

Reviewing Innovation and Design Policies across Europe.

SEE Report 2011



SHARING EXPERIENCE EUROPE
POLICY INNOVATION DESIGN



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SEE Project Partnership

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Metropolitan University
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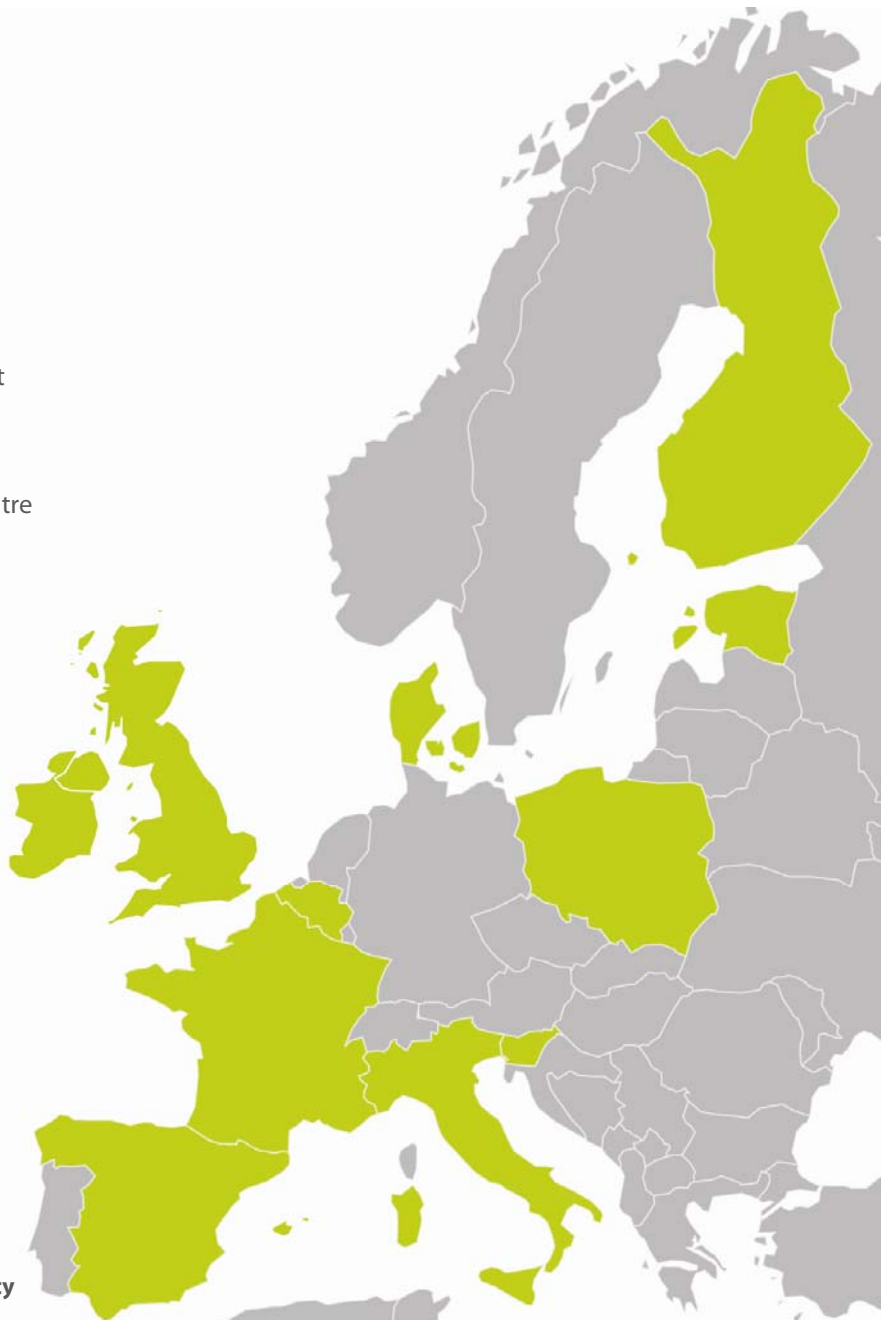
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Reviewing Innovation and Design Policies across Europe SEE Report 2011



SEE is a network of 11 design organisations across Europe sharing international best practice to integrate design into innovation policies and programmes. This report has been prepared by the lead partner, Design Wales, based at Cardiff Metropolitan University. Between 2008 and 2011 SEE was co-financed by the European Regional Development Fund through the INTERREG IVC programme. At the last steering committee meeting, all partners committed to continuing the collaboration in the future and expanding the network. The work of the SEE project has been well received by the European Commission and SEE were named finalists for the 2011 RegioStars Award.

This report presents the findings from the 'SEE – Design Policy Monitor' a review of innovation and design policies and programmes in the partner countries and regions. We also present a summary of the SEE project's impact at the end of the current funding period. The aim of the SEE project is to establish an active dialogue between the partners and their government policy-makers, further develop the link between innovation and design and to positively influence innovation policies by integrating design. SEE has certainly achieved this aim and can demonstrate tangible impact in each partner country/region.

SEE has been a successful consortium because the partners invited innovation policy-makers to attend all five thematic workshops. The collaboration between design centres and government policy-makers meant that the project generated practical policy recommendations and applicable tools for enhancing the role of design in innovation policies and programmes. A key initiative of the SEE project has been to examine innovation and design policies and programmes in the partner regions both in 2009 and 2011. Comparing the results reveal that as the policy remit for innovation expands, design is becoming more embedded in support programmes and policies as a driver of user-centred innovation. This is a trend evident across Europe. The SEE partners have played an instrumental role in raising the profile of design among policy-makers in their countries/regions and influencing the latest cycle of innovation policies and programmes.

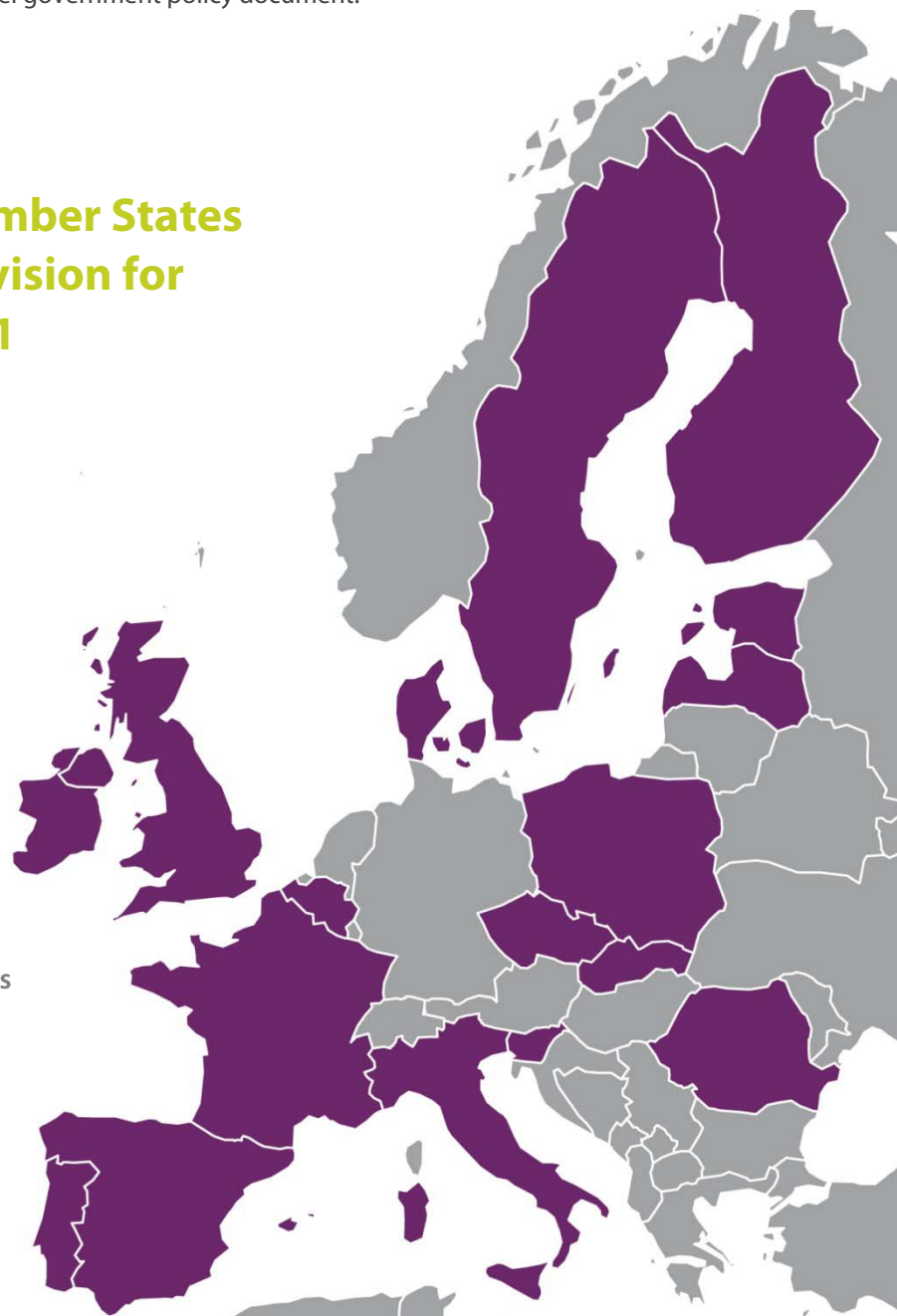
SEE will continue to monitor policies for innovation and design over the next few years to examine new trends in the future at European, national and regional levels.

Reviewing Innovation and Design Policies across Europe

Governments across Europe and around the world are looking for new drivers of innovation to enhance national and regional economic, sustainable and social development. In this broader understanding of innovation, design is increasingly being recognised as a component of user-driven innovation. As early as 1997 innovation leaders across Europe developed dedicated design policies including three successive strategies by the Danish Government with 'DesignDenmark' in place from 2007 to 2010 and Finland's 'Design 2005!' active from 2000 to 2005. In 2011, no European country had a dedicated design policy in operation although Denmark is in the process of developing a new policy based on the Vision of the Danish Design2020 Committee. However, a significant number of countries and regions have design articulated as a priority in a national or regional policy document such as an innovation policy or economic growth strategy including: Belgium / Flanders, the Czech Republic, Denmark, Estonia, Finland, France, Ireland, Italy, Latvia, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden and the United Kingdom / Wales. Of course, many more European countries and regions have active design programmes, design centres and well-rooted design traditions such as Germany and the Netherlands but do not have a vision for design articulated in a national level government policy document.

European Member States with a policy vision for design in 2011

Belgium / Flanders
Czech Republic
Denmark
Estonia
Finland
France
Ireland
Italy
Latvia
Poland
Portugal
Romania
Slovakia
Slovenia
Spain
Sweden
United Kingdom / Wales



European Member States' Policy Visions for Design 2011

Statements in favour of design in government policy documents reveal key insights into a government's understanding and vision for design. In 2011, 17 of the 27 European Member States included design in a policy document such as an innovation policy or economic growth strategy. The principle statements have been collated and listed hereafter:

Belgium / Flanders

'The outsourcing of industrial activities to growing countries motivated by short-term cost advantages is destroying one of the essential components of this innovation ecosystem, namely the capacity to upscale and learn by doing in engineering and **design**.' (p. 36)

A New Industrial Policy for Flanders (2011-2020)

Czech Republic

'Conventional **design** methods based on empiricism and the intuition of the designer are now virtually exhausted. Higher-order innovations command more than the optimized parameters of the system of **design** and configuration, as facilitated by current methods of computer aided engineering based on simulation and optimization methods. Higher-order innovations with a short time-to-market in the innovation cycle also require the integrated (simultaneous) involvement not only of **design** development capabilities, but also of the developers of materials, technologies and product maintenance/disposal.' (p. 90)

National Research, Development and Innovation Policy of the Czech Republic 2009-2015

Denmark

'In recent years, developments in the use of **design** have blurred the boundaries between **design** and a range of related activities. **Design** has come to mean more than giving form; it has increasingly become a strategic element in innovation processes in private enterprises and public organisations. The Danish government expects **design** to become an even more powerful driver of innovation in the future.' (p.6)

'The Committee envisions that, in 2020, Denmark is known worldwide as the **design** society – a society that, at all levels and in a responsible way, has integrated the use of **design** to improve the quality of people's lives, create economic value for businesses, and make the public sector better and more efficient.' (p.8)

Vision of the Danish Design2020 Committee (2011)

Estonia

'An improvement in the quality of life requires the growth of economic added value. Innovative enterprises which successfully implement knowledge, technologies and professional **design** in their products and services create the highest added value.' (p.22)

Knowledge-based Estonia. Estonian R&D and Innovation Strategy 2007-2013

Finland

'**Design** has a more prominent role in user-driven innovation than before, and it can be applied in a comprehensive way to developing services and products alike. **Design** tools are also applicable to developing solutions to social challenges.' (p.3)

'Innovation refers to a utilised, competence-based competitive advantage. A competence-based competitive advantage can emerge from scientific research, technology, business models, service solutions, **design**, brands or methods of organising work and production. Typically, an innovation is generated by a combination of different competencies. Capitalised as innovation, competence-based competitive advantages promote the advancement of businesses, society and wellbeing.' (p.14)

Demand and User-driven Innovation Policy (2010-2015)

France

'Growth in non-technological capacity (**design** and creation, organisational innovation) and a better dissemination of information and communication technologies must, also and particularly among SMEs, contribute to the strengthening of France's approach.' (p.23)

National Research and Innovation Strategy (2009-2013)

Ireland

'Many of the submissions to the Taskforce highlighted the changing nature and understanding of innovation. In recent years attention has increasingly been focused on innovation in product **design**, business processes or organisational **design**.' (p.20)

Innovation Ireland 2010-2013

Italy

'The New Technologies for Industrial Innovation Project (EIP) for the 'Made in Italy' concept, is part of the broader context of industrial policy instruments guided by 'Industria 2015', which clearly outlines the strategy for public intervention in support of business for Italian competitiveness. 'Made in Italy' is a macro target with innovation as a specific theme (which combines the concept of beauty, **design** and quality of 'Made in Italy' with a high level of technology).' (p.5 & 22)

Industria 2015 – Made in Italy

Latvia

'The creative industry (**design**, advertising, tourism etc.) and culture, which has already proved its quality, has a great significance in creation of the competitiveness of national identity.' (p.16)

'Latvia has the necessary potential in order to develop exportable creative industry on the basis of culture (festivals, movie production, computer games, music records etc.), as well as to create **design** products with high added value.' (p.17)

Latvia 2030 (2010-2030)

Poland

'At the same time, the support will be provided for consultancy and training courses in regard of elaborating industrial and functional **designs** and investments connected with the purchase of fixed assets enabling the implementation of new product **designs**. At present, enterprises, in particular SMEs, are not using opportunities created by industrial **design**. That is why the support in the above-mentioned area will contribute to the promotion of industrial **design** as one of the sources of competitive prevalence and, at the same time, to the growing interest of SMEs in conducting R&D activity in this respect.' (p.97)

Operational Programme Innovative Economy 2007-2013

Portugal

'Fields for intervention: Encourage the diversification of investments in the private sector, from a trend that has been too focused on equipment, to a trend in which investment in organisational change and dynamic competitive factors (brands, **design**, logistics, supply chain management etc...) are more valued.' (p.69)

R&D, Innovation and Entrepreneurship 2007-2013

Romania

'The research goals for the period 2007-2013 will involve the development of new advanced materials, able to provide an improved product and equipment performance; an increased competitiveness of goods and processes through automation and integrated **design; design** and development of new technologies and high-precision mechanical products and mechatronic systems, competitive on the international market.' (p.30)

National Strategy for Research, Development and Innovation 2007-2013

Slovakia

'The objective is also the support for implementation of best practices and production methods of global level in new and existing companies (for example, introduction of quality management systems or other systems (e.g., product certification by the European conformity mark – Keymark), protection of intellectual property, industrial **design**, which increase the businesses' competitiveness).' (p. 5)

Innovation Policy for the Slovak Republic for 2011-2013

Slovenia

'Business-innovation infrastructure must support the concept of open innovation and networking that include small, medium and large enterprises, higher educational institutions, research institutes, various government institutions, and other stakeholders in the innovation process. It must ensure support not only to technological, but also non-technological innovations. This means that special attention has to be paid to management, organisational changes, new business models, **design** and creativity, marketing, and in general to the development of capability to control and to adapt to the changes. Non-technological innovations and industry, creative in such a manner, are important in particular in service activities which present a substantial share of the Slovenian economy.' (p.28)

Research and Innovation Strategy of Slovenia 2011-2020

Spain / Catalonia

'The third area of development and sectorial technological innovation is aimed to help the industrial sectors to access tools and programmes that are needed to develop activities related to the **design** of new, altered or improved products, processes and services. The ultimate objective is to improve industrial competitiveness by developing solutions to problems that have been identified within the sectors that are relevant for Spain's socioeconomic development.' (p.7)

Spanish National R&D and Innovation Plan 2008-2011

'Seen from this broad perspective, **design** is a multidisciplinary activity with transversal applications which impact on almost all products and services, consequently, on public and private activity sectors. From the socioeconomic point of view, **design** becomes a strategic element in innovation policies and an essential aspect of them.' (p.67)

Research and Innovation Plan (PRI) of Catalonia 2010-2013

Sweden

'This formed part of our previous contention that knowledge-intensive production is the key to success for Sweden. Clearly it is not primarily household-related services that we are targeting with our tax proposals, but rather relatively skilled and knowledge-intensive parts of the service sector, such as health services, qualified training, culture, the adventure industry, **design**, and consultancy services etc.' (p.54)

'Today, Sweden is one of the world's leading countries in terms of computer games **design**, now a multi-billion dollar industry.' (p.69)

Beyond the Crisis. How Sweden Can Succeed in the New Global Economy (2009-2013)

United Kingdom / Wales

'**Design** can be transformative for companies, through leading or supporting product and process innovation, for managing the innovation process itself, for the commercialisation of science, and the delivery of public services.' (p.35)

'**Design** thinking can play an important role in strengthening the public sector's capacity to be an intelligent customer as it involves bringing together different perspectives, including industry and users of a service or product, to understand needs. The use of **design** can deliver cost savings and improved efficiency in the delivery of public services and help to generate solutions to societal challenges.' (p.85)

Innovation and Research Strategy for Growth (2011)

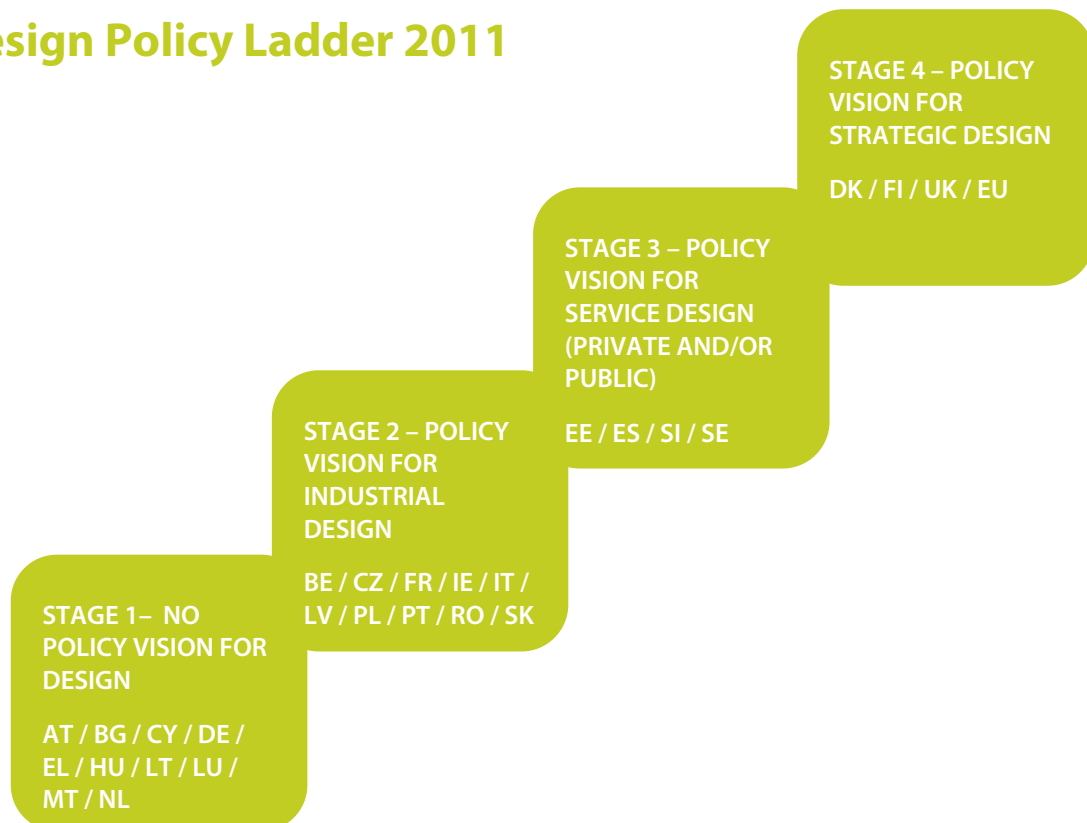
'In addition, we encourage businesses to invest in R&D, innovation, commercialisation of IP, **design**, new product/process development and new technologies through our existing integrated approach to encouraging innovation in business. Wales has already invested significantly in incubation and specialist facilities and we have put in place measures to maximise the benefits of this investment.' (p.35)

'The Advanced materials and manufacturing sector covers the composition, structure and properties of materials and their specific applications, arguably therefore at the forefront of technological innovation, as well as high value manufacturing based on high-level knowledge, skills and **design** and leading to technologically complex products and processes.' (p.38)

Economic Renewal. A New Direction (2010-2014)

The statements above provide insight into government visions for design. Of course, it is important to stress that not all leading design nations in Europe have found it necessary to articulate a policy for design. It should also be acknowledged that there is often a gap between a government's vision for design and the policy implementation on the ground. Furthermore, the above exercise has only examined national level policies (with the exception of prominent policy initiatives in Flanders, Catalonia and Wales). Nevertheless, a policy statement for design provides insight into the context in which design is understood and valued by government. For example, many of the policy statements from the Central European countries still consider design narrowly in terms of industrial design and product development as revealed in the policy statements from the Czech Republic, Latvia, Poland, Romania and Slovakia. However, a number of policy statements recognise design as part of the paradigm shift in innovation to include non-technological and user-centred drivers such as Denmark, Finland, France, Ireland, Portugal, Slovenia and Catalonia. Increasingly, design is quoted in policy documents as a tool for services such as in Denmark, Estonia, Finland, Slovenia, Spain, Catalonia, Sweden and the United Kingdom. However, only in a minority of policy documents is design's role in social innovation acknowledged as in Denmark, Finland and the United Kingdom. Proactive policies which recognise the broader scope of innovation and the spectrum of design's contribution from industrial and product design through service design to social or strategic design tend belong to the European innovation leaders. To employ a tool developed by the Danish Design Centre, the degree to which design is recognised in European policy documents could be represented as a 'Design Policy Ladder' where countries move up the ladder, when more strategic importance is attributed to design.

Design Policy Ladder 2011



SEE - Design Policy Monitor

The contribution of design to innovation is increasingly recognised across policy levels throughout Europe and this trend is also reflected at EU level. As of October 2010, the European Commission included design for the first time as one of ten priorities in their innovation policy, Innovation Union:

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

Innovation Union is one of seven flagship initiatives that form part of Europe 2020, the strategy for smart, sustainable and inclusive growth and makes 34 commitments with one commitment specifically related to design:

'19. In 2011, the Commission will set up a European Design Leadership Board which will be invited to make proposals within a year to enhance the role of design in innovation policy.'²

Speaking in March 2011, at the SEE project's Policy, Innovation and Design Conference in the Flemish Parliament in Brussels, the Commission's then Head of Unit for Industrial Innovation Policy Development stated that the European Commission's "vision would be that by 2020, design is a fully acknowledged, well-known, well-recognised element of innovation policy across Europe, at European level, at national level and at regional level"³. However, design is not currently well-recognised among political actors and stakeholders at all policy levels – as part of the 2009 public consultation on 'Design as a driver of user-centred innovation', respondents were asked about the most serious barriers to the better use of design in Europe with 78% of respondents identifying the 'lack of awareness and understanding of the potential of design among policy-makers'⁴. As part of the consultation, the European Commission proposed the following definition of design, which was supported by 78% of respondents:

'Design is a tool for the realisation of innovation. It is the activity of conceiving and developing a plan for a new or significantly improved product, service or system that ensures the best interface with user needs, aspirations and abilities, and allows for aspects of economic, social and environmental sustainability to be taken into account.'⁵

Such developments at EU level are vital for setting design as a priority on the policy agendas across Europe. In 2012, design stakeholders will be following the work of the projects that form part of the European Design Innovation Initiative⁶. The goals of the European Commission's initiative are to 1) raise the awareness of design as a driver of innovation in Europe and 2) enhance its role as a key discipline to bring ideas to market transforming them into user-friendly and appealing products, processes or services by enterprises and public services in the EU. This awareness raising initiative has the potential to change the way design is understood across Europe.

However, if Innovation Union is going to encourage national and regional governments to enhance the role of design in innovation policy, policy-makers require examples of best practice in design policies and programmes. As a peer-learning platform that brings together design organisations and regional governments, SEE has sought to examine the policy provisions for design to provide insight for strategic innovation policy-making. At the first thematic workshop in June 2009 in Lyon, the partners and their policy-makers participated in an exercise to map the scope and depth of innovation and design policies and programmes in their region or country. In order to understand how the policy priorities evolved over the years, the partners repeated the process in June 2011. The data from the SEE Design Policy Monitors in 2009

¹ Commission Communication. (2010) 'Europe 2020 Flagship Initiative Innovation Union' COM(2010)546, Brussels, p. 3.

² Ibid, p. 19.

³ Dröll, P. (2011) SEE Policy, Innovation and Design Conference, Brussels, 29 March.

⁴ European Commission. (2009) 'Results of the Public Consultation on Design as a Driver of User-Centred Innovation', p. 7.

⁵ Ibid, p. 6.

⁶ http://ec.europa.eu/enterprise/policies/innovation/policy/design-creativity/index_en.htm

and 2011 are included as annexes at the end of this report. As part of the workshop, the delegates performed a self-assessment to examine the following five questions:



1. Is innovation policy well defined in your region?
2. How well is design integrated into your region's innovation policy?
3. What is the current innovation policy, when was it launched and when will it be revised?
4. What is the scope of the current innovation policy?
5. What is the scope of current design programmes or policy?

Examining innovation policies provides insight into the visions, missions and objectives articulated by governments and enabled the partners to identify where design could fit into national and regional priorities. Consequently, it should be noted that in the case of innovation policy, the responses are based purely on the policy documents (that is the government vision) not on measures implemented on the ground. Also, the partners and policy-makers in Belgium (Flanders), France (Rhone-Alps), Italy (Tuscany), Spain (Catalonia) and the United Kingdom (Wales) have focused on their regional policies and development programmes rather than national level policies. The comparative assessment of the state of innovation and design in the partner regions and countries reveals a number of key trends:

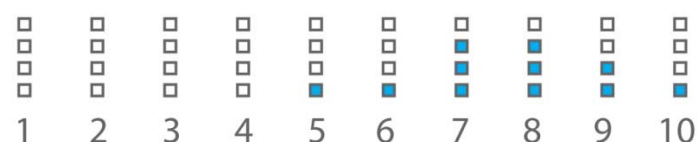
- Innovation is the centrepiece of strategies for economic growth across policy levels in Europe. Whereas in 2009, only six of the eleven partners had dedicated innovation policies and two possessed no policy document referencing innovation; by 2011, all partners had at least one policy document stating innovation priorities, either as a dedicated innovation policy or as significant component of their regional economic development strategy. By 2011, nine of the eleven partners had dedicated innovation policy documents.
- In 2009, the innovation policies were focused on the traditional drivers of innovation (product development, technology and manufacturing) and only a minority of countries embraced broader innovation domains such as service innovation, social innovation and user-driven innovation. Whereas, by 2011, all the policies clearly exhibit a broadening of the innovation policy remit to include non-technological drivers.
- In 2009, design was only explicitly highlighted in five innovation policies but by 2011, design featured in nine policies, almost double the number. Nevertheless, the strategic importance attributed to design may not be as advanced as hoped by some design stakeholders. The main focus remains industrial design.
- It is well established that the understanding and application of innovation are expanding; however, the scope of design in innovation policy is also broadening to reflect design domains which have not previously been recognised in policy such as service design for public services and design thinking. In 2009, service design was only explicitly mentioned in one policy but this increased to two in 2011. However, design for services (rather than service design explicitly) was mentioned in five of the eleven policies. Design thinking, not cited in 2009, appeared in the Finnish policy in 2011.
- Although only Denmark had a dedicated design policy in the period under examination (DesignDenmark 2007-2009), both in 2009 and 2011 all partners were able to report on design support and/or promotion programmes demonstrating that in terms of implementation, design is well represented at programme delivery level even if not so well represented at policy level. In the majority of cases, design programmes are government financed.
- Whereas design programmes previously had a significant emphasis on traditional design support domains such as industrial design and product development, more programmes are embracing service design for the private sector (Wales, Flanders, Denmark, Finland, France and Ireland), public sector (Flanders, Denmark, Finland and Poland) and design management (Wales, Flanders, Denmark and Finland) as well as promoting new roles for design (Finland). This demonstrates that design, like innovation, is continuously expanding.

Is innovation policy well defined in your region?

Overview of how well innovation policy was defined in 2009



Overview of how well innovation policy was defined in 2011



The contrast between 2009 and 2011 with regards to innovation policy is stark. In 2009, nations like Slovenia and Wales did not have a vision for innovation captured in a policy document. For Slovenia the responses were based on the 'Ministry of Economy Programmes' and in Wales the responses were based on the vision 'One Wales'. Similarly, the regions of Catalonia, Rhone-Alps and Tuscany based their responses on the innovation chapters in their regional economic development plans. However, by 2011, innovation was articulated as a priority in at least one policy document in all SEE partner nations or regions – and in the case of Flanders, multiple policies. While in 2009, only six out of the eleven partners had dedicated innovation policies (effectively half); by 2011, nine partners had dedicated innovation policies in operation (with Wales and Tuscany basing their responses on the economic development plans 'Economic Renewal: A New Direction' and 'Regional Plan for Economic Development' - PRSE). As evident from the figures above, in 2009, the ratings for innovation policy agreed by the partners and their government policy-makers occupied mostly the middle and lower rankings since all partners (with the exception of one) reporting ratings of seven or less. However, by 2011, the scales had very much tipped and all partners reported ratings of above five with eight being the most frequent response. The 2009 mean average rating for how well innovation policy was defined was 5.4 out of 10 whereas by 2011 this had risen to 7.6.

State of play for how well innovation policy was defined for the SEE partners in 2009 and 2011

	UK / Wales	Belgium / Flanders	Denmark	Estonia	Finland	France / Rhone-Alps	Ireland	Italy / Tuscany	Poland	Slovenia	Spain / Catalonia
2009	2	5	7	7	10	4	7	6	5	1	5
2011	6	8	10	7	9	8	7	7	5	9	8

From examining the delegates' responses, the most significant variance between 2009 and 2011 is for Slovenia (1 versus 9). Whereas in 2009, Slovenia only had programmes for business growth, by 2011 it had a dedicated innovation policy, which referenced design as tool for product, non-technological and service innovation. As Estonia, Ireland and Poland did not have new innovation documents that replace the policies examined in 2009, their scores remain the same. Of course, this sample of countries and regions is small and may not be representative across the EU but overall in 2009, it is intriguing to notice that innovation is better defined at national level rather than regional level as might be expected since more resources tend to be available at national level. In 2009, the regions (Flanders, Rhone-Alps, Tuscany, Catalonia and Wales) scored an average of 4.4 for how well innovation is defined; whereas, the national level policies (Denmark, Estonia, Finland, Ireland, Poland and Slovenia) scored an average of 6.2. Nevertheless, by 2011, the regions were closing the gap with an average of 7.4 with the national policies only narrowly scored higher with 7.8. This demonstrates that innovation really is become a high priority across all policy levels in Europe.

How well is design integrated into your region's innovation policy?

Overview of how well design was integrated into innovation policy in 2009



Overview of how well design was integrated into innovation policy in 2011



In 2009, the majority of partners declared that the role of design is understated in innovation policy. However, by 2011, significant developments in innovation policy meant that design was more prominent on the partners' political agendas. At the first workshop, the average rating for how well design was integrated in innovation policy was 3.8 out of 10; by 2011, this had risen to 5.8. The ratios between how well innovation and design were defined in 2009 and 2011 were approximately equal (in 2009, the innovation average was 5.4 and the design average was 3.8 making the difference 1.6. Then in 2011, the innovation average was 7.8 and the design average was 5.8 making the difference 2), which means that as the definition of innovation policy improves the role of design within innovation policy improves to a similar extent. However for the design stakeholders, the role of design in innovation policy could still improve significantly. Whereas in 2009, the responses for how well design was integrated into innovation policy populated the middle and lower rankings with all partners (again with the exception of Finland) reporting figures of 6 or below and with four countries reporting score of 1 or 2; by 2011, all the figures had shifted up the scale with 3 being the minimum score and with nine partners reporting scores of 5 or above. In 2009, only one partner scored 7 or above whereas in 2011, four partners scored 7 or above.

State of play for design's integration into innovation policy for the SEE partners in 2009 and 2011

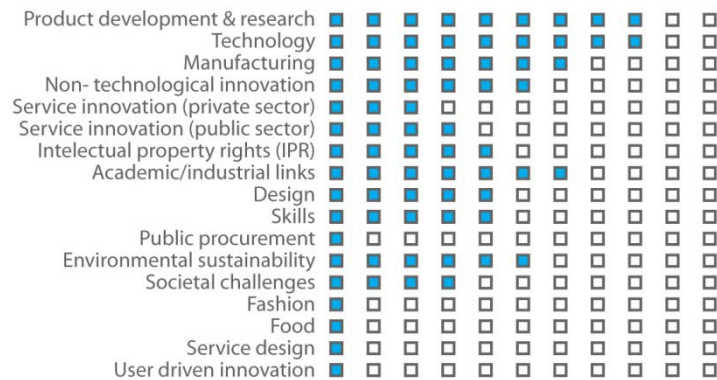
	UK / Wales	Belgium / Flanders	Denmark	Estonia	Finland	France / Rhone-Alps	Ireland	Italy / Tuscany	Poland	Slovenia	Spain / Catalonia
2009	1	2	5	4	8	6	2	4	5	1	4
2011	5	5	9	4	8	5	5	3	7	7	6

Again, the most significant variance between 2009 and 2011 in terms of how well design is integrated into innovation policy is for Slovenia (1 versus 7), where the policy references design as tool for product, non-technological and service innovation. Significant policy developments also took place in Denmark, Wales, Flanders and Ireland. For the first time, design was mentioned in a Welsh policy, which was the direct result of policy-makers attending SEE project workshops and assessing their policies against those throughout Europe. Two regional policies (Rhone-Alps and Tuscany) lost ground in their 2011 scores compared with 2009, this may have been because the bar for judging how well design is integrated into innovation policy might have been raised due to higher expectations and significant developments across Europe. Overall, design's integration into innovation policy is better at national levels than at regional levels in the sample. In 2009, innovation policy was comparatively poorly defined at both national and regional levels, which affected design's inclusion. The regions (Flanders, Rhone-Alps, Tuscany, Catalonia and Wales) scored an average of 3.4 for how well design is integrated into innovation policy and the national level policies (Denmark, Estonia, Finland, Ireland, Poland and Slovenia) scored an average of 4.2. With such low scores a variance of 0.8 is hardly significant. However, by 2011, the regions were losing ground with an average of 4.8 compared with an average score for the national policies of 6.7 (a difference of 1.9). This demonstrates that

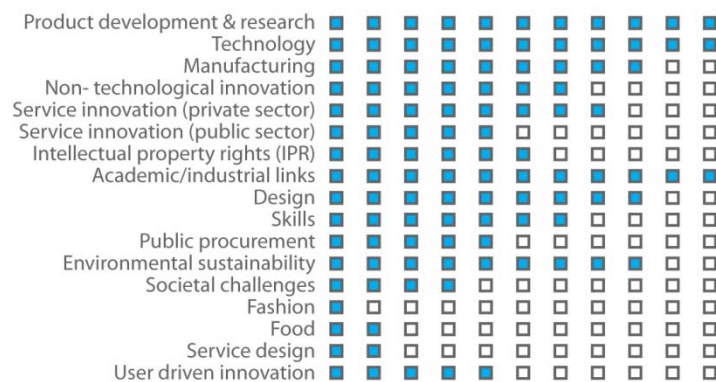
design both at national and regional levels still have significant headway to make in order to be well represented in innovation policy and adopt a broad role for design as part of in industrial innovation, service innovation (both public and private) and social innovation.

What is the scope of the current innovation policy?

Breakdown of the scope of innovation policies in 2009



Breakdown of the scope of innovation policies in 2011



Since the table is top-heavy, it is evident that in 2009, the emphasis of innovation policy was very much focused on the traditional drivers of innovation: product development (9 policies), technology (9), manufacturing (7) and R&D transfer between academia and industry (7). However, by 2011, although the traditional drivers of innovation were better represented across the board, other, broader drivers of innovation were rapidly gaining pace such as non-technological innovation (7 policies), service innovation in the private sector (8), design (9), skills (7) and environmental sustainability (9). This reveals that the scope and depth of innovation policy is expanding to embrace domains not conventionally included in policy documents.

In 2009, design was only explicitly identified as a priority in five policies (Innovation Denmark 2007-2010, Government’s Communication on Finland’s National Innovation Strategy, Knowledge-based Estonia – Estonian Research and Development and Innovation Strategy 2007-2013, Rhone-Alps Regional Economic Development Plan and Operational Programme Innovative Economy for Poland). The Danish policy highlights the imperative that ‘user-driven innovation is spread in the whole country. In addition, projects will be set up in strategic areas, e.g. in fashion, design, energy, environmental technology, health and foodstuffs.’⁷ In the Finnish policy, design is not only highlighted as part of the definition of innovation but also as a key policy priority ‘The Government will pay particular attention to policies concerning education, research and technology, emphasising the significance of business, design and organisational innovations

⁷ Ministry of Science, Danish Agency for Science, Technology and Innovation (2009) ‘InnovationDenmark 2007-2010’, p. 71.

alongside technical ones'.⁸ 'Knowledge-based Estonia' recognises the need for the public sector to set an example in using innovation and design: 'In developing an innovative economy the state must be seen as a role model and a competent innovation consumer, whose procurements significantly emphasise innovativeness, quality and good design.'⁹ Furthermore, the policy recognises the need to disseminate best practice in design for Estonian companies to create high value by implementing 'knowledge, technologies and professional design in their products and services'. For Poland, in recognising design as one of the strategic elements for the country's development, the government has included design in the overarching policy 'Innovative Economy' for the period 2007–2013, where €186 million has been allocated solely for industrial design support¹⁰.

Most significantly for our purposes, by 2011, design was explicitly highlighted in nine of the partners' policy documents (quotes listed previously). The two without policy statements for design are Ireland, where the policy had not been renewed and Tuscany, which has a strong regional tradition in design but no policy vision. However, certain developments in Ireland merit a mention. Although design is not highlighted in the 'Strategy for Science, Technology and Innovation' (drafted in 2006), it is mentioned in the strategy 'Building Ireland's Smart Economy. A Framework for Sustainable Economic Renewal', which states that 'Manufacturing will continue to play a fundamental part in our economic future, with an increasing focus on securing competitive advantage through innovation, R&D and design'.¹¹ Based on this strategy, the Irish Innovation Taskforce was set up to report on Ireland's vision as an innovative economy. In the Taskforce's report 'Innovation Ireland', design is highlighted in the definition of innovation and a recommendation was made that 'user-centred product design, prototyping, development, engineering and management should be placed at the center of Irish enterprise and industry'.¹² Another policy initiative worth highlighting is part of the 'Research and Innovation Plan of Catalonia 2010-2013' where a specific action has been set up called "Catalunya Disseny" (Catalonia Design): 'A long-term strategy will be introduced to make design a key element in Catalonia's RDI policy, helping the country to tackle important challenges (eco-innovation; accessibility/ageing; entertainment, etc.) via the development of innovative processes, products and services, led by demand and the needs of consumers, users and citizens'.¹³ This represents a significant development since the previous regional action plan for Catalonia where design was not featured. Of all the 2011 policy documents, design features most prominently in the Finnish policy 'Demand and User-driven Innovation Policy', which embraces design as a strategic tool for the private and public sectors and specifically cites design thinking and service design as user-driven methods and sources of creative problem-solving¹⁴. In 2009, service design was only explicitly quoted in the Danish policy but by 2011, service design was cited in both the Danish and Finnish policy documents and design for services was mentioned in the policy documents for Estonia, Catalonia and Slovenia. It is also intriguing to note that concepts like design thinking, which are highly specialist, are being recognised at policy level too. Design thinking was quoted in the Finnish policy drafted in 2010. This demonstrates that government awareness of design's role in innovation is improving even if design stakeholders would prefer understanding to advance beyond design purely in an industrial innovation context to embrace service innovation, social innovation and even looking beyond this remit.

What is the scope of current design programmes or policy?

In 2009, only Denmark had a dedicated design policy 'DesignDenmark 2007-2009' so the responses from the other partners are based on design programmes and initiatives. The white paper 'DesignDenmark' asserts:

'The objectives of the Government's design policy are expressly: to generate growth in the design industry, and for design to boost growth in the rest of the corporate sector. With this white paper, the Government wishes to elicit a dialogue with the Danish design world and the rest of the Danish

⁸ Government of Finland (2008) 'Government's Communication on Finland's National Innovation Strategy to the Parliament', p. 4 and 7.

⁹ Knowledge-based Estonia, p. 18.

¹⁰ Stefanowski (2010) 'SEE Design Policy and Promotion Map – Poland', www.seeproject.org/map.

¹¹ Government of Ireland (2009) 'Building Ireland's Smart Economy. A Framework for Sustainable Economic Renewal', p. 14.

¹² Government of Ireland (2010) 'Innovation Ireland. Report of the Innovation Taskforce', p. 5 and p. 54.

¹³ Government of Catalonia (2010) 'Research and Innovation Plan (PRI) of Catalonia 2010-2013', p. 67.

¹⁴ Ibid, p. 45, p. 7 and p. 39.

corporate sector concerning the lines of sight in the present white paper and what it will require from all the players involved to succeed.¹⁵

Since the expiry of the policy in 2009, FORA, the Danish Enterprise and Construction Authority, set up an interactive online public consultation for stakeholders to co-create the future Danish design policy. The 'hypothesis was that the role of design is changing and therefore we need to adjust the design policy to keep up with the changes'.¹⁶ Following the public consultation the Design2020 Committee was appointed to:

- Draw up a vision for Denmark as a design nation in 2020.
- Discuss and outline the major challenges in the field of design leading up to 2020, and suggest focus areas that will contribute to the fulfilment of this vision within five to ten years.

The 2011 responses for Denmark are based on the Vision of the Danish Design2020 Committee, which adopts as its vision the ambition:

'The Committee envisions that, in 2020, Denmark is known worldwide as the design society. By that, we mean a society that, at all levels and in a responsible way, has integrated the use of design to improve the quality of people's lives, create economic value for businesses, and make the public sector better and more efficient.'¹⁷

A government-led investigation of this depth into the role of design for economic, environmental and social growth is a contribution to a growing collection that includes the 'Cox Review of Creativity in Business: Building on the UK's Strengths' commissioned at the time of the UK's 2005 Budget Statement and the European Commission's staff working document 'Design as a driver of user-centred innovation'. Based on the Committee's vision, the Danish Government will in the near future present a new and forward-looking strategy for Danish design. It will be intriguing to see how the Vision of the Danish Design2020 is translated into policy and subsequently implemented in practice. With the Danish Presidency of the EU for six months from 1 January 2012, there are expectations from the European design community that design might enjoy a higher profile among key decision-makers in the EU institutions and across Europe. The debate about whether a dedicated design policy is better than having design integrated into umbrella policies is ongoing. Nevertheless, design stakeholders across Europe are keen to see the next stage of design policy developments in Denmark to communicate the strategic role attributed to design to their national and regional policy actors.

Breakdown of the scope of design programmes and policies in 2009

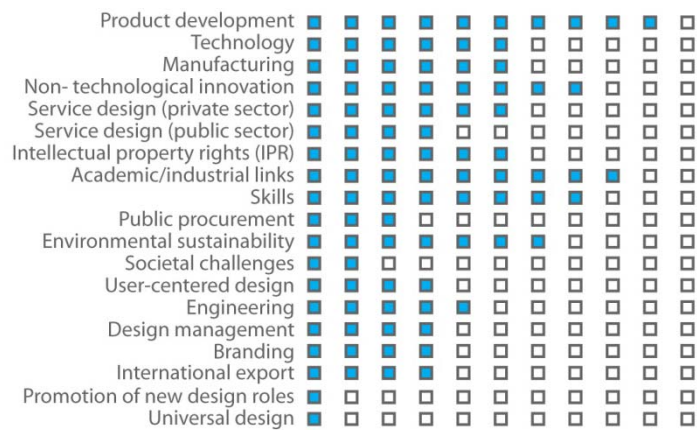


¹⁵ The Danish Government (2007) 'DesignDenmark 2007-2009', p. 5.

¹⁶ Josiassen, A. D. (2010) 'Reshaping Danish Design Policy with Co-creation', SEE Bulletin issue 2, p. 14.

¹⁷ Danish Enterprise and Construction Authority (2010) 'The Vision of the Danish Design2020 Committee', p. 8.

Breakdown of the scope of design programmes in 2011



Although the majority countries (all but one) do not have dedicated design policies or visions, both in 2009 and 2011 all partners were able to report on design support and/or promotion programmes demonstrating that in terms of policy implementation and delivery, design is well represented at programme level if not so well at policy level. For example, while service design is not included in the Welsh policy ‘Economic Renewal’ the Welsh Government is supporting service design through the dedicated four-year ‘Service Design Programme’¹⁸, which focuses both on the supply of service design (to up-skill designers in Wales to offer service design expertise) and the demand of service design (to introduce the benefits of service design to the advanced manufacturing sector, a priority industry in Wales)¹⁹. A similar trend of broadening the scope of design programmes is evident from the tables above. Whereas design support and promotion activities were previously very focused on traditional design domains – product development, technology and manufacturing – by 2011, support and promotion programmes were actually moving away from these traditional areas to allow for greater focus on non-technological innovation, academia-industry links and skills for designers. Skills provisions for designers have doubled from a score of 4 to 8 in 2011. This demonstrates that design supply and demand are both vitally important. A region or nation cannot pursue an agenda to broaden the applications of design without enhancing the skills set of designers. While design activities are moving towards services both for the private sectors (Wales, Flanders, Denmark, Finland, France and Ireland) and public sectors (Flanders, Denmark, Finland and Poland), design for addressing social challenges has not made any advance with still only two countries reporting activities in 2011 (Denmark and Finland). Design management activities have also doubled in two years, with only Flanders and Catalonia reporting in 2009 and with Wales, Flanders, Denmark and Finland reporting in 2011. Partners added two new fields in 2011, Ireland reported activities for universal design and Finland highlighted dedicated activities to promoting new roles for design. Further expanding the applications of design, particularly actively seeking out new design roles, demonstrates that design is evolving and that the understanding and application of design, like innovation, is continuously expanding.

Conclusion

The aim of the exercise was to use innovation policy documents to extrapolate the innovation policy priorities in the SEE partner regions and countries to examine how the emphasis has evolved between 2009 and 2011. According to ProInno Europe who conduct innovation policy benchmarking ‘policy documents constitute a good basis of priority setting, but practices differ’²⁰. While there may well be a gap between a government’s vision for innovation (encapsulated in the policy document) and innovation performance and measures implemented on the ground, there is nevertheless value in the exercise. Innovation policy across Europe is undergoing a period of transition. The traditional drivers of innovation (R&D, product development, manufacturing and technology) are being supplemented by a broadening and deepening of

¹⁸ www.testyourservice.co.uk

¹⁹ For more information visit the SEE website’s Case Study Library: www.seeproject.org/casestudy

²⁰ ProInno Europe (2010) ‘European Innovation Progress Report 2009’, p. 17.

the innovation remit. As part of this paradigm shift towards a broader scope of innovation, there is a growing trend across Europe for design to be included in policies at European, national and regional levels.

The consistently highest scores across 2009 and 2011 for both innovation and design are unsurprisingly found among the countries classified by the European Commission as innovation leaders (Finland with an average of 9.5 and Denmark with an average of 8.5). However, the greatest improvement between responses in 2009 and 2011 are among the so-called innovation followers and moderate innovators: Slovenia (1 in 2009 versus 9 in 2011), France (4 vs. 8), Flanders (5 vs. 8) and Wales (2 vs. 6). This demonstrates that innovation followers and moderate innovators are closing the gap with innovation leaders in terms of defining innovation policy (not to be confused with innovation performance not captured in this exercise). In contrast with the significant improvement in scores for the innovation followers over the two years, one of the innovation leaders has even lost ground: Finland (10 in 2009 versus 9 in 2011). Indeed, that Finland is not only losing ground in terms of defining innovation but also in terms of innovation performance - in the European Innovation Scoreboard (EIS) 2009, Finland enjoyed second position (with only Sweden scoring higher)²¹. However, in the 2010 EIS, Finland lost second position to Denmark²². Sharing best practice (for example, through European projects such as SEE) and performing benchmarking exercises is enabling the innovation followers and moderate innovators to close the gap with the innovation leaders. The innovation followers benefit from the innovation leaders testing new trends in policy development and implementation and showcasing the successful elements. While sharing best practice in innovation policy across Europe greatly benefits the innovation followers, it can pose challenges for the innovation leaders, who must continually redefine and broaden the understanding of innovation to retain their competitive advantage. As stated in the Finnish policy 'Finland is in an excellent position as a forerunner in the [development] and implementation of the new policy. However, the role of a forerunner also presents challenges, because there are very few policy models or tools that have already been tested elsewhere.'²³ Non-technological and user-centred innovation span a number of government portfolios and require coordination between ministries with different responsibilities, which makes policy implementation a challenge. Although the state of play with regards to design's role in innovation policy looks promising, especially with design now being highlighted in the European Commission's policy 'Innovation Union', more evidence is needed for governments across Europe to recognise the scope of design's contribution to innovation and its role in innovation policy.

Having examined the government visions for innovation and design, the next stage of the analysis will be to probe into the performance of implementation on the ground to ascertain whether there is a gap between a government's vision for design and the resources and budgets allocated to delivery in practice. SEE will continue to monitor policies for innovation and design over the next few years to examine future trends at European, national and regional levels.

²¹ ProInno Europe (2010) 'European Innovation Scoreboard (EIS) 2009', p.6.

²² ProInno Europe (2011) 'Innovation Union Scoreboard 2010. The Innovation Union's performance scoreboard for Research and Innovation', p.4.

²³ Government of Finland (2010) 'Demand and User-Driven Innovation Policy', p. 4.

SEE Project Impact

Since 2008, the SEE project's 11 partners have been working together to share best practice, stimulate debate, engage with policy-makers and build a body of knowledge to further develop the link between innovation and design to enhance the role of design in policies and programmes. As a result of this exchange of experience and establishing an active dialogue with policy-makers, SEE can demonstrate tangible results in all the partner regions and countries. This section provides an overview of the SEE project activities, targets, results and impact. The SEE project activities include conferences, workshops involving partners and policy-makers, policy booklets, study visits, an online library of case studies as well as a library of research and policy documents, an internal contacts database and the biannual SEE bulletin.

SEE Policy Innovation and Design Conferences

The opening conference was hosted by Design Wales in Cardiff on 13 October 2008 and included speakers from the Norwegian Design Council, Beijing Industrial Design Centre, Design Business Association, Design Centre De Winkelhaak, Design Shannon and the European Commission. Speak at the opening conference, the representative for DG Enterprise and Industry stated:

"Not only has the picture of what drives innovation changed, so has the idea of what constitutes innovation. Innovation is not only about new gadgets and technologies, it's also about new ways of organising ourselves, doing business, marketing innovation, branding intangibles and this is where design comes into the picture. Broadening the scope of innovation policy will require new policy measures based on new complimentary tools for innovation. Tools that are capable of addressing broader societal needs as well as competitiveness, such as environment and social concerns. The need for new innovation tools and measures are particularly pressing, for example for SMEs, and also for regions which are dominated by low-tech industries. Design is one of these innovation tools which deserve greater political attention at European level as well as in most of EU member states."²⁴

The second SEE Policy, Innovation and Design Conference was hosted by Design Flanders in the Flemish Parliament on 29 March 2011 and included speakers from Design Wales, Design Flanders, the Danish Vision Committee Design 2020, New Zealand Trade and Enterprise, the Mayor of Antwerp, SITRA the Finnish Innovation Fund and the Commission's Head of Unit for Innovation Policy. We also screened the 11 films of short interviews with key policy actors in the SEE partner countries/regions. The conference was attended by over 200 delegates, representing 25 countries and provided delegates with an overview of design's role in innovation, recent design policy developments across Europe and examples of successful design policies and promotion programmes from around the world. The Commission representative provided an update on the Commission's European Design Innovation Initiative²⁵ and stated "it would be desirable that strategic design has a common place in all policies relating to innovation."²⁶ The conferences were an opportunity to disseminate the SEE project results and raise awareness of design for innovation policy among our target audience: policy-makers across Europe.

SEE Workshops and Policy Booklets

Five thematic workshops have taken place focusing on different topics relating to design and innovation policies and programmes:

- Integrating creativity and design into regional innovation policy (Lyon, France - June 2009)
- Bridging design, sustainability and innovation in regional policy (Copenhagen, Denmark - October 2009)
- Evaluating design (Florence, Italy - May 2010)
- Bringing innovative ideas to market using design (Cieszyn, Poland - November 2010)
- Building next generation design support programmes (Tallinn, Estonia - December 2010)

²⁴ Arwidi, C. (2008) SEE Policy, Innovation and Design Conference, Cardiff, 13 October.

²⁵ http://ec.europa.eu/enterprise/policies/innovation/policy/design-creativity/index_en.htm

²⁶ Dröll, P. (2011) SEE Policy, Innovation and Design Conference, Brussels, 29 March.

The workshops were highly successful because they engaged the partners (design support and promotion organisations) and policy-makers in interactive exercises using design methods. This enabled the policy-makers to gain greater insight into design's creative methods and collaborate closely with the partners. At the Lyon workshop, we mapped out the scope of innovation and design policies and programmes in the partner regions. In the Copenhagen workshop, we explored how design can contribute to policies for sustainability and what tools exist to for environmental considerations to form part of the design process. At the Florence workshop, the partners performed a self-assessment of the evaluation procedures for their design support and promotion programmes in order to improve how design can be evaluated. In the Cieszyn workshop, the partners mapped out their regional or national design systems to assess whether there might be insufficient interaction between actors or elements of the system. At the Tallinn workshop, the partners presented their design support programmes in order to benchmark existing models of design support for companies and develop new ones based on best practice. The output from each workshop was captured in a SEE Policy Booklet or publication:



- SEE Policy Booklet 1: Integrating creativity and design into regional innovation policy (November 2009)
- SEE Policy Booklet 2: Bridging design, sustainability and innovation in regional policy (May 2010)
- SEE Policy Booklet 3: Evaluating design (November 2010)
- SEE Policy Booklet 4: Bringing innovative ideas to market using design (June 2011)
- Building Next Generation Design Support Programmes (January 2011)

The SEE Policy Booklets proved a successful tool for the partners to gain access to key policy actors, further develop a rapport and feed into policy discussions. All SEE publications are available to download from the website www.seeproject.org/publications.

SEE Study Visits

The first study visit was to Finland and provided the opportunity for partners and their policy-makers to discuss the concept, implementation and results of the Finnish policy 'Design 2005!'. The visit enabled the delegates to understand the processes involved and its impact, through the observation of the Finnish experience. The programme included presentations by organisations that participated in the 'Design 2005!' process and covered the policy concept, goals, investments, implementation, results and potential further developments. The visit was concluded with a meeting at the Ministry of Employment and the Economy office, where the group heard about future plans for design in Finland.

The second study visit was in November 2010 to Dotti Cornwall in the South West of England. Dotti stands for Designs of the Time. Dotti Cornwall is bringing together local communities and world-class designers to make change happen for a sustainable and inclusive society. The programme addressed thorny social challenges such as deprived communities, public transport options and the low carbon economy. The Dotti programme was one of the good practices on design promotion identified during the SEE project. Visiting the projects enabled the policy-makers to experience firsthand how design can help to achieve social innovation.

SEE Case Study Library & SEE Research and Policy Library

SEE identified over 40 examples of best practice in policies, programmes and projects where design has acted as a driver of innovation for economic or social development. We would particularly highlight the collection of case studies on design support programmes around the world, which provide business support directly to SMEs. All the examples of good practices are available in the SEE Case Study Library (www.seeproject.org/library). SEE successfully transferred three of these good practices between partners in the consortium. As a direct result of the project, SEE improved five regional policy instruments in the partner regions. A collection of research and policy documents is also available that can be used as reference for other practitioners, researchers and policy-makers in the field of design and innovation policy.

SEE Bulletins & Database

SEE bulletins are the only publication entirely dedicated to design policies and promotion programmes. They are distributed to over 60 countries around the world through the internal project database and available online at www.seeproject.org/publications. They include research papers, policy updates, case studies and interviews on design developments around the world in the form of the 'Design Policy and Promotion Map'²⁷. The Design Policy and Promotion Map provides a global perspective on the growing number of design policies and programmes from around the world. This is a work in progress and in each issue of the SEE bulletin we add more information.

SEE Project Design Policy & Promotion Map

Argentina | Australia | Botswana | Brazil | Canada | Spain | Chile |
Costa Rica | Croatia | Estonia | Finland | Belgium | France | Iceland |
India | Italy | Ireland | Israel | Kenya | Latvia | Poland | Qatar | Slovenia |
South Africa | South Korea | Turkey | Venezuela | United Kingdom



Overview of SEE's Impact in Partner Countries/Regions

United Kingdom/Wales: Design Wales invited representatives of the Welsh Government Department for Economy to all the SEE project workshops. By participating in the interactive exercises with the SEE partners and policy-makers, the Welsh policy-makers gained further insight into the role of design in innovation programmes and policies. The Senior Programmes Manager for Innovation also recognised service design as best practice in business support and commissioned Design Wales to run the Service Design Programme. In July 2010, design was integrated into the innovation chapter in the policy 'Economic Renewal' for enhancing the competitiveness of Welsh industry. However, the role of design in bringing innovative products to market is only one aspect. So in October 2010, Design Wales launch a manifesto and petition to raise awareness of design among politicians, civil servants and the general public. The manifesto recommendations were met with overwhelming support when Assembly Members unanimously passed an amendment to the strategy Economic Renewal to 'harness the power of design for innovation in industry, services and society'. Design Wales is currently engaging with the Welsh Government to provide insight into where further action can be taken and how design can play a strategic role in contributing to the Welsh Government's policy priorities. Design Wales is also working with Assembly Members to establish a Cross-Party Group for Design and Innovation to champion design in future innovation policies and initiatives in the National Assembly for Wales.

²⁷ The collection of interviews in the Design Policy and Promotion Map is also available online at www.seeproject.org/map.

Belgium/Flanders: The SEE project and Design Flanders have accelerated the development of the Flanders Design Platform to enhance the effectiveness of the six different design organisations in the region and to create a broader and guiding design policy by the Flemish Government. This is a significant achievement for the SEE project as the design stakeholders in Flanders can now coordinate activities to better inform policy-making in support of design. The Flanders Design Platform Charter (Designplatform Vlaanderen Charter) was signed on 29 March 2011 at the Design Summit, part of the SEE conference, and states: 'In the context of Flanders in Action 2020, the following six design organisations share the ambition to work as a strategic whole: Design Platform Limburg, Design Flanders part of the Flanders Enterprise Agency, Design Kortrijk, Flanders Fashion Institute, Flanders InShape and Humanovation. The organisations will develop complementary activities around awareness, promotion, support, implementation and research for businesses, designers and society'²⁸. Through the Platform, the 'impact and performance of the whole is greater than the sum of its parts'²⁹. The President of the Flemish Government, the Minister for Innovation and the Minister for Environment and Culture witnessed the signatures at the Design Summit. In May 2011, design was also included for the first time in the 'Industrial Policy for Flanders'.

In **Denmark**, the SEE project has been engaging with the Danish Government and more specifically the Danish Design2020 Committee, appointed by the Danish Government in November 2010 to develop a new vision for design in Denmark. The Danish Design2020 Committee was given the task of addressing how the future use of design, design thinking and design research can help resolve Denmark's growth, productivity, and innovation challenges. Specifically, the Design2020 Committee was appointed to: 1) Draw up a vision for Denmark as a design nation in 2020; 2) Discuss and outline the major challenges in the field of design leading up to 2020, and suggest focus areas that will contribute to the fulfilment of this vision within five to ten years. As part of the process, representatives from the Danish Design 2020 Committee consulted both the Danish Design Centre and Design Wales. The SEE partners were able to provide significant input on the state of design across Europe having examined policies and programmes for innovation and design in the partner regions. Consequently, on 29 June 2011, the Danish Minister for Economic and Business Affairs, Brian Mikkelsen, launched the Danish Design2020 Committee's findings and vision. The report presents the Committee's overall vision for Danish design in 2020. It also describes the long-term challenges in the design field and how these challenges can be addressed. Focus areas are design as a driver of innovation, design competencies, design research and knowledge sharing, and branding of Danish design. 'The Committee envisions that, in 2020, Denmark is known worldwide as the design society. By that, we mean a society that, at all levels and in a responsible way, has integrated the use of design to improve the quality of people's lives, create economic value for businesses, and make the public sector better and more efficient.'³⁰ Based on the Committee's work, the Danish government will in the near future present a new and forward-looking strategy for Danish design.

In December 2010 in **Estonia**, the SEE project delivered a workshop to the Ministry of Economic Affairs and Communication and Enterprise, which is now investigating the possibility of a national business support programme to enable companies to bring innovative ideas to market through design. The Estonian Design Centre has also fed into discussions in the Ministry about developing an action plan for design under the current Estonian strategy for innovation – 'Knowledge-based Estonia'.

In **Finland**, the project has re-awakened discussions about design among policy-makers and the design community that had been dormant since 2005, when the last design policy ended. As part of the SEE study visit to Helsinki in 2009, the partners engaged with representatives of the Ministry of Employment and the Economy responsible for innovation policy. In September 2009, the SEE partner in Finland - Aalto University, School of Art and Design / Desigium - organised a workshop with the Ministry of Economy to redirect the policy 'Design 2005!' as part of the research stage of the policy process. In August 2010, the Ministry published the 'Demand and User-Driven Innovation Policy', which identifies design as a driver of competitive advantage. Aalto University / Desigium was also awarded a European Commission contract to host the Secretariat for the European Design Innovation Initiative.

²⁸ Charter Designplatform Vlaanderen, 29 March 2011, p. 1.

²⁹ Ibid, p.2.

³⁰ Danish Enterprise and Construction Authority (2010) 'The Vision of the Danish Design2020 Committee', p. 8.

France/Rhone-Alps: In collaboration with the regional government, ARDI Rhone-Alps Design Centre is mapping an overview of regional design support initiatives, in order to see how the results and recommendations from the SEE project can be compared with the existing initiatives in the region and how they might be examined from a policy dimension. As the result of a SEE workshop in April 2011, the Rhone-Alps Regional Government has set up a Design Steering Committee for a number of design organisations to share information and collaborate on joint actions. A representative of the national Ministry of Industry has also been invited to join the group. The Design Steering Committee is expected to make recommendations for enhancing design in regional policy in one to two years.

In **Ireland** the SEE project has gained the Centre for Design Innovation visibility and access to higher levels of government, particularly within the Irish Innovation Task Force. Design is receiving significant attention across policy levels in Ireland following the legacy of Dublin's bid for World Design Capital 2014.

Italy/Tuscany: Building on the SEE project, the partner in Tuscany is launching a Pole of Innovation, in which design will play a key role in realising innovation in the local area. Consorzio Casa Toscana has been engaging with policy actors including the Department for Production Activities to raise awareness of the role of design in tackling regional challenges and pushing the Department to include design as a priority in the next Regional Operational Programme.

Poland/Silesia: As result of the exchange of knowledge in through SEE, the regional public authority, the Silesian Marshall Office has been working with two SEE partners, Cieszyn Castle and Design Wales to develop a service design programme for public services. Service design was identified by the SEE project as best practice for public service innovation. The collaboration between SEE partners and the Silesian Marshall Office will continue beyond the end of the funding period and the programme is in the process of being set up.

In **Slovenia**, as result of the increased awareness among policy-makers and government ministries of the importance of the creative industries, a special study on the status of design in the country will be carried out. This was a direct result of a representative of the Government Office for Development and European Affairs attending SEE project workshops and engaging with the Slovenian SEE partner the Museum of Architecture and Design / BIO. Moreover, examples of good practice on design policies presented within the SEE project are serving as a model for the new 'Research and Innovation Strategy of Slovenia 2011-2015'.

Spain/Catalonia: The Barcelona Design Centre has been engaging with the Innovation Department of the Catalan Government and in the new 'Research and Innovation Plan of Catalonia 2010-2013', a chapter has been dedicated to design. Barcelona Design Centre was able to feed into the consultation process for this new policy and will play a role in the specific action called 'Catalunya Disseny' (Catalonia Design): 'A long-term strategy will be introduced to make design a key element in Catalonia's RDI policy, helping the country to tackle important challenges (eco-innovation; accessibility/ageing; entertainment, etc.) via the development of innovative processes, products and services, led by demand and the needs of consumers, users and citizens'.³¹

This year, SEE were named finalists for the European Commission's RegioStars Award 2011. The RegioStars Jury stated: 'This is an interesting policy-building project in a forward-looking area – design as a source of innovation. Its broad partnership and EU endorsement gives credibility to the statement that it paves the way towards new innovation policies, suited to regions outside the Science and Technology hubs.'³² SEE intends to keep up the good work and further the role of design in innovation policies and programmes.

For more information about SEE please contact Anna Whicher or Gavin Cawood at info@seeproject.org.

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³¹ Government of Catalonia (2010) 'Research and Innovation Plan (PRI) of Catalonia 2010-2013', p. 67.

³² European Commission DG Regional Policy (2011) 'RegioStars Awards 2011', p. 13

SEE - DESIGN POLICY MONITOR

Review of Innovation and Design Policies 2009

1 Is innovation policy well defined in your region?

(In terms of scope, tasks, stakeholders & roles) Scale 1 = NO / 10 = YES

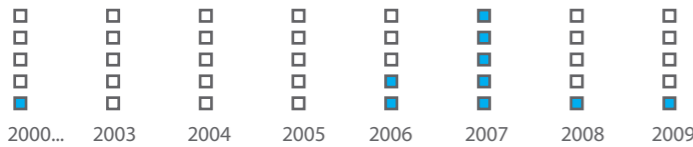


2 How well is design integrated into your region's innovation policy?

(In terms of scope, tasks, stakeholders & roles) Scale 1 = NO / 10 = YES



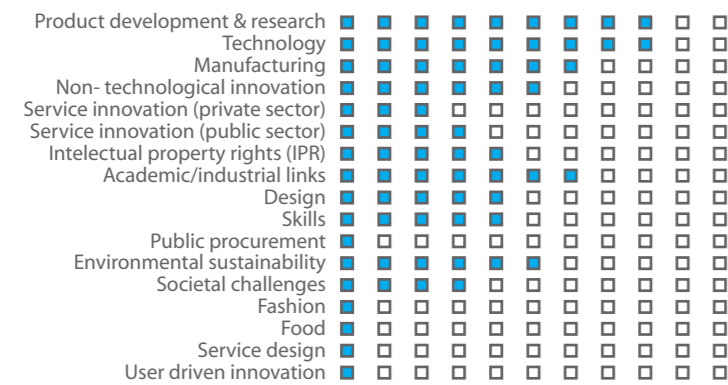
3 The current innovation policy was launched in:



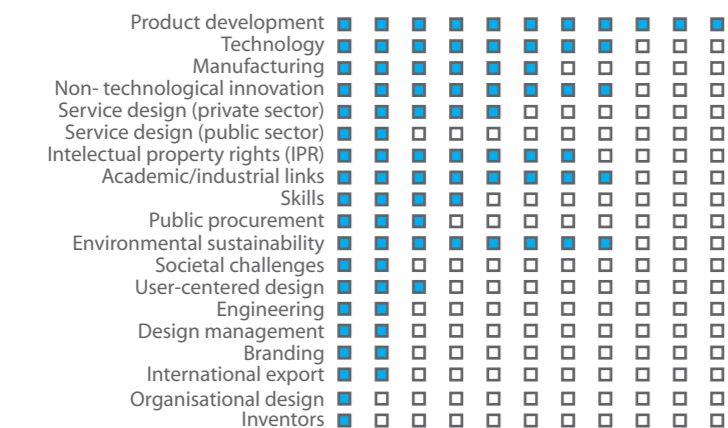
and will be revised in:



4 What is the scope of current innovation policy?



5 What is the scope of current design programmes and policy?



Design Wales / Cardiff Metropolitan University	Design Flanders	Danish Design Centre	Estonian Design Centre	Aalto University School of Art and Design / Designum	ARDI Rhone-Alps Design Centre	Centre for Design Innovation	Consortio Casa Toscana	Castle Cieszyn	BIO-Museum of Architecture & Design	Barcelona Design Centre
UK / Wales	Belgium / Flanders	Denmark	Estonia	Finland	France / Rhone-Alps	Ireland	Italy / Tuscany	Poland	Slovenia	Spain / Catalonia
<i>One Wales</i>	<i>Flanders Innovation Policy</i>	<i>Innovation Denmark 2007-2010</i>	<i>Knowledge-Based Estonia</i>	<i>Finland's National Innovation Strategy</i>	<i>Regional Economic Development Plan</i>	<i>Strategy for Science, Technology and Innovation</i>	<i>Regional Competitiveness and Employment Programme</i>	<i>Innovative Economy</i>	<i>Ministry of Economy Programmes</i>	<i>Catalonian Government Action Plan</i>
2	5	7	7	10	4	7	6	5	1	5
1	2	5	4	8	6	2	4	5	1	4
2007	2000	2007	2007	2008	2006	2006	2007	2007	2007	2009
2011	2010	2010	2013	2009	2010	2013	2013	2013	2013	2014
		<i>Design Denmark 2007-2009</i>								

