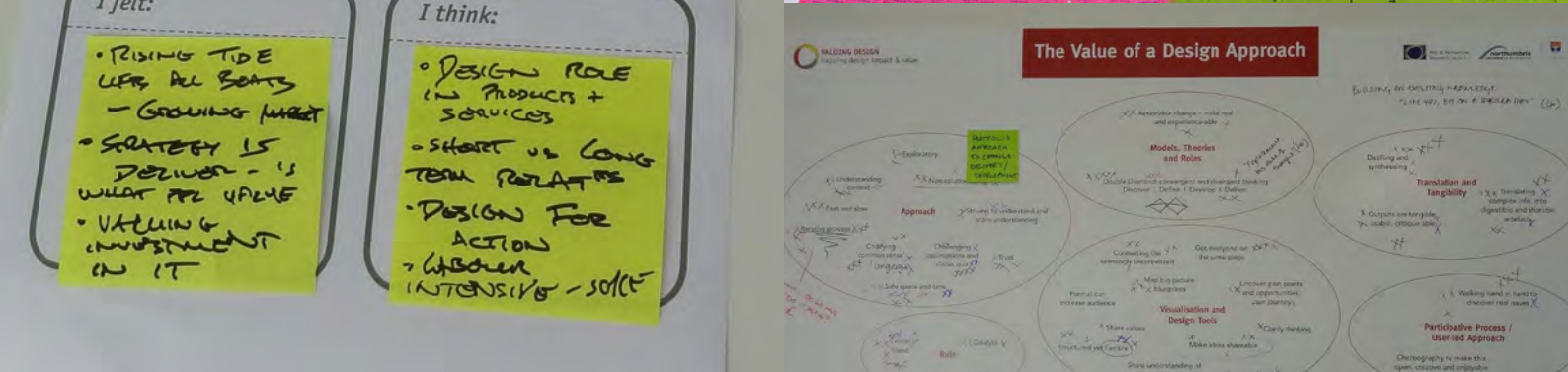
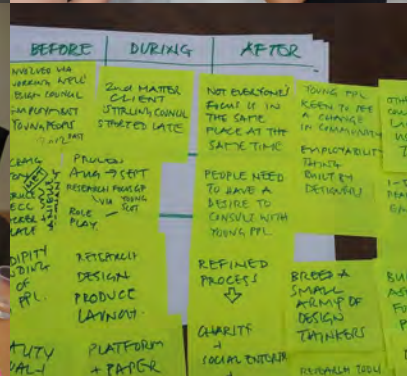
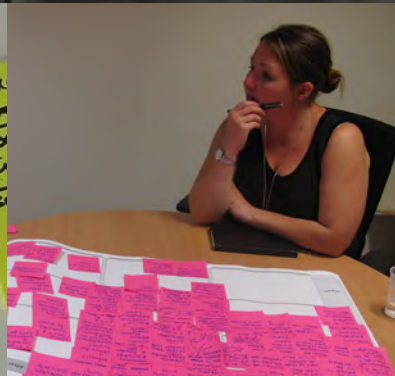
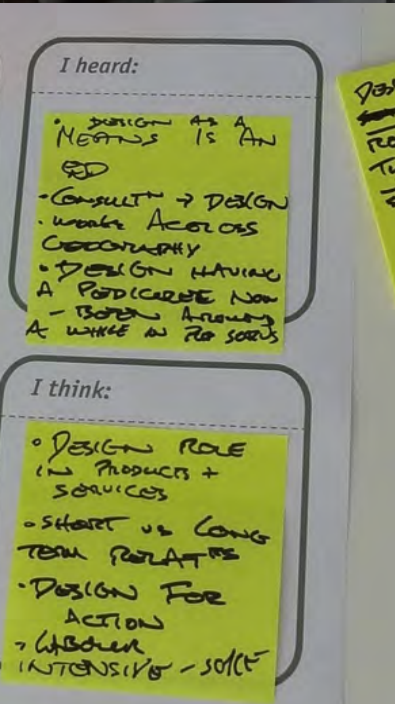
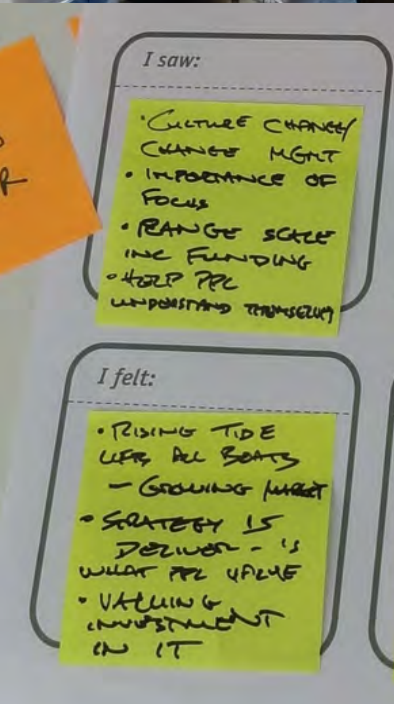
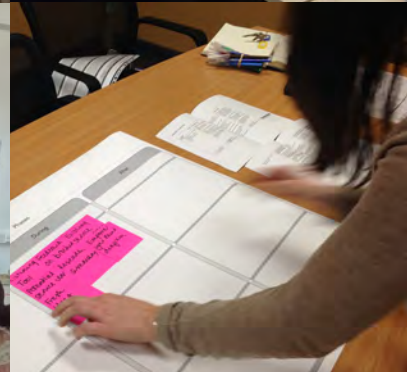
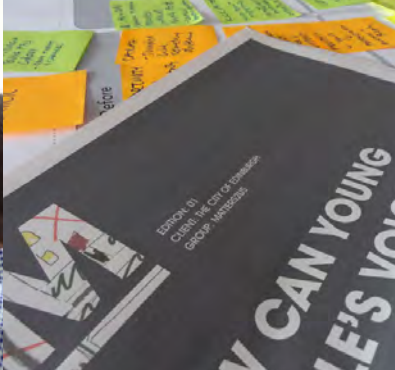
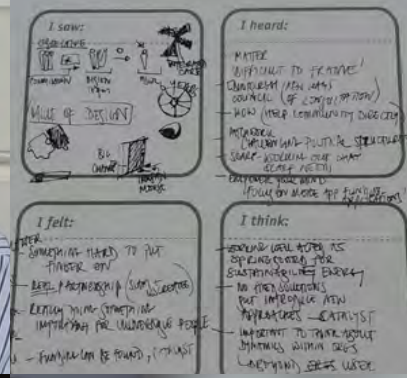
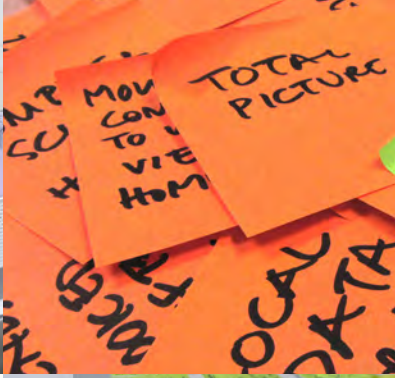


VALUING DESIGN

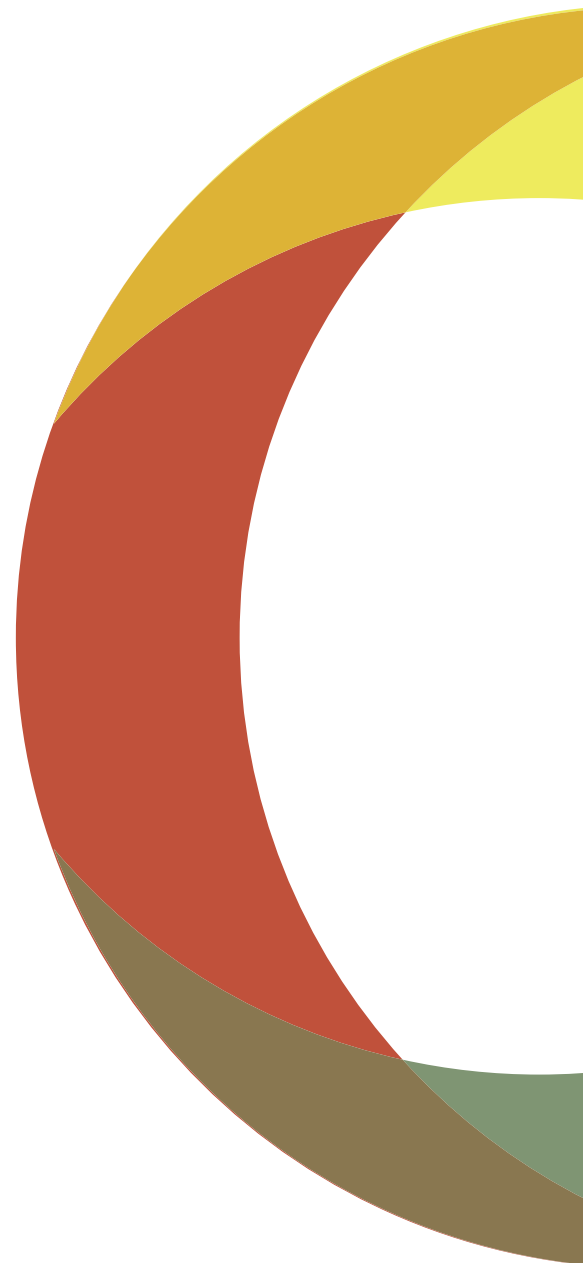
mapping design impact
and value in six public
& 3rd sector projects

Joyce Yee | Hazel White | Lindsey Lennon



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Key Findings

1 What aspects of a design-led approach are valued?

Cross-disciplinary

Approach

Challenge preconceptions
Non-solutioneering
Creating a safe space to innovate

Mind-set

Feeling comfortable with complexity
Risk taking

Role

Critical friend

Design-specific

Design models, roles & processes

Distilling & synthesising through visualisation

Outputs that are tangible and open to critique

Imagineering futures through stories and artefacts

2 What is the impact of a design-led approach?

Building capacity & skills

Through transfer of tools, processes and skills

Culture change

Openness to ideas
Permission to challenge status quo
Permission to innovate
Piloting new ways of working

New business models

Generating new income streams

Increased engagement

Creation of more effective forms of consultation
Continued engagement with creative methods

3

What are the conditions for impact?

1. Create **trust** and build relationships.
2. Establish **Project Champions** at all levels.
3. Build **capacity** and **skills** as a key aim.
4. Create **compelling stories** as evidence and persuasion.
5. **Align** social and economic **drivers**.
6. **Engage** and **communicate** successfully to build a community.
7. Foster a **culture of openness**.
8. **Strong leadership** and resources to support and deliver project outcomes.
9. **Acknowledge** and **recognise expertise** in the project team.
10. Adopt a **multi-disciplinary approach**.

Aims & Objectives

Identifying and Mapping Design Impact and Value is a 6-month project sponsored by the UK's Arts and Humanities Research Council (AHRC) aimed at understanding how and what stakeholders value in a design-led approach, specifically focused on public and third sector service innovation projects.

A scoping study conducted by the AHRC and Design Council in 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 report presents key findings from this project and describes the six case studies.

Aims

The project ran from April 2014 till October 2014 and aimed to identify which characteristics of design are perceived as valuable by different project stakeholders and what impact design-led approach has had on the organisations involved.

Objectives

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 of the design team, commissioning team and service users, in order to identify how design is valued and communicated across different stakeholder groups.
2. The second objective was to identify, map and document examples 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.

Approach

Phase 1 (Collecting Multiple Views)

Semi-structured interviews with the design team, the project team and service users for the 6 case studies.



Phase 2 (Validating Findings)

Participants workshop: Mapping impact, value and conditions for impact



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 criteria for selection are based on:

- The acknowledged value that a design-led approach has brought to the project.
- Access to a triangulated base of stakeholders (service users, service commissioners and service designers).
- Projects that cover a wide range of sectors including healthcare, mental health promotion, youth services and social care, in England, Scotland and Australia.

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 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 brought a selection of commissioners, designers and service users (11 in total) into a workshop setting to allow divergent values and opinions to be recorded, shared and discussed in a supportive way. Participants were asked for their feedback specifically in two areas: the research findings (Value, Impact and Conditions for Success) and the communication of the results. Participants were asked to consider, from their point of view, how the research team could best 'package' and communicate the findings to maximise their value to all participants. This will inform the final project outputs ensuring that case studies are written in a way that demonstrates the qualitative benefit of working with designers, in a language which is transferable across sectors. Identifying the value of design in a multi-perspective and academically rigorous way, through case studies, will help build capacity and an appetite for innovation within public and third sector organisations.

Case Studies Summary



The Matter

Participants: Snook, Design Council, Edinburgh City Council, Young Scot, Firsport, North Edinburgh Young People's Forum
Project duration: 3 months
Location: Edinburgh



Better by Design

Participants: Taylor Haig & Scarf
Project duration: 2 years (on going)
Location: Aberdeen



Wheel of Well-Being

Participants: Uscreates, South London and Maudsley NHS Foundation Trust (SLaM)
Project duration: Ongoing (over 6 years)
Location: South-east England



Empower Your Mind

Participants: Laura Warwick & Tyneside Mind
Project duration: 3 months
Location: North-east England



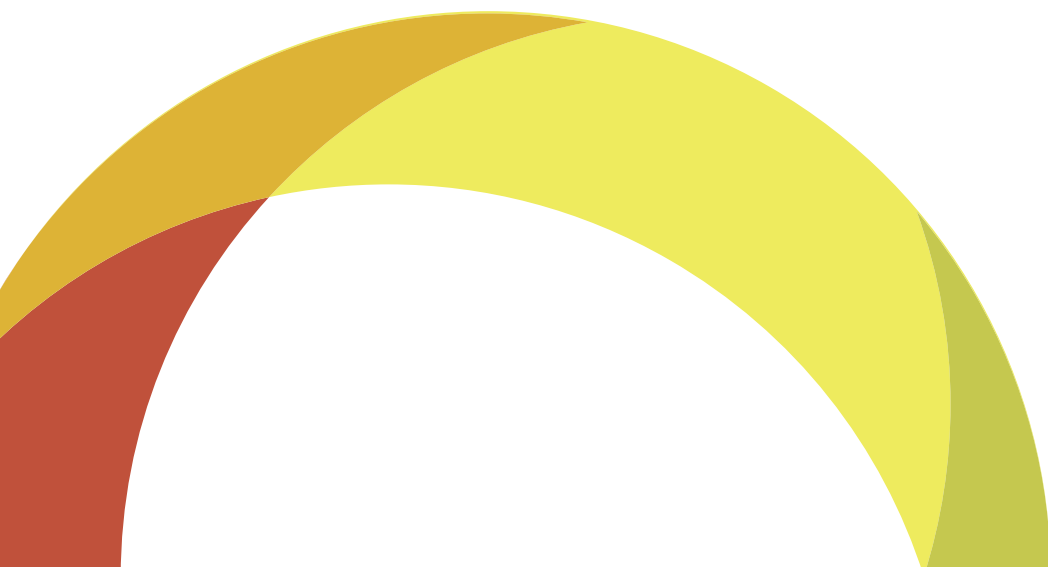
Patchwork

Participants: FutureGov, Municipal Association of Victoria (MAV) and Department of Family & Community Services, New South Wales
Project duration: Ongoing (over a year)
Location: Victoria & New South Wales, Australia



Visioning Future Care Plans

Participants: Hazel White (Open Change) & Scottish Government's Quality and Efficiency Support Team (QuEST)
Project duration: 3 x 3 hour workshops
Location: Across Scotland





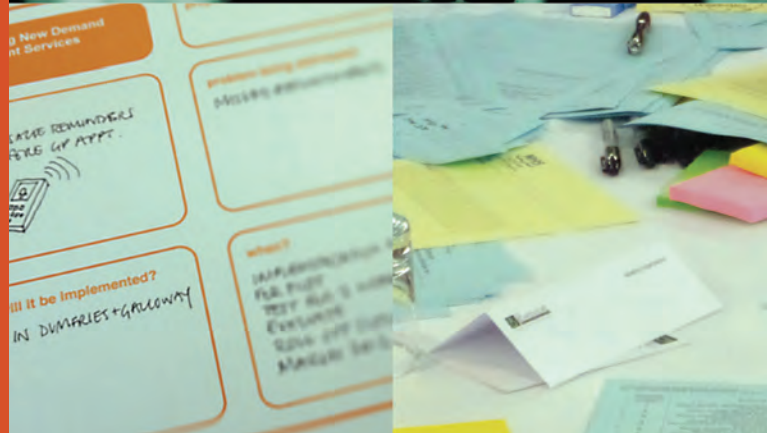
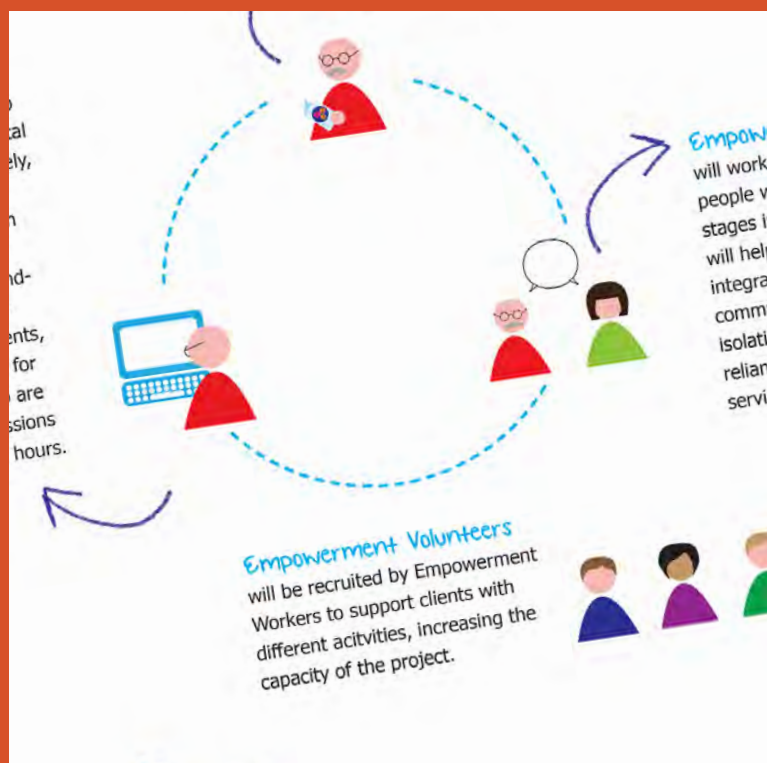
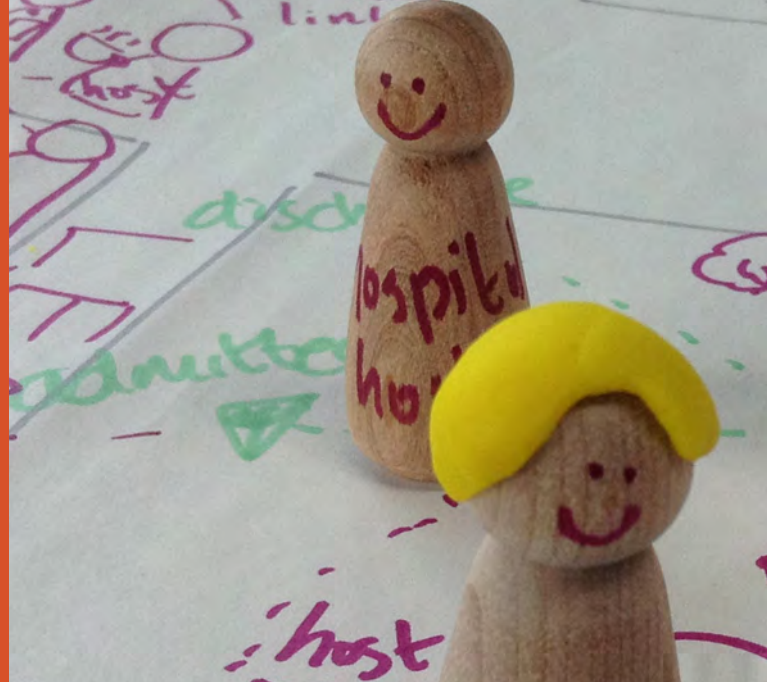
NAME: Danielle Ward
 AGE: 23
 ROLE: Project Manager, Researcher, Idea Generator and Writer

NAME: Dionne McFarlan
 AGE: 15
 ROLE: Researcher, Idea Generator, and Writer

I ENJOYED: Meeting new people making important contacts and learning new things from members of our community.

I ENJOYED: Working with the team to produce a finished product which we can all be proud of!

Ultimately, the importance of a community and how it can support its members is a key message from our project.



What was valued?

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 triangulate and considered during data analysis.

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.

We start with the generic aspects of a design-led approach and discuss how a change in approach and mind-set was valued by the participants.

Cross-disciplinary

Approach

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 simply problem-solving.

Projects were described as offering ‘a safe space and time’, enabling trust to be built and a real 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’.

Mind-set

The research was undertaken with projects in the public and not-for-profit sector where, although design and innovation are

Cross-disciplinary

Approach

Challenge preconceptions
Non-solutioneering
Creating a safe space to innovate

Mind-set

Feeling comfortable with complexity
Welcoming feedback

Role

Critical friend

Design-specific

Design models, role & process

Distilling & synthesising through visualisation

Outputs that are tangible and open to critique

Imagineering futures through stories and artefacts

heralded as the answer to spending cuts and changing demographics (Restarting Britain 2, 2012 and the Christie Commission Report, 2011), it is still a very challenging context to work in 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.

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

Billy Sloan, CEO of Scarf

Participants from different cases expressed how they were able to change 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

Role

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.

Design-specific

Design Models, Roles and Processes

Design Council’s Double Diamond model was frequently cited by participants as a 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.

Design was valued as a translational tool: a means of transforming complex information, systems and concepts into digestible and shareable 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. This was described by one participant as: “walking hand-in-hand to discover real issues”.

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.

It is clear from the case studies that there is a shift from understanding 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.

Outputs that are Tangible and 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 Plans 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 three one-hour workshops, 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 (on a tear-off sheet from a fictional passport given out at the event).

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.

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 how storytelling is being proposed as an evaluation format by Tim Packer (by using a story arc to communicate how someone’s life has been transformed for the better). The format is also being used as evidence in a funding bid for a Community Leadership College in North Edinburgh.

What was the impact?

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 those working in the public sector, 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.

The initial research findings identified four categories of impact and twenty-five specific impacts. This list was then ranked in order of importance by the participants during the validation workshop and the top 8 impacts are listed on the left. In the following pages, specific project impact for the various stakeholders will be highlighted in each case study.

Building capacity & skills

Through transfer of tools, processes and skills

Culture change

Openness to ideas

Permission to challenge status quo

Permission to innovate

Piloting new ways of working

New business models

Generating new income streams

Increased engagement

Creation of more effective forms of consultation

Continued engagement with creative methods



Conditions for impact

We had the opportunity to discuss our initial findings in more depth with eleven of the original participants, including eliciting what they considered the ‘conditions for impact’ of a design-led approach. The conditions are described in sequential order based on importance ranked by the research participants during the workshop. Figure 1 maps the conditions against categories of values, actions and outcomes.

Condition 1: Create trust and build relationships

Successful relationships were described as being open, transparent and acknowledging different expertise and roles. It was also evident that while a design-led approach was the dominant approach, all participants recognise the importance of bringing in other approaches and tools into the process when needed. The openness of the process meant that it was really important for the participants to recognise and value the expertise brought in by the different team members. For example, Joanna Choukier from Uscreates was able to single out what expertise or skills they value from SLAM and vice versa.

Trust is required to build a shared understanding of all those involved, and continual communication between the team to alleviate the anxiety many clients have in engaging with a new approach. This is part of the relationship building process and it is important that the organisation must be willing and committed to the project from start to end.

“Tyneside Mind’s willingness to engage in the process they trusted they would get something out of it.... invested time and resource in the process.... There was a real alignment in what they needed and what I offered.”

Laura Warwick, Service Designer,
Northumbria University

FutureGov realised that whilst Patchwork appeared to be a technology solution to safeguarding children – it was really a project around communication and engagement. Carrie Bishop, Co-Founder of FutureGov describes this as a Trojan Mouse project – essentially making relatively small (and often unnoticed) changes in order to achieve a bigger impact. Framing the benefit of Patchwork in a manner that is honest, transparent and understandable are steps to building trust and a successful working relationship.

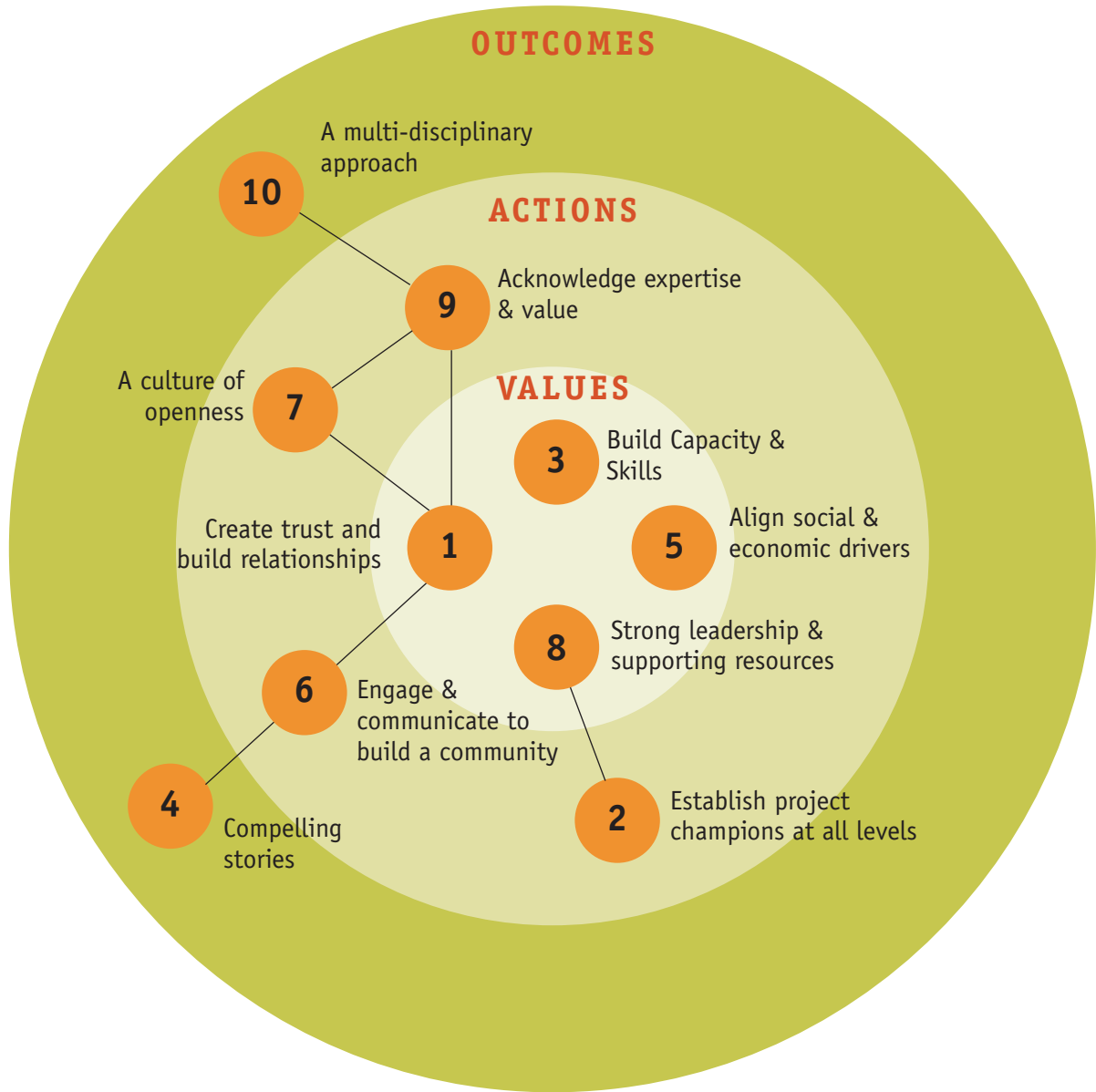


Figure 1 – Mapping conditions for impact against categories of values, actions and outcomes. Although some conditions can be placed in all three categories, we have mapped each condition based on the context described by the participants.

Links between the different conditions are indicated.

Condition 2: Establish project champions at all levels

Disruption is difficult, and project champions are needed at every level. It is critical that organisational leaders participate in the process – a design-led process is a participatory process, not something that is ‘done-to’ an organisation. It requires that the commissioner engage with new ways of thinking and doing to build skills and capacity in their organisations, including ensuring that there is time, space and resources to support projects.

Condition 3: Build capacity and skills as a key aim

South London and Maudsley NHS Foundation Trust (SLaM) have built a strong and enduring relationship with design agency Uscreates developing new products and services, and in the process adopting flexible business models to ensure their sustainability. SLaM have created new funding streams to enable them to work with Uscreates on a number of different levels: as project partners, on a ‘pay as you go’ model and on an ‘advice only’ level. This has been made possible by building a relationship of trust through proven effective delivery on projects, and by SLaM raising revenue through delivering training to other organisations on what they have learned from Uscreates. In a bottom-up approach, the Matter enabled young people to become project champions, taking the skills they learned working with design agency, Snook, and using them to continue engaging independently with their local community on new issues.

Condition 4: Create compelling stories

The ability to communicate by telling compelling stories is key to building good relationships with both internal and external audiences. For Patchwork, the importance of a compelling story was important to MAV as it helped them convince internal stakeholders to engage and sign up to the system.

“The focus of the project’s not necessarily been on the IT, it’s been on what the whole ethos is about Patchwork, which was connecting practitioners and how you work around families. So the focus of the training and all of the information and promotion is around making it better for families and children. It’s focused on the stories that they tell and the way in which they explain process mapping. The IT sits in the background....”
Joanne Fittock, MAV

The role and power of stories were also important in the dissemination of the project and in securing further funding for the project, as recounted by Rochele Romero from the Department of Family & Community Services, New South Wales.

“...when Kirsty presented to the directors – as part of their evaluation process, she showed films from the service users telling their stories. It was very powerful.”
Rochelle Romero, Department of Family and Community Services, New South Wales.

Condition 5: Align social and economic drivers

Transformation projects are often conceived reactively rather than proactively. In the case of Tyneside Mind, the organisation had to respond to long-term funding cuts in the sector and needed to rationalise their services and increase their income. Rather than continuously chasing funding, they used the work with Laura Warwick to help them identify their strengths and gaps in their service provision. The activity helped align their organisational aims with current social and economic drivers in the Voluntary sector and resulted in a targeted large funding bid which was successful.

Condition 6: Engage and communicate successfully to build a community

This condition is linked to Condition 4: Creating compelling stories. To achieve buy-in for a project, it is really important for the team to consider the most effective way to engage and communicate with various stakeholders during different stages of the project. Creating compelling stories have been identified by the research participants as an effective way to not only achieve buy-in and collaboration but has helped with securing further funding as was the case for the Patchwork project with the Department of Family and Community Services, New South Wales.

Knowing the audience is an important strategy for this condition. Dominic Campbell from FutureGov talks about using the 'right' language for different audiences. For example being able to position a project through the lens of 'policy' when speaking to a transformation team is different to

communicating in a more pragmatic way to a practitioner where the focus is on immediate benefits.

Condition 7: Foster a culture of openness

This condition is linked to Condition 1: Creating Trust and Building Relationships. By building a good working relationship with the clients, designers were able to create an atmosphere of openness to encourage a culture of ideas rather than a culture of risk management. Although stakeholders in all cases expressed the importance of creating a culture of openness to achieve their project aim, they acknowledge that fostering this condition requires time. So this condition is more evident in the longer running projects such as the WoW and The Better by Design cases.

Condition 8: Strong leadership and resources to support and deliver project outcomes.

This outcome is linked to Condition 2: Project Champions. While it is important to have project champions directly involved in the project, strong leadership is required to secure the long-term legacy of the project. This is particularly important in change-management projects where commitment to the original aim and outcomes will require a significant resource investment.

Condition 9: Acknowledge and recognise expertise in the project team

This condition is linked to Condition 1: Create Trust and Build Relationships. The WoW project team were able to clearly articulate each other's strengths and areas of knowledge, reflecting a working relationship

that acknowledges and recognises diversity of input. This attitude is important since in most instances, the project team will consist of multi-disciplinary experts and learning when to listen and accept advice and when to offer expertise will be crucial to the project's success.

“Anything that’s related to positive psychology, well-being, the expert topic areas, they know that that’s their cup of tea, that’s what they do. Anything that’s related to communications, engagement, design strategies, evaluation, that’s what we do...”
Joanna Choukier, Uscreates

“In this situation they [Uscreates] were adding things that we can’t do. So first of all we’re using some of the techniques and actually we recognised that you need to be really visual about some of the things”.
Tony Coggins, SLaM

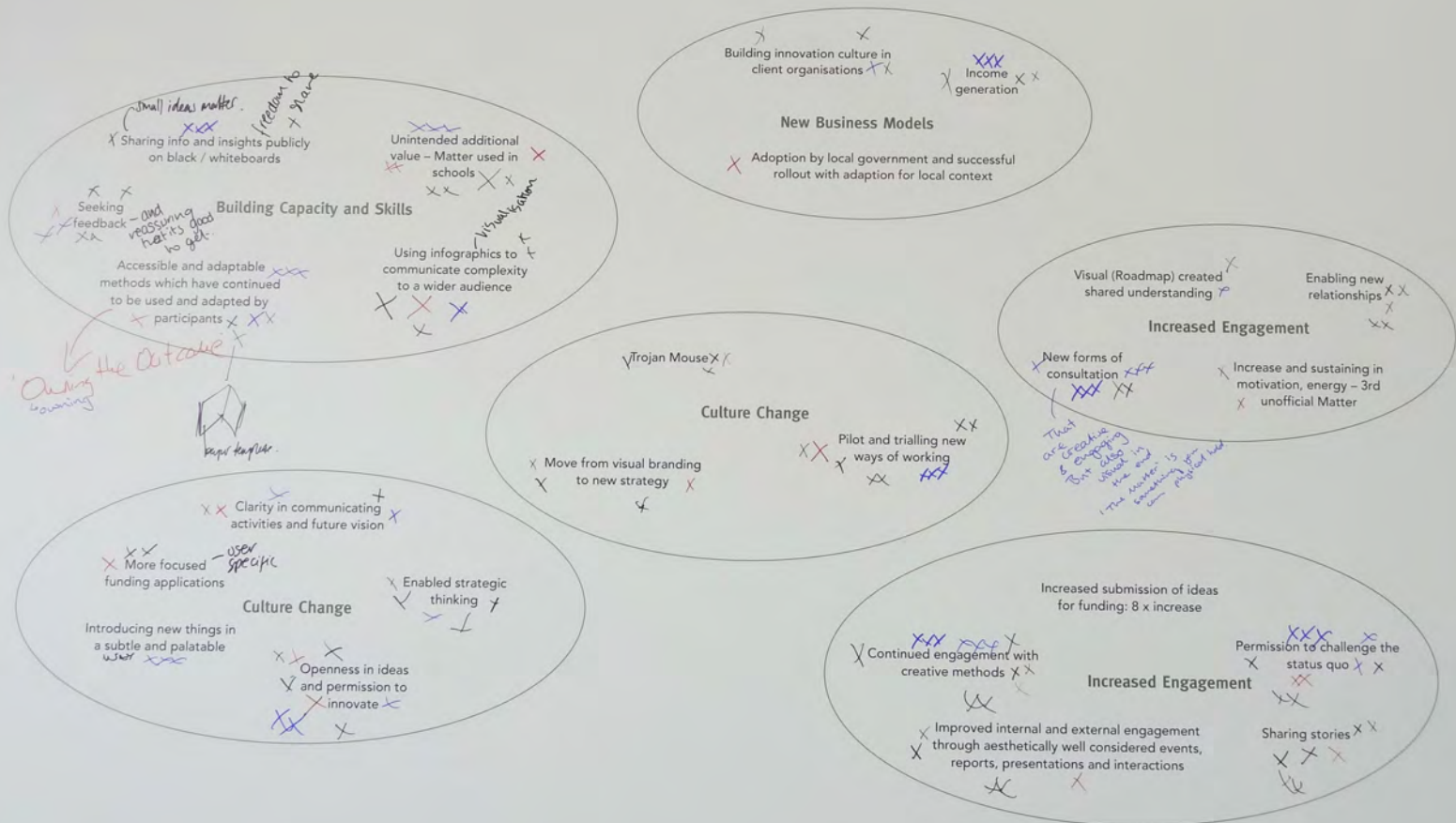
Condition 10: Adopt a multi-disciplinary approach

Both sets of commissioners and designers were very pragmatic and open to adopting and adapting approaches from different disciplines. It is clear from participant interviews that bringing conventional design and multi-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. We asked in a follow-up workshop what other approaches participants had previously used: 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’.

In a number of cases, participants have adapted tools and methods for their own purposes, rather than following a prescribed process – giving them confidence that they can continue using a design-led approach, after the projects have finished. Tim Packer from Edinburgh City Council, one of the Matter project partners has taken on board the power of visualisation to communicate complex information and has created infographics to share information on other projects he is working on.

Kathleen McGuire from NHS Ayrshire and Arran Health Board has used the techniques learned in the Visioning Future Care Plans workshop with her own team and is considering adopting a design-led approach for the integration of health and social care models in her health board.



Case Studies

The Matter

Wheel of Well-Being

Patchwork

Better by Design

Empower Your Mind

Visioning Future Care Plans



The Matter

The Matter is a new service designed and developed by Snook, a Scottish service design agency in partnership with Young Scot with further support from Firstport and The City of Edinburgh Council (the Council), aimed at developing skills to improve employability.

Context

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 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.

Impact

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 disconnected 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 benefited 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.

An unintended impact became evident when a further 2nd and 3rd edition of the Matter newspaper was self-initiated by the youth group even though funding for the project had ended. The newspaper continues to be used as a resource for the community and each edition is focused on different issues every time.

MEET T



NAME: Connor Harrison
AGE: 14
ROLE: Researcher, Writer and Idea Generator

I ENJOYED: Meeting new people and getting pizza!

I LEARNED: How to make a newspaper.

MY FUTURE: Maybe go into sport (rugby/basketball/fishing or biking).

NAME: Danielle Ward
AGE: 23
ROLE: Project Manager, Researcher, Idea Generator and Writer

I ENJOYED: Meeting new people making important contacts and learning new techniques and methods of collectively gathering chunks of information.

I LEARNED: The pros and cons to making a collective community young people's voice newspaper and how fun it can be whilst also realising how deadlines can be an important factor and rush within the process.

MY FUTURE: To put what I've learned into practice and to complete university.

NAME: Dionne McFarlan
Age: 15
ROLE: Researcher, Idea Generator, and Writer

I ENJOYED: Working with the team to produce a finished product which we can all be proud of!

I LEARNED: The importance of a collective voice within a community and how to put together a newspaper.

MY FUTURE: To complete school and go onto further or higher education whilst keeping an interest in youth voice and politics.

NAME: Kayleigh Shaw
AGE: 22
ROLE: Researcher, Idea Generator, Client Liaison and Writer

I ENJOYED: Making the paper.

I LEARNED: How to put a newspaper together through collective voices within the community.

MY FUTURE: Not sure, probably go into retail.

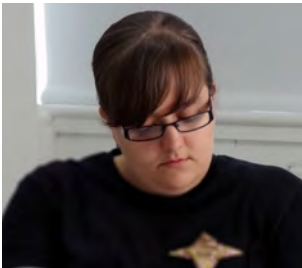
Stakeholders interviewed



Tim Packer

Commissioner, Total Craigroyston, **Edinburgh City Council**

"Snook brought a creative approach that engaged people. ... there's a lot of things that we do on the back of what Snook did."



Danielle Ward

Service Participant, **North Edinburgh Young People's Forum**

"...it gave me new ideas on how we can consult the people a bit more actively...It was an interesting way of doing it and it built on my communication and creative skills."



Sarah Drummond

Co-founder & Director of Design, **Snook**

"This is a prime example of what service design projects should be, in the public sector and it does, it looks for assets of what's already available, because when you start a new business you want as many overheads to be reduced."



Oonagh Comerford

Project Manager, **Design Council**

"[Design Council is] a safe place to take risks – we create this space for people to come in. We support them and we challenge them to think about what they're doing and the processes that they're using. But in doing that they come up with some amazing things."



Mat Hunter

Chief Design Officer, **Design Council**

"The Matter is a good example of us helping Snook, a consultancy, move into the world of entrepreneurship."

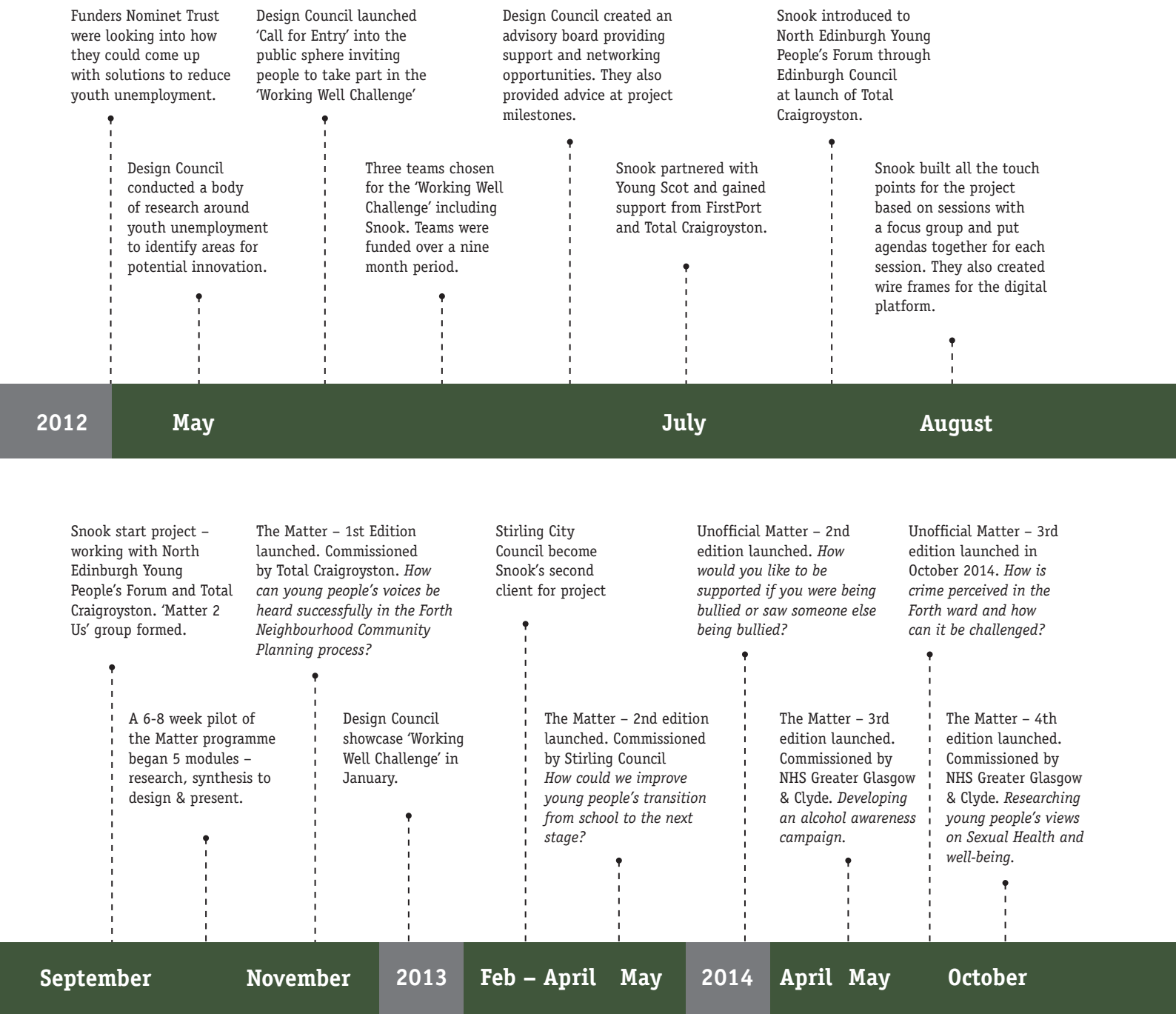
Stakeholders map

Figure 2: The Matter Stakeholder Map.

Highlighted organisations/individuals were interviewed for the research



Project Timeline



Impact Summary

For City of Edinburgh Council

Re-engaging disconnected young people in their communities, society and government.

A more effective form of consultation was trialled and adopted.

Adaptation of new approaches and tools in the Total Craigroyston team.

For the Community

The unofficial Matter Newspaper has become a community resource – using it in schools and youth groups.

For the Editorial Team

The Matter helped increase the employability skills of young people from the editorial group.

For Snook

Trialling new ways to develop new products and services.

For Design Council

Trialling new business models and new organisational structures that are aimed at addressing complex societal problems.



Wheel of Well-Being

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).

Context

Uscreates is a strategic consultancy based in London, which focusses 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 SE London and beyond. 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, their 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 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 individual, team and organisational levels.

Impact

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,

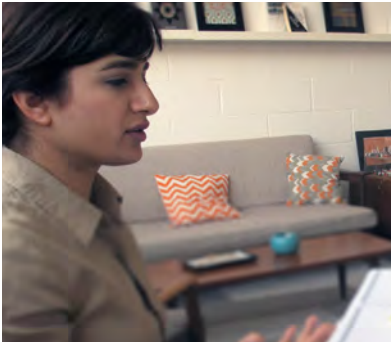


Wheel of Well-Being Framework

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.

Stakeholders interviewed



Joanna Choukeir Hojeily

Head of Public Sector Design & Innovation, **Uscreates**

“The Wheel of Well-Being developed from being a brand to becoming a framework, to becoming a strategy for different interventions that took lots of different shapes or forms to having a business model supporting it and a marketing and engagement strategy.”



Sherry Clark

Research & Development Manager, **SLaM**

“A major part of the impact overall, has been that we’ve got these tried and tested sets of resources, strengthened by the fact that we’ve been using this stuff personally for seven years.”



Tony Coggins

Head of Mental Health Promotion, **SLaM**

“In this situation they [Uscreates] were adding things that we can’t do. So first of all we’re using some of the techniques and actually we recognised that you need to be really visual about some of the things. You also need to think about the whole range of things in terms of communication and creating an environment, but also about process as well.”

Stakeholders map

Figure 3: The Wheel of Well-Being Stakeholder Map.
Highlighted organisations/individuals were interviewed for the research



Project Timeline

Uscreates introduced to Tony Coggins (SLaM) through Professor Adrian Renton, through the Well London Project.

Initial Wheel of Well-Being (WoW) branding designed by Uscreates for LOVE CROYDON Community Event.

Do-it-Yourself Happiness/Game – co-designed with local people (families in London). Played at community events as part of Well London Project.

Well-being project identified. Sherry Clark (SLaM) led the programme.

First “Can Money Buy Women Happiness” workshops built by SLaM around the six ways of the WoW.

Uscreates helped SLaM create a business model around Do-it-Yourself Happiness/Game.

2007

2008

2009

2010/2011

WoW downloadable *Event Toolkit* designed by Uscreates.

Uscreates & SLaM co-designed the *happier@work* programme for Kings Health Partners.

Uscreates and SLaM form a partnership, using a joint business model offering different products and services to help disseminate the framework to different priority groups.

Kent County Council adopt WoW framework for county-wide campaign.

WoW website launched – giving it international exposure.

Uscreates design a *DIY Happiness Youth Game* – “Truth, Dare or Share” game, commissioned by the Royal Society for Public Health.

happier@work replicated into a similar programme with Kent County Council – ongoing project.

2012

2013

2014

Impact Summary

For South London & Maudsley NHS Foundation Trust

A very successful and on-going project that has developed into several products that enables SLaM to develop new revenue streams.

A sustainable way of working that is entrepreneurial and responsive to their needs.

A demonstration of how evidence based work can be translated into useful products and services. WoW evolved from a theoretical framework into a strategy for different products and services.

Visitors described the behaviour change tools on the WoW website as inspirational, informational, incentivising, practical and helpful. Since its launch, 3,132 people have visited the website and over 284 people had created an account and used it to plan action and track progress. In total, visitors have contributed 85 new well-being tips and places and spent 216 hours in total exploring the website.

For Uscreates

A demonstration of how a short-term intervention can lead to longer term partnership with a public sector organisation.

Moving from a client/consultancy model of working to one of a partnership with SLaM.



Patchwork

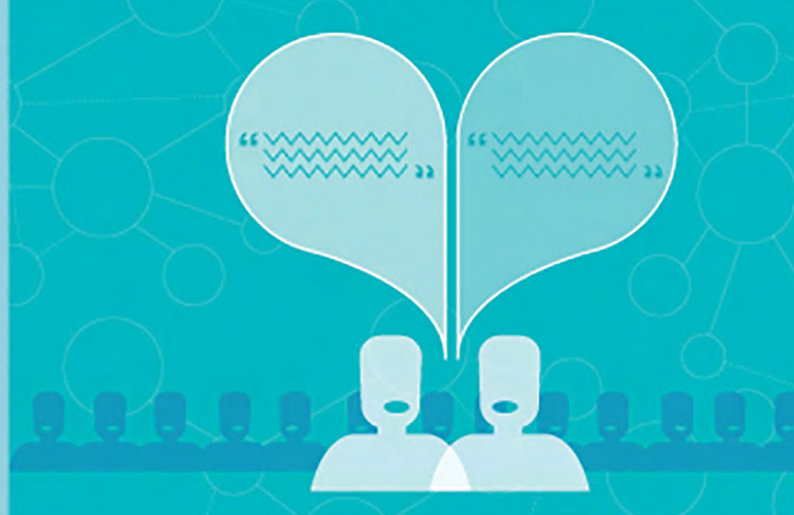
Patchwork, a web-based platform was created to improve services for vulnerable children and adults. It was piloted in the UK and replicated in Australia in two locations – the Municipal Association of Victoria (MAV) and Department of Family and Community Services, New South Wales (NSW).

Context

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 and 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 since July 2013. Within 3 months of its launch, the MAV site already has 300 clients, and 270-300 agents and practitioners representing 270 different organisations signed-up on the system.

Impact

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 ongoing challenge for FutureGov is to reframe Patchwork's implementation strategy from a technology strategy to one that is about engagement and communication.



Stakeholders interviewed



Dominic Campbell

Co-founder & Director, **FutureGov**

“What we’ve learned is that instead of it being eighty percent change and twenty percent design (in a quite an aesthetic sense)...it’s about leading the tech implementation by preparing the ground so that the structures and ways of working have started to help our clients understand what’s coming.”



Kirsty Elderton

Patchwork Programme Manager, **FutureGov**

“...the implementation strategy for Patchwork isn’t really a tech strategy, it’s all about engagement and communication.”

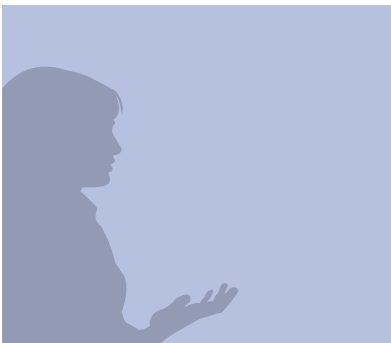
Patchwork is a really simple tool but it’s put up against some really big issues around culture.”



Clare Hargreaves & Joanne Fittock

Social Policy Manager, Policy Adviser – Maternal & Child Health, **MAV**

Clare – “One of the great strengths that attracted us is the whole manner in which FutureGov work with you....We were particularly attracted to Patchwork in terms of it having been designed with practitioners and helping front-line practitioners on the ground do a better job.”



Rochelle Romero

Regional Project Manager Keep Them Safe, Central Coast
Department of Family and Community Services, New South Wales

“...what did surprise me...was the simplicity around her (Kirsty’s) project scope and her materials. It was just so simple, it was basically a one-pager. I’m used to project scopes that are pages and pages long, so I was very impressed at how she could condense something down to a one-pager and it still made so much sense.”

Stakeholders map

Figure 4: Patchwork Stakeholder Map.

Highlighted organisations/individuals were interviewed for the research



Project Timeline

FG's original hypothesis was to build a dashboard. To validate this, they ran focus groups but insights gathered challenged hypothesis. They then changed to think around human networks.

FutureGov (FG) took an open innovation approach to bring people together to share thoughts on how to fix the problems identified by the Baby Peter tragedy.

FG received funding from Nesta to build a social tech tool for Lichfield District Council's needs.

Patchwork web application beta version released.

FG received further investment from a collaboration of councils in Staffordshire (Staffordshire County, Lichfield and South Staffs), as well as their colleagues at the Improvement and Efficiency Partnership West Midlands), NESTA and the Nominet Trust.

Dominic Campbell of FG briefed MAV on the value of Patchwork at a forum in Victoria, Australia.

FG received funding from Nesta to conduct design research with Headshifters, a tech firm and Thinkpublic, a social design agency for 2-3 months.

FG worked with Lichfield District Council to prototype a web application.

Pilot test beta version with Lichfield Council.

FG launch Patchwork in Brighton Council.

2009 2010 Feb Dec 2011 May Sept Nov 2012 Sept

FG developed pilot for five councils to fit within the context of MAV – identifying how Patchwork might feed in to some of the broader things that were going on.

Kirsty Elderton, FG project lead, visited MAV to help establish the pilot. Identified Maternal Child Health Service as a target area.

MAV establish 300 clients and 270 – 300 agents or workers, practitioners and about 270 different organisations on the system.

Initial discussions to implement app in New South Wales take place – Director of Health tabled the concept of Patchwork to support communication and collaboration.

NSW team receive powerpoint presentations to promote Patchwork and training on delivery.

Received feedback from service users and Patchwork was redesigned to meet the needs identified.

FG set up work packages for MAV, set objectives and requested client to pull together research to help them understand the context.

MAV undergoes training from Kirsty. Patchwork in Victoria goes live.

Patchwork went live with twenty more councils within MAV.

NSW received support by project lead. FutureGov provided templates for newsletters, project scopes and project plans.

Patchwork is launched in NSW.

2013 March April July September October 2014 May

Impact Summary

For Municipal Association of Victoria

MAV have 300 clients and 270 – 300 agents or workers, practitioners and about 270 different organisations on the Patchwork system.

A change management project – the digital technology is forcing a cultural change.

For Department of Family and Community Services, New South Wales

A simple and user-centred system for information sharing, collaboration and communication between the different agencies under NSW tasked to look after the welfare of young children.

For Service Users

Patchwork is connecting practitioners across big complex political organisations.

Patchwork reveals the often hidden network around a vulnerable client.

For FutureGov

Using a technology project to initiate culture change.

Convincing case made to implement pilot in NSW through MAV case studies presented as stories.



Better by Design

Better by Design is a two-year design-led programme aimed at supporting a better and more sustainable third sector across Scotland. Through this case study we are investigating the impact and value a design-led approach has in supporting and enabling a change management process.

Context

In 2013, the Big Lottery Fund Scotland commissioned Taylor Haig and The Young Foundation to deliver Better by Design, a two-year initiative to introduce design approaches to support 15 third sector organisations to increase their social impact and be more sustainable in the longer term. The initiative offered expert, bespoke support from a multi-disciplinary team operating within the framework of a design-led approach.

The main focus of the programme is to put users at the centre of their services, improve outcomes and make organisations more sustainable. 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 that delivers services to alleviate fuel poverty and develop sustainable living across 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'.

Impact

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.

I would like to see Scarf...
Be Scotland's Best Place to
Get a fancy coffee machine see with
Be world leaders in fuel poverty as
Have the BEST office garden ever!

DELIVERING A WORLD CLASS SCARF



DO



Stakeholders interviewed



Billy Sloan
Chief Executive Officer, **Scarf**

"We saw Better by Design as our critical friend, someone who we know is supportive but who is going to say what are you doing? What have you done about that? How are you taking that forward?"



Richard Hewitt
Co-owner & Director, **Taylor Haig**

"Design is universal, and complexity is something that I think is also ever present in these situations. So if I don't want to call it design, I'll call it complexity, because for me, it's about being able to manage complexity and also to find a direction through complexity."



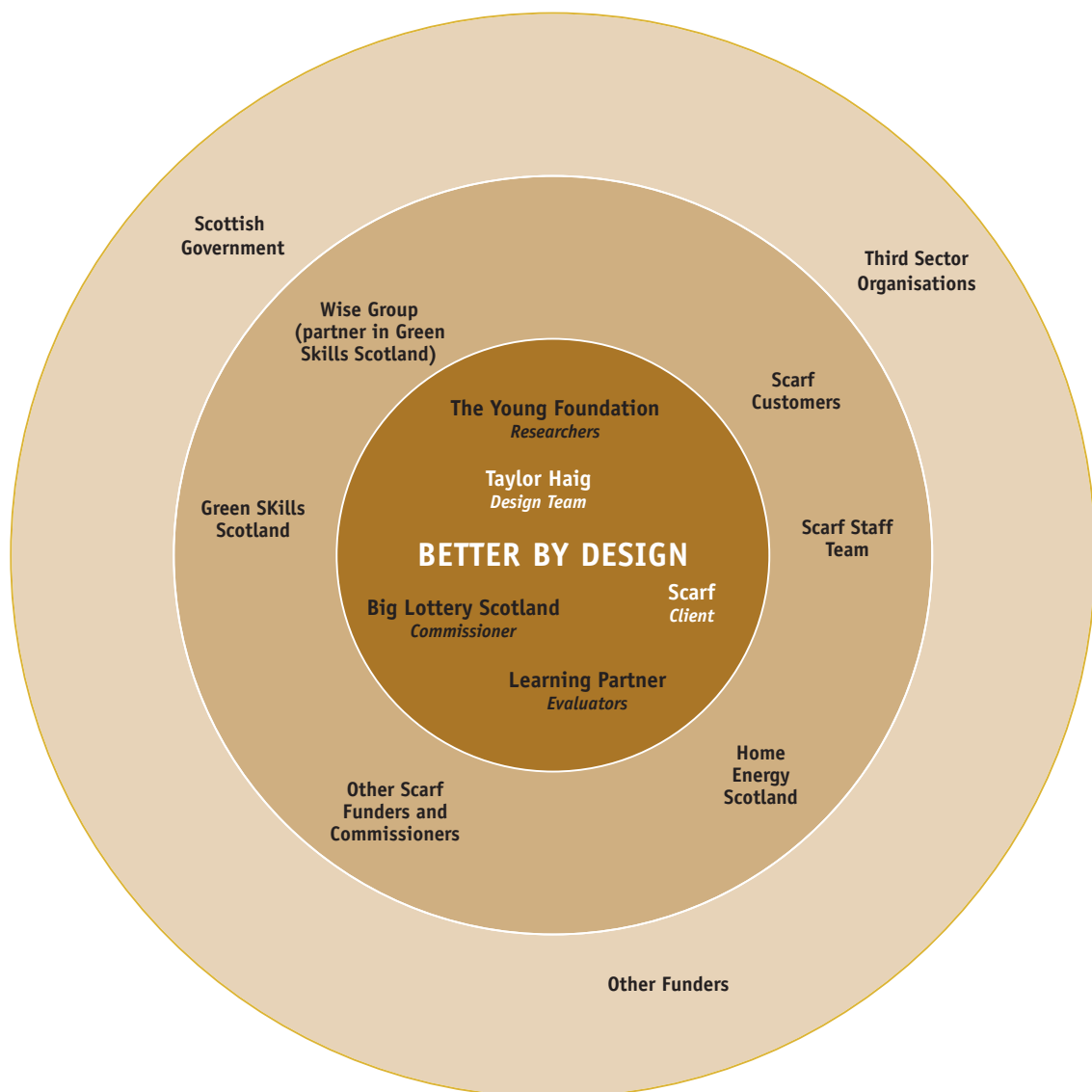
Karen Lyttle
Engagement & Service Designer, **Taylor Haig**

"I think the big thing for me was seeing that service design in particular needs the depth of organisational development alongside it. Both need to be in place to make a long term impact and for it to be sustainable. I think the main benefit of Better by Design is to help organisations improve their way of working by giving them the tools to achieve it for themselves."

Stakeholders map

Figure 5: The BBD & Scarf Stakeholder Map.

Highlighted organisations/individuals were interviewed for the research



Project Timeline

Billy Sloan appointed as CEO of Scarf. They undertake a rapid process of change within the organisation and adopts a more collaborative approach.

BIG Scotland launch Better by Design programme – offering free bespoke support to 15 organisations within the third sector.

Scarf submits application to participate in the Better by Design programme.

Better by Design begins with 'design brief' workshops in each organisation.

First 10–12 weeks Scarf focuses on tender writing, while making changes within the organisation. New staff are employed to drive change.

Billy Sloan meets with Richard Hewitt from Taylor Haig to discuss possible project.

Scarf shortlisted and Big Lottery Committee approve their participation in Better by Design.

Scoping work begins with Taylor Haig and Scarf.

2012 August October 2013 Feb March May June October

Workshops - are run every 6 weeks based on the BBD Change Process.

Stage 1

Scarf Better by Design team formed. Workshops to develop empathy with customers.

Outputs & Outcomes

Develop personas and empathy maps.

Stage 2

Review Operating Environment workshop

Identification of long term drivers and understanding of service users.

Identify User, Organisational & Stakeholder perspectives

Young Foundation research into food poverty. Scarf conducts independent research to deepen empathy.

Joint Better by Design team and Board meeting to develop shared intent.

Small changes are implemented. To encourage a more open and sharing culture, a blackboard was installed in the Scarf office. Staff are encouraged to share ideas and comments on it.

Improved creativity skills & encouraging open mindedness.

Green Skills Scotland service launched.

Stage 3

Service Redesign Workshop

New service blueprints and commitment to new service ideas.

2013 October December 2014 January March April July

Workshops - are run every 6 weeks based on the BBD Change Process.

Stage 3

Prototype & Testing workshop

Outputs & Outcomes

Begin to refresh strategy and vision with a 'rolling pack' to document emerging plans.

Stage 4

Collaborative Prototype Development

Scarf team lead prototyping of Eat service.

Scarf Chairs BBD Chief Execs forum

Stage 5

The Better by Design Academy set up to disseminate the approach

Business case, evidence & evaluation strategy, communication plans and funding strategy.

Stage 6

Delivering and implementing

Implementation & change plans.

Stage 7

Scaling impact & sustainability

Present service ideas to funders forum.

BBD programme end.

2014 September October November 2015 January February March

Impact Summary

For Scarf

The design approach allowed Scarf to formalise and clarify their thinking around the customer journey and focused on designing 'with' the customer.

Accessible and adaptable methods (for e.g. service blueprints) which have continued to be used and adapted by Scarf and partners.

Encouraged an openness in ideas and permission to innovate. For e.g. sharing info and insights publicly on black/whiteboards.

Taylor Haig offered a fresh perspective and became a critical friend in support of Scarf.

For Taylor Haig

Gained more social impact through a service design approach working hand-in-hand with systems change/business development.



Empower Your Mind

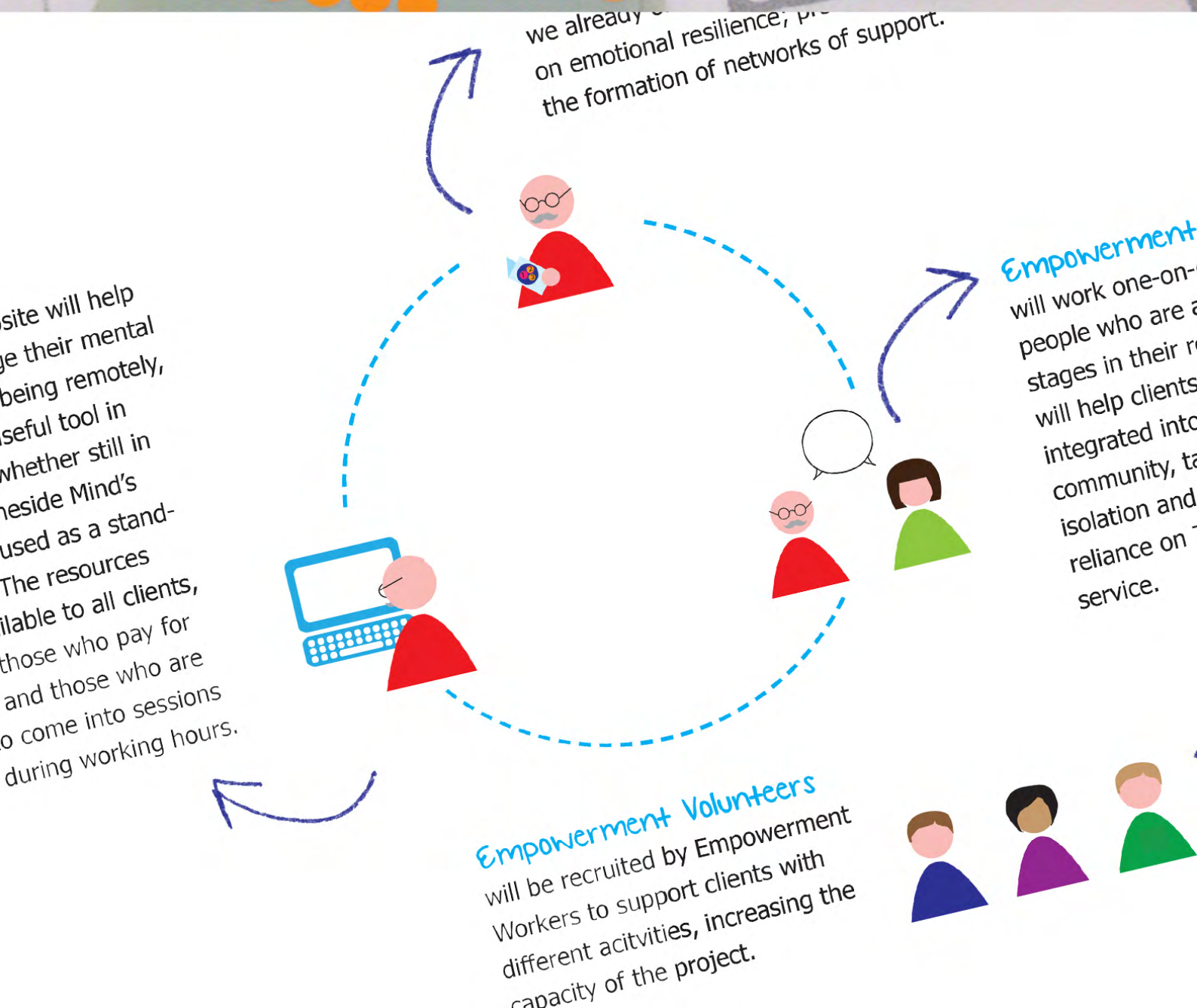
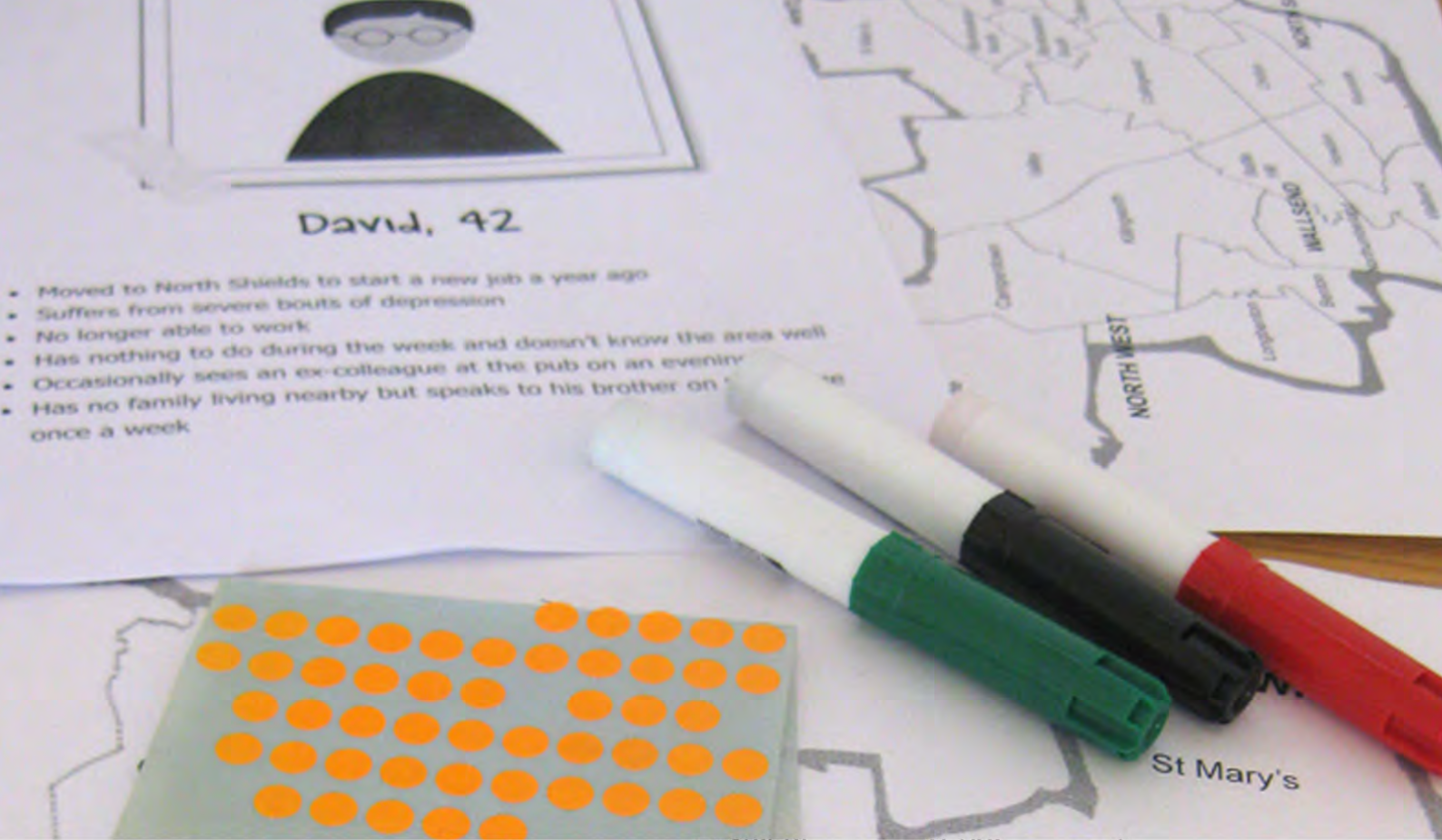
Empower Your Mind is a project that focuses on improving the emotional resilience of Tyneside Mind's clients. The different elements of the project help clients progress from Mind's services to become more involved in their local community or take on more active roles in the organisation.

Context

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 well-being, recovery, resilience and prevention. In 2012 Laura Warwick, a Service Designer from Northumbria University 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 created four additional posts and supported their service redevelopment.

Impact

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.



Stakeholders interviewed*



Stuart Dexter

Chief Executive Officer, **Tyneside Mind**

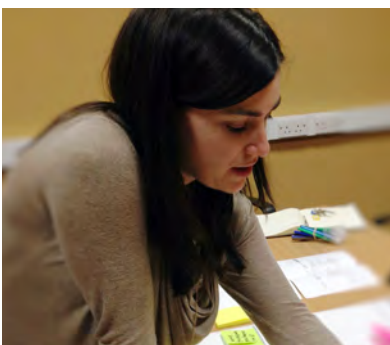
“Laura drummed in ‘look for the problem first’ rather than come up with a solution or idea then apply it. [She] was a big catalyst in value efficiency. Laura could translate quite complex ideas into very simple diagrams or very simple terms.”



Helene Turner

Business Development Manager, **Tyneside Mind**

“I never thought I’d change the way I actually wrote bids...it made me extrapolate all the bits and think where do we start...let’s start by making sure the design and the service user is always the focus, is always the starting point.”



Laura Warwick

Service Designer, **Northumbria University**

“Tyneside Mind was willing to engage in the process. They trusted they would get something out of it and invested time and resource in the process. There was a real alignment in what they needed and what I offered which was very fortuitous.”

* We also interviewed another Tyneside Mind stakeholder and a number of service clients who chose to remain anonymous.

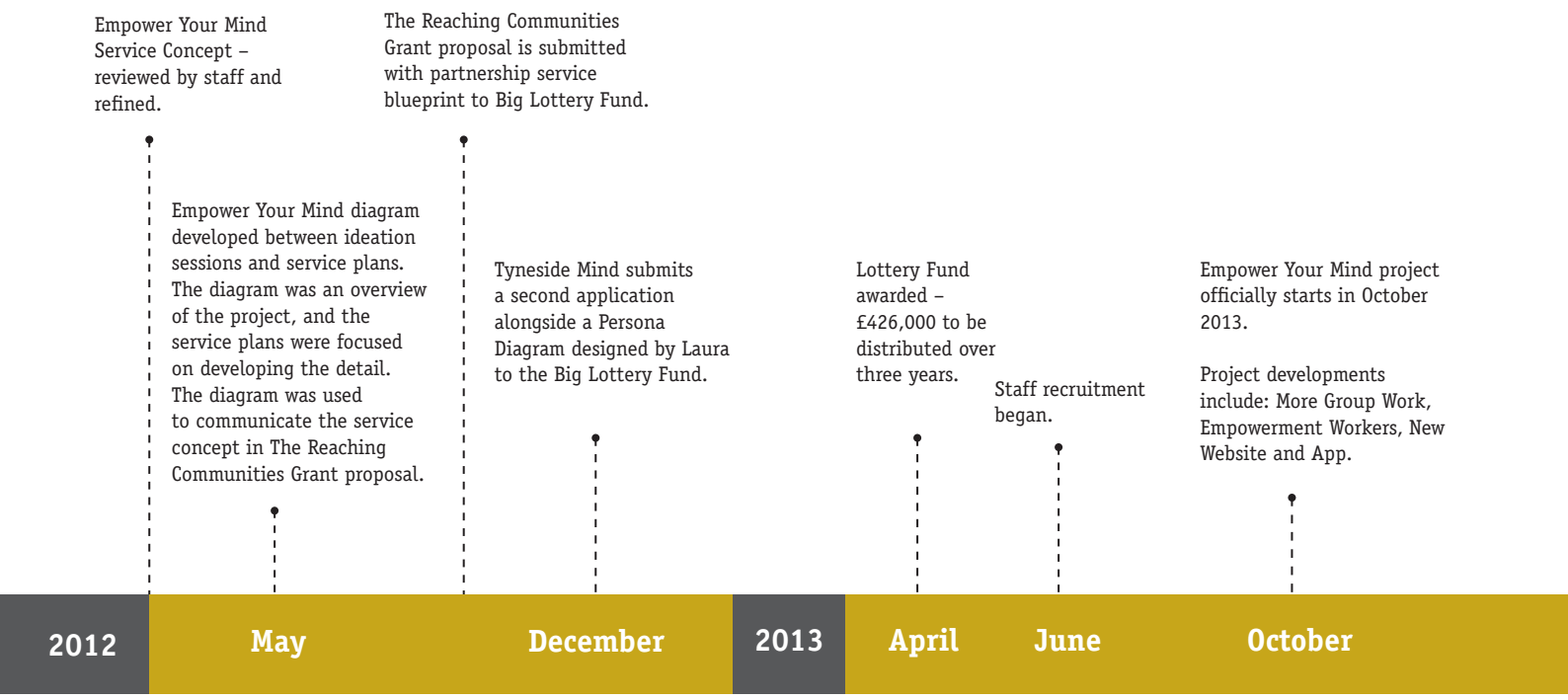
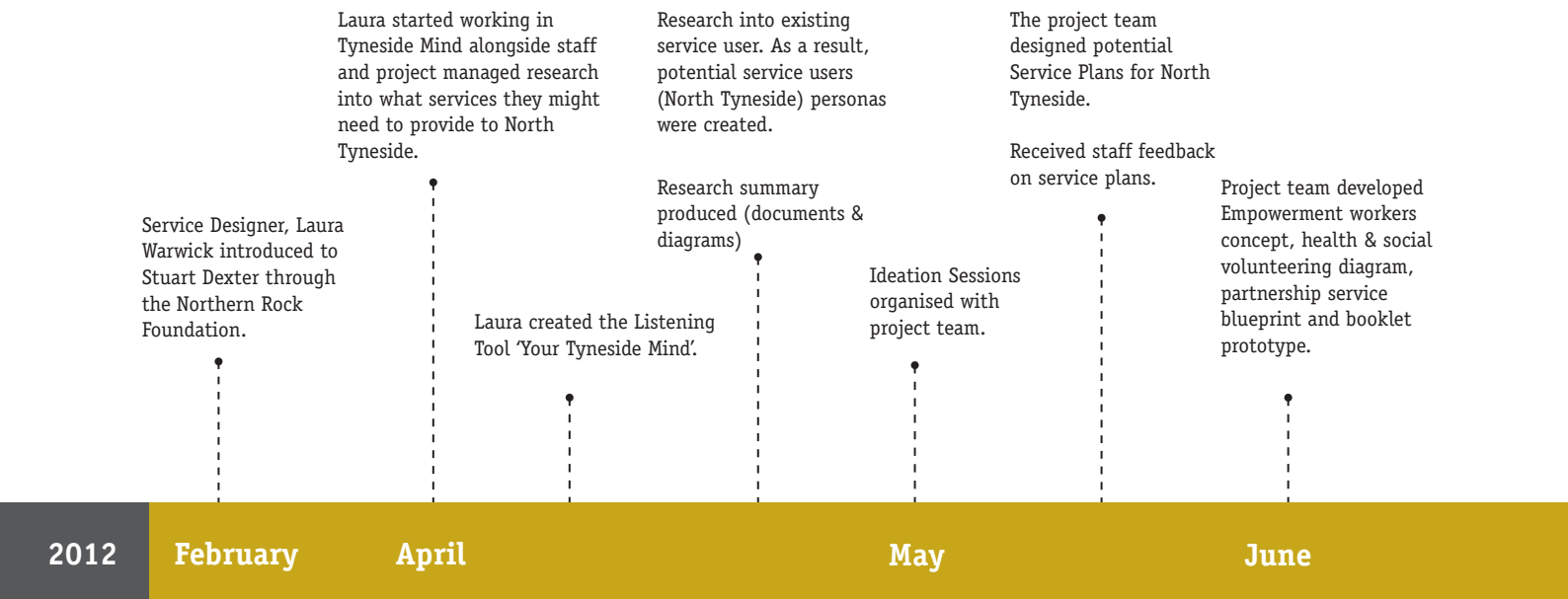
Stakeholders map

Figure 6: Empower Your Mind Stakeholder Map.

Highlighted organisations/individuals were interviewed for the research



Project Timeline



Impact Summary

For Tyneside Mind

Visualisation of service delivery enabled realignment of goals and values. It helped develop a shared language, a shared direction and shared values.

A more focused and strategic funding approach has been adopted, using user needs to drive target funding applications, resulting in a higher success rate.

Winning the Reaching Communities Grant worth £426,000 over three years, thus providing Tyneside Mind a solid foundation to grow and expand their services.

As a result, Tyneside Mind was able to recruit Empowerment workers for new services, leading to increasing their capacity.

Tyneside Mind becomes a client-centred organisation.

For the Service Designer

Evidence of impact using a service design approach.

Used as a case study for her PhD Study.



Visioning Future Care Plans

Visioning Future Care Plans is part of a series of interventions presented to a diverse range of stakeholders within NHS Scotland in the form of workshops. Part of a larger programme, the workshops were organised in response to legislative changes aimed at integrating Health and Social Care.

This case study helped us to understand the bigger context of integrating a series of design-led workshops to NHS stakeholders to unravel what impact and value design techniques brought to those involved and their lasting legacy.

Context

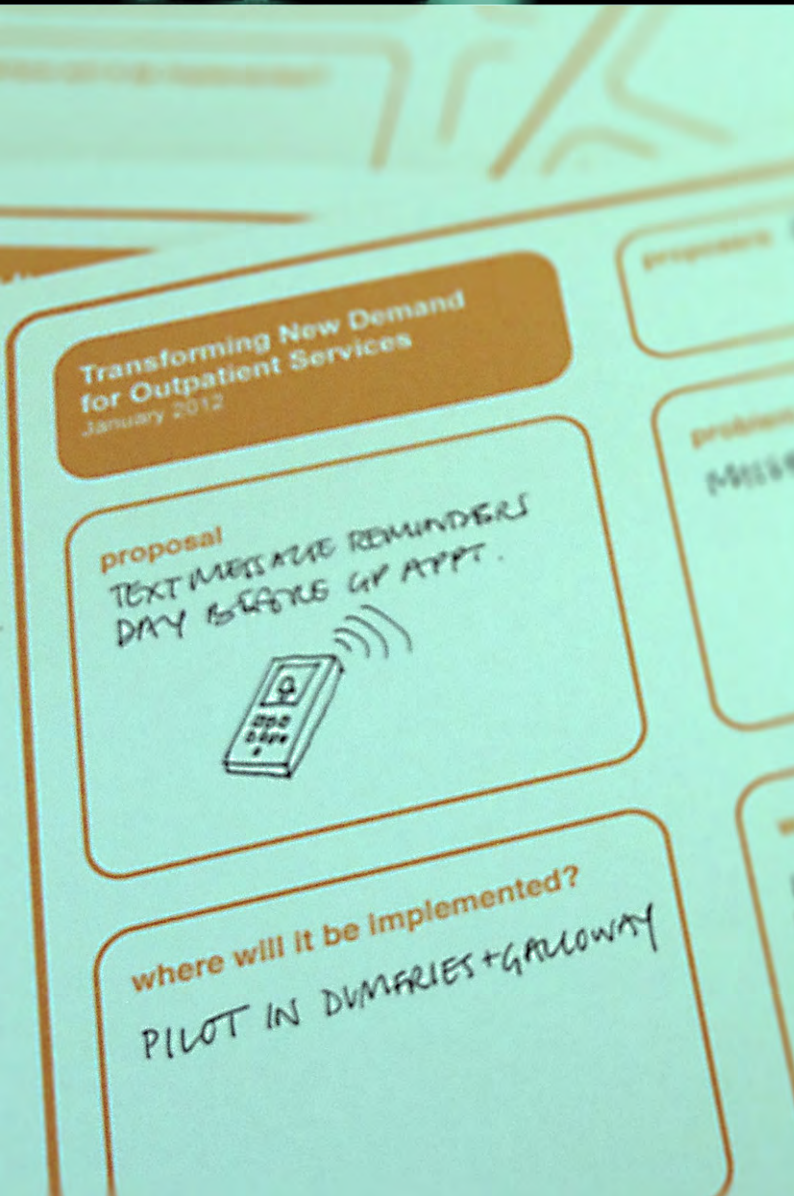
This case study centres around a one-hour 'Future Visioning Session', which took place during a series of one-day 'Integrated Care Learning Events' across Scotland in 2013. The aim was to bring together a wide range of practitioners for joint discussions about improvements, innovation and transformation 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.

Impact

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.



Stakeholders interviewed



Susan Bishop

Commissioner – QuEST National Lead, **Scottish Government**

“[The workshop brought] a different energy to the end of the day. I do feel that it 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 and what they could achieve.”

It’s increased my understanding and learning about design and the range of methodologies. For e.g. the extent at which people can be creative if they’re given the right environment, encouraged and allowed to do it.”



Kathleen McGuire

LTC & Community Ward Manager, **National Health Service (NHS)**

“[The workshop] was non-threatening. So you were actually building and creating something that was of use without actually realising that you were. The newspaper idea around what things would look like in the future, etcetera, I thought was really, really interesting.”

There was quite a diverse range of people in our group. We were thinking around anticipatory care, I was coming at it thinking about GPs and district nurses and how it would look like in five years’ time. However we also had to consider views from the ambulance service and others, and what we ended up creating was quite different and something that I had never actually thought of.”



Hazel White

Service Designer, **Open Change**

“We were looking at different ways that participants could engage with the integration of health and social care by imagining what both integrated care and future care plans might look like.”

Stakeholders map

Figure 7: Visioning Future Care Plan Stakeholder Map.

Highlighted organisations/individuals were interviewed for the research



Project Timeline

Open Change was commissioned by Susan Bishop, National Lead for Primary Care, Community and Outpatients from the Scottish Government's Quality and Efficiency Support Team (QuEST) to run a day's Future Focus session for a diagonal section of healthcare professionals as part of the Transforming New Demand for Outpatient Services (TOPS) Programme at Stirling University Management School.

Open Change ran follow-on half day session TOPS session for healthcare professionals at the Beardmore, Clydebank, using role play, backcasting and visioning tools.

Open Change ran RIP+MIX creative workshop at the NHS Annual Conference at the SECC, Glasgow.

2012

January

March

June

Open Change ran three one hour Future Visioning sessions for QuEST at Integrated Care Learning Events for a diagonal section of health and social care professionals in Dundee, Edinburgh and Kilmarnock. The sessions use a Tomorrow's News canvas to help participants think about anticipatory care plans, single points of contact and how to share 'good news' stories.

Open Change ran a three hour session with a diagonal section of healthcare professionals to develop new criteria for selecting innovation projects to be taken forward in Scotland.

2013

October

2014

February

Impact Summary

For QuEST

Co-design of more focussed selection criteria resulted in eightfold increase in innovation projects being put forward.

Gave QuEST something they actually could use. The process offered them the rationale and also uncovered participants feedback on the current process.

Built capacity – trained people to think creatively about their problems.

For Participants

Workshop gave participants a canvas to talk through things – creating more awareness of what happens in other areas and what solutions could be applied locally.

Participants felt motivated after session. Plans to adopt techniques locally to design a model around Anticipatory Care to help form strategic & integration plans.

For Open Change team

Commissioner keen to have ongoing relationship with Open Change.

Open Change and participant taking forward design-led approaches to facilitate individual health and social care teams.



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Acknowledgements

We would like to thank all the participants for their contributions to the research. Their contributions has helped shaped our insights and conclusions. The project was funded by the Arts and Humanities Research Council (AHRC) supported by Northumbria University and Dundee University.

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Hazel White (Co-Investigator)

Hazel is a researcher and educator in Design for Services. She has experience in enabling knowledge exchange between communities of interest, brought together through networks which include interdisciplinary experts from business and academia, to use their insights and creativity to improve services. She has worked with a number of public and third sector organisations in Scotland through her role as Programme Director of the Masters of Design for Services programme at the University of Dundee and as Director of Open Change, a partnership that promotes and enables transformation through design: working with government, public and not for profit sectors to enable creativity and design methods to be used to facilitate strategic change.

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Lindsey originally trained in Illustration, and worked successfully in a variety of studios including Jersey Potteries ceramic studios. Her interest in design led her to study a Bachelors degree in Interactive and Multimedia Design, graduating with First Class Honours from Sunderland University. After a time working for design agencies in the North East of England on web design and advertising projects, she took a role at ITV Tyne Tees designing digital learning platforms for the deaf community. During this time she became particularly interested in User Interaction and the experience of digital services. This led her to study a Masters degree at Northumbria University in Multidisciplinary Design Innovation, specialising in service design and the value which designers can bring to the service industry.

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VALUING DESIGN

mapping design impact & value

Identifying and Mapping Design Impact and Value was a 6-month project sponsored by the UK's Arts and Humanities Research Council (AHRC) aimed at understanding how and what stakeholders value in a Design-led approach, specifically focused on public and third sector service innovation projects. This visual report presents key findings from this project and showcases the six case studies.

Copies of this report can be downloaded from the project website:

www.valuingdesign.org

