationship between the design team and the client was qualitatively different. Taylor Haig's role was to offer a fresh perspective and be a 'critical friend'.

The Scarf office was redesigned to encourage more openness and transparency; a simple change involved the installation of a large blackboard in the corridor to encourage staff to share and vote on ideas for improvement. The design approach also enabled Scarf to formalise and clarify their thinking around the customer journey and focus on designing 'with' the customer. Scarf's CEO describes a design-led approach as "simply what we do now" as opposed to their previous reactive approach.

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2.5 EMPOWER YOUR MIND

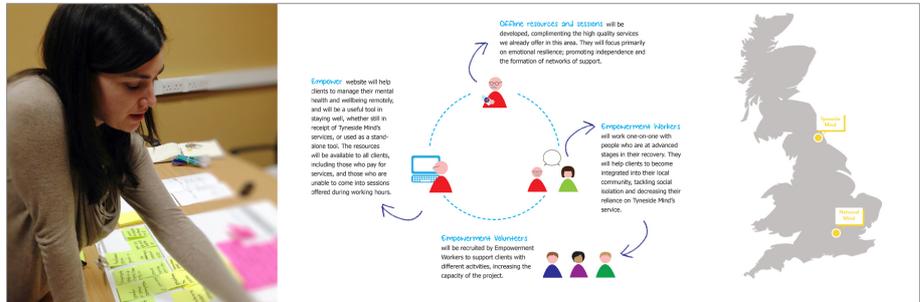


Figure 5 – From left to right: Laura Warwick discussing the EYM project, the EYM service mapping and the location of the project stakeholders.

Tyneside Mind is one of a network of 152 separate Mind charities across England and Wales, working collaboratively with National Mind, focused on improving mental health. Their framework is centred on wellbeing, recovery, resilience and prevention. In 2012 a Service Designer from Northumbria University, Laura Warwick was embedded in the organisation to work alongside staff and service users at Tyneside Mind for two months. Laura assisted staff to undertake research with potential and existing service users using 'persona' toolkits. The valuable insights were then used to shape the *Empower Your Mind* project, which fundamentally altered the relationship between the organisation and service user. The building of a strong relationship between business and service design, led to them winning a Reaching Communities Grant of £426,000 in 2013 which has helped support four additional posts and supported their service redevelopment.

This case study has been useful in understanding how a relatively short-term, but focused, service design project has not only led to an immediate outcome in the form of a substantial grant, but also helped change how the organisation operates. Using a service design process enabled Tyneside Mind to refocus their service delivery on the needs of their clients, rather than on those of the organisation. The holistic user research helped Tyneside Mind to recognise how their service offers could change to better meet the needs of their clients, and realign their offers around shared goals, values and direction.

2.6 VISIONING FUTURE CARE PLANS (VFCP)



Figure 6 – From left to right: Participants and activities during the VFCP workshops and the location of the project stakeholders.

Visioning Future Care is part of a series of interventions presented to a diverse range of stakeholders within NHS Scotland and Social Care organisations in the form of workshops. Part of a larger programme, the workshops were organised in response to legal changes aimed at integrating health and social care. This case study centres on a one-hour 'Future Visioning Session', which took place during a series of one-day 'Integrated Care Learning Events' across Scotland in 2013. The aim was to bring together a wide range of practitioners for joint discussions about improvements, innovation and transformation in Integrated Care, with the view to sharing learning and creating future visions to be further developed. Open Change, a Scottish based partnership which helps organisations think creatively about the future, was commissioned by the Scottish Government's Quality and Efficiency Support Team (QuEST) to facilitate three design-led creative thinking sessions. Focussing on transformation, the team worked with participants in Primary Care, Secondary Care, Acute teams, Community teams and third sector organisations, using a 'Tomorrow's News' method to generate future stories of how service users experience might be improved through services working together. The event was an opportunity for teams to mix, giving them the chance to collaborate, plan, design and work together, sharing their expertise. The Open Change team used journey mapping, the POINT framework and storytelling to enable participants to imagine future scenarios, exposing participants to different ways of thinking, removing constraints and generating radical ideas. Although only focused on a very short intervention, it was evident from the interviews that a longer-term impact has been achieved through follow-up projects looking to bring design-led approaches to facilitate individual health and social care teams. There are also plans to adopt similar techniques locally to reshape other models of care.

3 FINDINGS

We have offered a brief description of the impact evidenced in the individual case studies in the previous section. In addition to the aspects that were valued by the specific projects, we drew out themes across the projects which were extended in the second phase workshop.

3.1 MULTI-DISCIPLINARY ASPECTS VALUED BY STAKEHOLDERS

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It is clear from participant interviews that bringing conventional design and cross-disciplinary methods together under the banner of a 'design-led approach' fostered a spirit of creativity and enabled people to work in new ways, described as distinct from previous ways of working. In the follow-up workshop we asked participants what methods they had used before: these ranged from a 'portfolio approach' to LEAN and AGILE methodologies (in software development processes), Pacific Institute, Prince2, and NLP methodologies. Others described their previous approaches as 'reactive' and 'not user-centred'.

How a design-led approach is valued ranges from the generic: valuing a new approach, challenging preconceptions and feeling comfortable with complexity to the design-specific: using design models and processes and conventional aspects of design such as visualisation and creating tangible artefacts that are open to critique. Turning first to the generic aspects of a design-led approach, we will discuss how a change in approach and mind-set was valued by the participants.

3.1.1 Approach

Challenging preconceptions through 'non-solutioneering' – In describing their new approach, participants talked of feeling enabled to challenge existing assumptions and the status quo. It could be argued that any new initiative could do this – however the exploratory, 'non-solutioneering' use of methods enables problem-finding as opposed to problem-solving. Stuart Dexter, CEO of Tyneside Mind described how service designer Laura Warwick's introduced this approach on the EYM project.

"Laura drummed in 'look for the problem first' rather than come up with a solution or idea then, apply it."

Safe space to think and do – A design approach was described as offering 'a safe space and time', enabling trust to be built and effort being made to understand the context and share understanding between commissioners, designers and users. This 'safe space', often encompasses characteristics which would be familiar in a conventional design studio: drawing, talking, creating fast prototypes to share and test ideas, slowing down to reflect on them as part of an iterative process, testing, refining and evaluating ideas. This variable pace and philosophy was contrasted with other innovation methods and described as 'fast and slow'.

3.1.2 Mind-set

"...most organisations can't stand the uncertainty and the risk of real innovation. Learning and creating are inherently vulnerable. People want guarantees"
(Brown, 2012)

Risk taking – The research was undertaken with projects in the public and not-for-profit sector where, although design and innovation are heralded as the answer to spending cuts and changing demographics (Restarting Britain 2, 2012, Christie Commission Report, 2011), it is still a very challenging context to work, due to economic constraints. The reality is that working in these areas in full public scrutiny, with the possibility of frequent policy changes, has resulted in organisations being risk-averse and employees fearful of attempting anything new.

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"The value of a design-led process was empowering staff to think for themselves rather than seek approval".

Billy Sloan, CEO of SCARF

Feeling comfortable with complexity – Participants from different cases expressed how they were able to shift their mind-set once they felt they had the permission to think radically and challenge preconceptions. There was a shift to feeling comfortable with complexity, and using curiosity as a mode of enquiry to navigate through the unknown.

"I do feel that it (Tomorrow's News canvas used in Visioning Future Care workshop) certainly gave people the opportunity to think a bit differently and to maybe move away from some of the constraints in their thinking about what was possible to be achieved and what they could achieve".

Susan Bishop, Commissioner - QuEST National Lead, The Scottish Government

3.1.3 **Role**

Critical friend – Design was most valued as a 'critical friend', as it offered not just a process to be critical but an approach to support criticality. In cases where design was used to support and enable a change management process the design team's role was to offer a fresh perspective and be a 'critical friend'. The design-led approach offered not just a process to be critical but also a mechanism to give supportive feedback.

3.2 DESIGN SPECIFIC APPROACHES VALUED BY STAKEHOLDERS

3.2.1 **Design Models, Roles and Processes**

In this section, we turn to aspects of a design approach which are arguably specific to design.

Design Council's Double Diamond model (Figure 7) was frequently cited by participants as the framework used to map and understand the design process with one participant describing it as a 'replacement bus route of thought'. The four phases: discover, define, develop and deliver, support convergent and divergent thinking – enabling organisations to have a sense of 'where they were in the process', whilst the representation of the Double Diamond reassuringly suggests the project is heading towards an actionable change, that is experienced in different ways at each phase.

THE VALUE OF DESIGN RESEARCH

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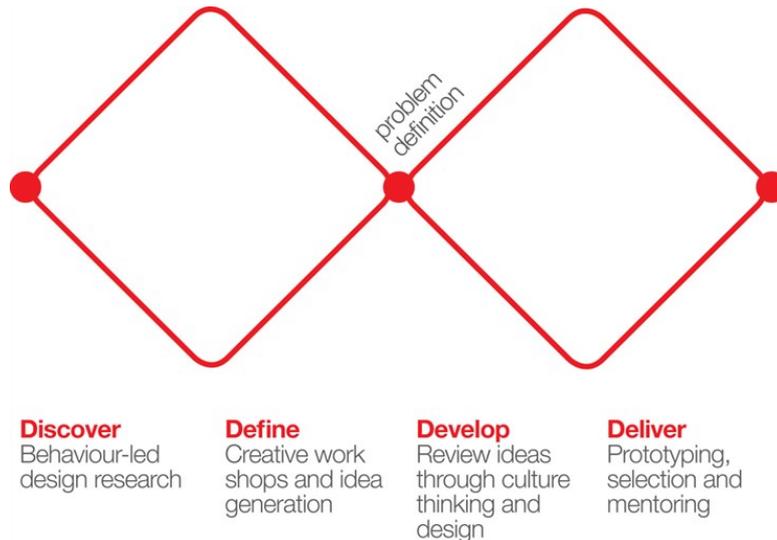


Figure 7 – Design Council's Double Diamond Design Process

Design was valued as a translational tool: a means of transforming complex information, systems and concepts into digestible and sharable artefacts. The process of distilling conversations, documents and activities into new artefacts – whether summary documents, drawings, charts, videos or objects required synthesis, simplification and an understanding of the intended audience.

The design process produced outputs that were often tangible: empathy maps, personas, user journeys, newspapers – which could be used to facilitate conversations and deepen understanding – but were also open to critique. This is an essential part of successful design – to seek and receive feedback throughout the process to enable corrections, clarifications and adjustments to be suggested and received in a non-judgemental and non-defensive way. This is very much the ethos of a participative design process – enabling everyone to have a voice in the process. This relates closely to a user-led approach where the needs, goals and behaviours of the users (both end users and service providers) drive the direction of the process. One participant described this: “walking hand-in-hand to discover real issues”.

3.2.2 Distilling & Synthesising through Visualisation

Across the six case studies, participants valued using a range of design tools which enabled ideas to be shared through visualisation and storytelling. These included uncovering users ‘pain points’ and opportunities for new service design, through user journey maps and mapping the big picture in service blueprints. The value of this was described as sharing an understanding of the current context to help imagine the future, share values and ‘getting everyone on the same page’.

Looking at the customer experience was not a new approach to many, but the design approach was described, for example, by Billy Sloan from Scarf, as helping ‘formalise and clarify thinking around the customer journey’.

The end products and services also demonstrate the value of being able to visualise the intangible. For example, the Patchwork safeguarding app reveals the invisible network around a vulnerable client. Visualisation tools were valued for being structured yet flexible, helping to clarify thinking and making sense of complexity, and connecting the seemingly unconnected.

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It is clear from the case studies that there is a shift from seeing design as 'making something look good', to using a design approach to observe, visualise and present ideas throughout the process to share, clarify and demonstrate thinking and experiences.

3.2.3 Outputs that are Tangible & Open to Critique

For everyone to be included in this process, workshops, discussions and events must be choreographed in an open, creative and enjoyable process. In the *Visioning Future Care Plan* case study, a range of participants from across health and social care were asked to imagine how Anticipatory Care Plans (ACPs) could be co-designed to help people think about how they wish to be cared for in the future. In the one-hour workshop, people from diverse services across Scotland were asked to write 'Tomorrow's News', describing and illustrating how an integrated service would meet anticipated care needs and then present it as though it were a future news story:

"[the workshop] was non-threatening. So you were actually building and creating something that was of use without actually realising that you were. The whole newspaper type idea around what things would look like in the future, etcetera, I thought was really, really interesting. In our group, it was quite a diverse range of people. We were thinking NHS around anticipatory care, I was coming at it thinking about GPs and district nurses in five years' time – this is what it would look like, but all of a sudden ambulance service and others were coming in and what we created was quite different and something that I had never actually thought of." (VFCP Participant)

The quality of the touch-points, the designed artefacts that users interact with – (leaflets, websites) was highly valued. Sherry Clark from SLAM described the care with which Uscreates thought through and designed all aspects of a public engagement event, from the design of the pop-up stand, to how staff at the pop-up event were dressed and interacted, to how feedback was gathered (tear-off sheet from an innovative WoW 'passport').

This kind of approach, repeated across the case studies, demonstrated how carefully crafting artefacts, in a form appropriate to both the content and the users, helps make ideas concrete and easier to interrogate. It encourages both participation and creative thinking. Making the design process an enjoyable experience enabled all those involved to move more easily into a creative frame of mind, opening them up to co-designing creative and enjoyable outcomes.

3.2.4 Imagineering Futures through Stories and Artefacts

Storytelling is a common technique used throughout the design process in many different formats (Parkinson et al, 2012). In the initial stages, storytelling can help understand the current situation and imagine the future. At a development stage, telling the story of how an as-yet-to-be-designed product or service will work, is a way of ideating and testing possibilities.

In the case studies, storytelling was embedded within many of the techniques introduced by the designers. Creating personas, customer journey maps and empathy maps enabled individuals' stories to be told and shared among a wide range of participants, and helped illustrate the particular needs, behaviours and goals of service users and providers in a way that enabled objectivity with

empathy. This was valued as a way of making abstract issues concrete and understandable.

Storytelling has been a key output of some projects, enabling project outcomes to be shared with diverse audiences. *The Matter* newspaper reached an audience that would not have engaged with a report and may not have had easy access to online materials. Editor Danielle Ward, from the North Edinburgh Young People's Forum, described local young people's delight at 'being in the news'. The research also discovered storytelling being proposed as part of the evaluation of a project (describing through a story arc how someone's life had been transformed for the better), and being used as evidence in a funding bid for a Community Leadership College in North Edinburgh.

4 CONCLUSION

4.1 THE CHALLENGE OF EVALUATING IMPACT OF A DESIGN-LED APPROACH

Geoff Mulgan, in his report, *Design in Public and Social Innovation* for Nesta (2014), criticised design methods for 'their uneven usefulness' when applied in a social innovation context. Mulgan writes, 'they can work well for some stages of the innovation process but less so for others...' (2014: p1), pointing out that 'the majority of design being done in the public services does not involve designers or (many) design methods: the latter remained consigned to fairly marginal pilots and experiments.' However, he does acknowledge that design methods have had an enlightening effect on public servants, bringing freshness and clarity to existing frameworks, quickening thinking and bridging the gap between thought and action. One of the key challenges highlighted is the difficulty in evaluating the impact of a design intervention, since the dominant consultant model is costly and generally short-term. Project stakeholders rarely have the opportunity to come together to reflect and document longer-term post-project impact, since project funding ends when the project is completed. While there has been a growing focus on trying to measure social value in public and 3rd sector projects (Lievesley and Yee, 2012) in the last few years, there is much less academic focus on building an understanding of the impact of a design-led approach for stakeholders. This is the area where this research seeks to make a contribution.

4.2 UNDERSTANDING OF DESIGN VALUE

A key insight (and unanticipated outcome) that has emerged from this research is that the stakeholders' perception of design value has been enhanced by better mutual understanding of 'what happened' during and after the project, in relation to the respective stakeholders. The research has provided the stakeholders with an opportunity to reflect and share their experiences, as well as to uncover unanticipated post-project outcomes – for example, the *Matter* newspaper continuing independently beyond the project.

4.3 VALUE OUTCOMES

Conventional design approaches are good at producing tangible outputs and tangible things can help build compelling cases. However, there is also a need to value outcomes, such as changes in approach and mindset which build capacity for creative thinking and new methods for identifying problems and understanding users. This can be a challenge when many design-led

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interventions are done on a consultancy basis and the designer is frequently no longer involved by the time significant outcomes are achieved. In some cases, designers have responded by focusing, instead, on the development of sustainable ventures and in co-developing products and services in order to enhance the prospects for longer-term impacts. This can be seen in the long-term partnership set-up between Uscreates and South London and Maudsley NHS Foundation Trust.

4.4 COMMUNICATING VALUE THROUGH APPROPRIATE FORMATS AND NETWORKS

The participants in the research clearly valued a design-led approach, but were keenly aware of the need to garner support from policy-makers for this approach, by further evidencing success through examples of good practice. A key challenge is to communicate the value of a design-led approach to decision and policy-makers. There is an appetite for more academically-sound impact case studies that are accessible and can be easily referenced as evidence. Ensuring that the research is published and publicised to the appropriate networks is also crucial. For designers, having access to research is vital for making the case to clients in the public and not or profit sectors.

4.5 BUILDING AND SUSTAINING A CULTURE OF INNOVATION

The research participants also expressed the importance of building and maintaining a network of practitioners involved in this space, to share best practices and build capacity. Being a lone voice in championing a design-led (or alternative) approach in organisations that are resistant to change can be very challenging. Innovating products and services requires systemic change and support throughout organisations, rather than one champion, otherwise support dwindles when the current project champion 'moves on'.

There are opportunities for further research in this area. Our research has evidenced how design-led approaches in service innovation projects in public and third sector organisations are valued by a range of stakeholders. The six case studies have revealed a varied and rich tapestry of different types of outcomes, impact, value and conditions for success. There is an appetite for more and varied impact case studies to be collected and studied over a longer period of time; and for the development of an impact framework that offers a credible theory of impact and value of design-led approaches.

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