**Assises
du design
2019**

Proposals
by the professionals
2019 edition

Cahiers / Report —
The Design Convention

Assises du design 2019

Introduction

Towards a design policy that meets the great challenges of the 21st century

A joint initiative launched in April 2019 by the Ministry of the Economy and Finance and the Ministry of Culture, the first *Assises du Design* or Design Convention culminated in December 2019 with around thirty major recommendations, most of them detailed as more operational proposals, which you will find in this report. This *Cahier des Assises* or Report on the Convention postulates that there is an inextricable link between design and innovation, and considers design as tool for solving the major economic and social challenges of our era. Drawing on the experience of other States, it lays the foundations of what is intended to be a structured French design ecosystem, based on the network dynamic.

Methodology of the Design Convention

Six working groups, led by stakeholders representing the design ecosystem: professional bodies, higher education institutions, regional economic development agencies, design promotion associations, etc.

One cross-cutting working group, made up of all the co-leaders of the themed groups.

The departments of the two ministries concerned (Directorate General for Artistic Creation and Directorate General for Enterprise) and the Cité du design de Saint-Étienne accompanied this work and ensured that the reflection culminated in some tangible proposals.

The final players, designers, local authorities, businesses took part through the meetings, workshops, calls for contributions and by completing questionnaires.

French design, a teeming ecosystem to be structured and promoted

With its renowned designers, prestigious schools, companies that place design at the heart of their development strategies, French design has many assets that enable it to shine. But its ecosystem is fragmented, divided between a dominant Parisian centre, an expanding centre in Saint-Étienne (the Cité du design with its Biennale International du Design) and certain other focal points, such as Lille and Nantes, which have design schools and promotional bodies that are on the up, or Nouvelle-Aquitaine, a Region that has decided to make design a priority arm of its business support policy. In the context of this prolific activity, coordination between the different players is difficult, all the more so as the Association pour la Promotion de la Création Industrielle (APCI, Agency for the promotion of industrial creation), at one time seen as a body that could evolve into a National Design Centre, found itself in financial difficulties in 2018 obliging it to abandon the *Observeur du design*, a national award that it had sponsored for twenty years. Add to these disparities a vast and diverse range of professions (graphic design, product design, service or interface design, strategic design and so on), plus a certain dichotomy between in-house designers and designers working for agencies, whose interests and visions do not always converge.

Design, a recognised tool for innovation, to be promoted in companies and public bodies

A tool for innovation and a factor of competitiveness, design can help to structure companies' offerings and therefore boost their performances. Studies have shown that design — or designs — provided value added, operating as a lever for innovation, differentiation, and an aid to change management. Whenever the decision-making process has to be guided by users' needs, design is able to provide responses, in corporate strategy as in the transformation of public services. And yet, even in companies, the use of design is not always a foregone conclusion and it is often relegated to a second position, behind technological innovation — the digital revolution — and marketing, whereas on the contrary, it should systematically be associated with all innovation processes.

Six major themes

To analyse the strengths and weaknesses of the design ecosystem, the working groups selected six themes.

Promoting design

Integrating design in corporate strategy

Training in design

Pursuing an international design policy

Making design a durable part of public policy

Structuring the design ecosystem

A design-based approach, to address some great societal challenges

Global warming, biodiversity, the digital transformation, the crisis in democratic representation, economic changes and much more: the 21st century faces some major challenges that will require some grand designs for the future of humankind. The 17 Sustainable Development Goals set out by the Nations in the 2030 Agenda for Sustainable Development, in particular those connected to health, education, the city and sustainable communities, potentially open the way to some major user-centred innovation projects. How can we respond to these major challenges without abandoning the emancipation project that came out of the Enlightenment and its democratic ideals? Thanks to its empathetic approach to problems and its collaborative methods, design offers tools ideally suited to these challenges.

A national and international design policy to get up to speed with the pioneering countries

All over the world, the most innovative countries (formerly Denmark, Finland and Great Britain, now Malaysia and China) have identified design as a powerful lever for transformation, but also as a new approach, a prism through which to address, study and attempt to resolve major economic and social challenges. To catch up with the countries that have already embarked on this mutation, the contributors to the Design Convention hope that their proposals will lead to a national policy on design, sponsored and taken on board by the public authorities as a strategic priority, that should be a guiding light for both private and public stakeholders

These are the findings and principles that inspired the work done by the design professionals for this Convention.

Two main categories of proposals

Examples of proposals requiring the intervention of the public authorities

To mobilise public innovation funding schemes to support design more effectively

To create a National Design Council

To provide better visibility for French design on the international scene

Examples of proposals requiring the collective mobilisation of design stakeholders

To set up and run a network to coordinate and involve local stakeholders involved in the promotion of design (eventually sponsored by one or more stakeholders in the promotion of design)

To launch a national service portal national for design resources in the regions (regional platforms)

To organise a France Design Week

A Promoting design

Diversity in design, decentralisation of the stakeholders

As there is not one design but many forms of design, there is no one way of promoting design. Especially as the players involved in promotion are today extremely diverse (dedicated regional associations, departments of economic agencies, chambers of commerce and the like, schools and museums), as well as being spread all over the country (sometimes attached to a Metropolitan authority, sometimes to a Regional authority). Over time, the design promotion landscape has become decentralised, which can be explained by the reinforcement of the powers of the Regional authorities in matters relating to economic development (NOTRe Law of 2015) and by the presence of designers all over the country.

Profusion *versus* dispersion, the need to federate and share

Sign of a genuine enthusiasm for design, this profusion also involves risks of dispersion. Many of the stakeholders in design promotion have no desire to reconsider this diversity, but nevertheless believe it does not always facilitate the promotion of design. They may not want to be totally dependent on a "National Design Centre", but they feel a need to share their experiences and good practices. Hence the proposal to set up a network of design operators.

A lack of recognition, a need for information and resources

In the regions, this promotional enterprise seems to be complicated to implement: lack of financial, human or technical resources (such as tools, spaces or channels of communication), lack of recognition from local authorities. In this respect, the creation of an information sharing tool, such as a national service platform for design resources present in the regions, would be greatly appreciated by local stakeholders[1].

Create events that bring people together and rethink the monstration of design

Promoting design in France also involves the capacity to mobilise for events that bring people together such as fairs, festivals or *Design Weeks*, design awards and identifiable places with and economic and/or cultural purpose, such as *Design Labs* and museums. Although France does produce and host a few events and possesses a certain number of venues for design monstration, they do not have the scale and scope of what exists in certain countries like Denmark, the United Kingdom or Germany. Hence the proposals put forward below: creation of *French Global Design Awards* (awards with an international reach), a *France Design Week* (with events taking place all over the country and aimed at all audiences), and the adoption of an appropriate design museum policy.

1 — See Structuring the design ecosystem.

<u>Recommendation</u>

Set up and run a network to coordinate and involve local stakeholders in the promotion of design

Arguments

It is difficult to imagine today how a central structure could manage to implement a national design promotion plan. Indeed, the design promotion operators are regional entities and they have the legitimacy to act in the territory that they know better than anyone. However, whereas they all develop similar actions, these players are very scattered: they suffer from this isolation and aspire to share their experiences with their peers.

On the other hand, it should be possible to set up a network of design promotion operators, who would be autonomous but supportive of each other. Federated under the umbrella of a label such as *Ambassade du Design* ("design embassies"), the different operators would assert their shared values in a charter and come together at major gatherings held around the country. A key resource entity/person or spokesperson would be responsible for maintaining the dialogue between the actors involved and the national level (the State and its operators) and for organising collective actions. This network could be supported by the State when it is launched, but should be capable of financing itself and finding its own business model within quite a short space of time.

This coordination network would meet several objectives:

↘ Help the actors involved to find out what is being done in each territory to exchange concretely on the activities of each of them;

↘ Pool sources and good practices;

↘ Synchronise tools such as a resources platform;

↘ Improve the readability, both in France and abroad, of the French design promotion scheme.

Targets	Design promotion organisations
Potential sponsors	Design promotion organisations

1.1   Proposal — Set up a network of design promotion operators: with a label such as *Ambassade du Design*, a charter, some major decentralised gatherings, a key resource entity/person or spokesperson.

2 → Create a major international design prize, *French Global Design Awards*

Arguments

Since the 1980s, several national design awards or labels have seen the light of day in France. Les Janus are the first and oldest of them. Heirs to the story of Jacques Viénot, who in 1951 founded the *Institut d'esthétique industrielle*, which became the *Institut français* du design in 1984, every year they select and reward companies and designers who have used their talent to create value. *L'Observeur du design*, created by the Association pour la Promotion de la Création Industrielle (APCI, Agency for the promotion of industrial creation), in 1999, was for a long time a major event, with its Étoiles and its annual exhibition. But the last edition was in 2018 and there will not be any more. Other initiatives exist, sponsored by professionals or the media: *In Design we Trust*, organised by the Association Design Conseil, which is a federation of large design agencies, the *Prix du Design* awarded by Stratégies magazine. But the international reach of these awards remains limited and cannot compare, unfortunately, to certain major international prizes, such as the *Red Dot Design Awards* (Germany), *the Good Design Award* (Japan and Australia) or the *International Design Awards* (USA). In the last few years, France has seen too many, competing initiatives, which seem to have exhausted their sponsors in terms of their search for candidates, funding and exhibition partners.

The time has come to pool energies and resources and gain in efficiency. The creation of a major international award such as the *French Global Design Awards* therefore seems to be essential. Such a prize would unite the design ecosystem, raise awareness among the general public, businesses and the public authorities of what is at stake in design and generate international visibility. It would be symbolically important to bring the different protagonists together in time and space: for example at an event that could take place one year in Saint-Étienne, during the Biennale Internationale Design, and the next in Paris or elsewhere. (*See box Philosophy behind the project* p.13).

Business models exist, which should serve as models, whether they are for profit or not. But this question, as that of the procedures for submitting candidatures or choosing juries, is premature. Because first of all an existing national player (or to be created) will need to commit to organising such an event.

Philosophy behind the project — *French Global Design Awards*

A vision of transformational, humanist, universal design

This means asserting the power of design and abandoning the purely sector-based approach (product, space, furniture, graphics, user interface (UI), etc.) which has inspired most prizes until now. The *French Global Design Awards* would also be linked to the world's great issues and challenges, as the major competing prizes are.

In line with the UN Sustainable Development Goals

Thus it will take account of the 17 United nations Sustainable Development Goals: eradication of poverty and hunger, access to healthcare, access to water, education, etc. By adopting these categories, the prize will be asserting a vision of design that is far from inward-looking: transformational, humanist, universal, comprehensible to all, everywhere in the world.

A "Cannes Festival of Design" for international visibility

The idea is to create a Cannes Design Festival with high international visibility, where players in design and innovation would be involved in jury procedures. The existing prizes (the Janus, a VIA prize, and others) could, if they wish, take advantage of the event to extend their own scope, in much the same way as the Cannes Festival Off works.

Targets

International, professionals, companies, public decision-makers and opinion leaders, general public

Potential sponsors

Design promotion organisations

Funders

Companies, Regional authorities, State

3 → Organise a *France Design Week*

Arguments

There are already in France a number of emblematic events such as the *Maison & Objet* fair, *Paris Design Week*, the Biennale Internationale Design Saint-Étienne, the *Design Parade* at the Villa Noailles in Hyères. Although they have raised their profile, their audiences remain limited: to a space (*Paris Design Week* is only targeted at Parisians), a particular audience (*Maison & Objet* is mainly for professionals) or in time (by definition the Biennale only takes place every two years).

How can design be promoted in all areas and more regularly? By creating a *French Design Week*, along the same lines as the *Semaines de l'industrie* (Industry Weeks) and the *Journées du patrimoine* (Heritage Days) there is a pre-existing base that can be built upon: the *Paris Design Week*, which, as it happens, is seeking to expand and decentralise. Thus, all the actors could come together under a shared banner for a given time, thanks to a single site referencing events by venue and date.

Targets

Professionals (designers, schools, promotional associations, etc.), companies, opinion leaders, general public.

Potential sponsors

Professionals (designers, schools, promotional organisations), Regional authorities, State.

3.1 Proposal — Organise a *France Design Week*: a design covering the whole country and aimed at every type of audience.

Philosophy behind the project — *France Design Week*

During this *France Design Week*, which would logically slot in the worldwide calendar of *Design Weeks*, the whole of France would "go design".

The design stakeholders would be able to promote design simultaneously, whilst proposing operations that they are already used to organising independently: talks, workshops, exhibitions, visits to designers' *workshops* or studios, school open days, etc. It would also be necessary to create some dedicated highlights: events for businesses could involve Bpifrance and the firms it supports in its accelerators, but also the Chambers of Commerce and Industry (CCIs) and the clusters that support the development of companies at local level. This would be an event aimed at both designers and companies, public decision-makers and the general public.

4 → Adapt the policy on the monstration of public design collections

Arguments

Today, design suffers from a lack of monstration. There are collections in France, but no major museum devoted to design. It is true that the words "museum" and "design" may appear like a contradiction in terms, given the vast scope covered by design and the "living" nature of its productions. Museums have in fact confined themselves to the constitution of collections and the displaying of design objects from the 20th century, as if the very principle of a "museum collection" excluded forms of design other than objects/furniture, textiles/fashion or graphic design.

In this context, the creation of a large national design museum is not a necessity. On the other hand, it does seem that there should be a rethink of institutional policy on the monstration of design. First of all the scope of public collections must be opened up to other forms of design than everyday consumer goods and furniture: to show contemporary creation in all its diversity, including in particular service design and digital design. France's national museums could also explore new forms of monstration: interactive mediation, videos, digital presentations enabling visitors to experiment with design or get a grasp of the economic, social and technological background.

Several foreign museums have developed programmes of activities intended to highlight design. Some of them promote new intangible forms, such as service design, others are developing new educational presentations, based on digital technology. In the same spirit, France has launched some interesting initiatives: in particular the Cité du design and the public collections consortium. (*See box* p.16).

Targets

State, museums, and other venues where design is displayed.

Potential sponsors

Professionals, general public, media.

Make more of design collections

There are substantial design collections in four French national museums: the Pompidou Centre, the Musée des Arts Décoratifs de Paris (MAD), the Musée des Arts Décoratifs et du Design de Bordeaux (madd-bordeaux) and the Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole (MAMC+). The national graphic arts centre, Le Signe, in Chaumont, also has a rich graphic design collection. Public design collections are also housed by the FRAC Grand Large de Dunkerque, the Mobilier National, the Musée National de Céramique (Sèvres) and the Centre National des Arts Plastiques (CNAP). (continues overleaf)

However, these collections are for the most part dedicated to objects and furniture of historical value, and to all intents and purposes they ignore the other forms of design and contemporary creation. And they are displayed less than decorative arts and plastic arts collections. Only the madd-bordeaux actually has the term "design" in its name and clearly states its commitment to exhibiting design, even though it does not form the largest part of its collections.

There are also a number of exceptional private collections, such as that of art collector Jean-Bernard Hebey, which contains several thousand pieces and documents, but they are looking for places to go on display. Finally, certain private organisations recognised by their peers, such as the Association pour la Promotion de la Création Industrielle (APCI) or the Institut Français du Design (IFD), possess significant collections, thanks to the design prizes they award. But these prizes, which are priceless to the history of French design, are not on public display.

4.1   Proposal — Set up a major design monstration project, to be co-constructed with the stakeholders – private and public collections, museums, exhibition venues.

To promote and showcase all the forms of contemporary design.

> ↘ By showing design in all its diversity, going beyond the usual furniture and everyday consumer goods, to include in particular service design and digital design.

> ↘ By exploring new solutions for the monstration of design: digital tools, video, human facilitation.

Four examples of innovative monstrations of design

In Copenhagen, the *Designmuseum Danmark* has relied on the resources of Danish design to develop an offering focuses on local social and industrial innovation.

In London, the *Design Museum* has an education and R&D department which encourages collaboration networks and partnerships between educational organisations, designers and sponsors (companies in particular) and aims to promote new ways of understanding design and the issues at stake.

In France, the Cité du design de Saint-Étienne is moving towards the English model, implementing educational practices intended to aid comprehension of the design pieces in its temporary exhibitions, using different facilitation tools.

The *Les Collections Design* website provides free access to existing design and decorative arts collections and prefigures a new way of displaying design via digital technology. The six major French public collections of decorative arts and design have come together in an association, *Videomuseum*, to put together this database.

https://www.lescollectionsdesign.fr

Integrating design in corporate strategy

1	Place design at the core of the State's economic strategy
2	Design: a grand design for Bpifrance
3	Develop coherent regional aid schemes for design
4	Reinforce structures that support design in the regions
5	Develop encounters between companies and designers to boost the appropriation of design by SMEs
6	Develop training in design in training courses designed for company employees

The design breakthrough in French businesses

France is a country of designers, with major design schools and designers enjoying international recognition. And it is not perceived as one of the leading design countries. Most likely it has focused for too long on *design d'auteur* and remained too discreet about the success of in-house designers. It was not until the end of the 1990s that it began highlighting the achievements of design departments in companies like SEB, DECATHLON or CARREFOUR, which have managed to create the conditions necessary to a successful alliance between engineers, designers and marketing people.

A key component in performance and competitiveness, insufficiently exploited

A real lever for innovation and differentiation for companies, design also contributes to change management and the mobilisation of creative and collective intelligence. It is an essential element in companies non-price competitiveness. A recent study by McKinsey[2] shows a clear correlation between exemplary design practices and the financial performance of firms[3], in particular in sectors such as consumer goods and medical devices, but also in retail banking. And yet the use of design does not seem to go without saying in companies. It occurs too late, it would seem, in the innovation process, sometimes just before the pre-commercialisation phase, whereas it should be integrated from the earliest stages of the conception of a product, its user-centred approach to innovation enabling the creation of better prototypes. As for public initiatives intended to support design which have been developed over the last few years to encourage investment in design in companies, these have probably isolated design too much, instead of integrating it as part of business development support policies in the wider sense.

Attach the promotion of design to dynamics that are familiar to businesses

One principle of action that should be applied whenever possible: treat the promotion of design within the same framework or in connection with other policies intended to support companies' development or transformation: design and innovation, design and "tech", design and international development.
By hitching it to dynamics that are more natural to SMEs (digital, international, innovation), the promotion of design would be carried along with these other policies and would benefit from a knock-on effect. This principle should also be able to be adapted to industrial policy tools.

2 — *The business value of design*, McKinsey, oct. 2018.
3 — Based on an analysis of 300 listed companies, the studies shows that the first quartile of these companies, evaluated on the design-related practices, saw growth in turnover higher than the average of 32%.
See also box in Structuring *the design ecosystem*.

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1 → <u>Recommendation</u> # Place design at the core of the State's economic strategy

Arguments

It is clear that for the moment design is not a component in our country's economic diplomacy, given the scant participation of designers in ministerial or presidential business delegations. Furthermore, the French authorities rarely include design in major projects covering the economic, social and cultural domains. Thus, the Investment for the Future Programme (PIA) offers few opportunities to mobilise design.

Upstream of the actions initiated and driven by its operators, the State has to offer design the possibility of being included in its strategic actions, thereby sending out a clear and strong message to companies and their teams of designers.

Targets — Companies, design agencies, designers.

Potential sponsors — State/Secretariat-General for Investments for the Future

1.1   Proposal — Use the PIA as a lever for user-centred innovation, by means of themed calls for "innovation by design" projects in key fields of application such as healthcare pathways, urban mobility, the climate or the revitalisation of rural areas.

1.2   Proposal — Integrate a design dimension in the projects of the Instituts de Recherche Technologique (IRTs, technological research institutes) and the SATTs (technology transfer companies) supported by the PIA.

A two-pronged approach to placing design at the core of the State's economic strategy

Make design one of the components of French economic diplomacy

What the French authorities must do is highlight the design/industry pair in the international events supported by France, such as, for example, the *Mois de l'investissement* (Investment Month) and plan to include designers in ministerial or Presidential business delegations.

Design as an investment for the future

A major instrument of innovation policy, the PIA rarely integrates design in major structural projects, even though the latter require the mobilisation of all forms of creativity. Issues concerning sustainable development, which are often addressed from the angle of technological innovations, would also gain from being treated more from the angle of usage scenarios. Approved by the State within the Investment for the Future framework, IRTs (technological research institutes) work on "market-focused" research programmes. They have design schools in their ecosystems (e.g. the Jules Verne IRT in Nantes) and could easily get them involved in their projects and include designers in their teams.

SATTs (technology transfer companies), which aim to transfer new technologies onto the market, are also supported by the PIA, and could apply the same approach.

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2 → Recommendation Design: a grand design for Bpifrance

| Arguments | Bpifrance already offers SMEs a "design diagnosis" which aims to raise small business leaders' awareness of the interest of a design approach and to encourage them to reconsider their value proposition from the angle of design, placing the user at the centre of their reflection. Since this scheme was launched in 2016, it has already benefited some 300 firms. |

As well as this specific scheme, Bpifrance, which "accompanies firms to encourage them to aim bigger and further" must integrate design more systematically, as an accelerator of change and growth, into its innovation support and international development schemes, making it a strong feature of its strategy.

| Targets | Companies. |
| Potential sponsors | Bpifrance, State. |

2.1 Proposal — Appoint a "chief design officer" to the executive committee of Bpifrance or to report directly to the President of Bpifrance.

2.2 Proposal — Raise awareness and train Bpifrance's managers in design (regional directors, innovation managers) and make promoting design one of the criteria for assessing the results of the regional offices.

2.3 Proposal — Highlight design more explicitly in the innovation support schemes run by Bpifrance (innovation development aid, regional grants co-funded by Bpifrance), or in the international development support programmes (e.g. in the expenses eligible for marketing insurance) based on an examination of the schemes run jointly by Bpifrance and the Ministry of the Economy and Finance.

2.4 Proposal

↘ Integrate a "design" component in Bpifrance's Accelerator models.

↘ Propose a training module on design to firms benefiting from the accelerator on top of the common training schemes.

↘ Bring design specialists into the acceleration programmes.

↘ Add design into existing consultancy modules (e.g. add the design dimension to the variables studied in "360° diagnoses").

↘ Include Design Experts in the existing pool of consultants

↘ Organise a special cross-cutting event on design open to all the firms on the accelerator scheme.

2.5   Proposal — Adapt the specifications of the innovation programmes and produce project evaluation grids that favour projects that integrate design at the earliest possible stage in the innovation process.

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3 →   <u>Recommendation</u>   Develop coherent regional aid schemes for design

Arguments	As part of their economic development remit, certain Regional authorities have developed coherent schemes to support and fund innovation through design: needs assessments, aid with developing a differentiating offer, aid with transforming a business model. The offers of the Ile-de-France[4] and Nouvelle-Aquitaine[5] Regional authorities are particularly extensive.
Targets	Companies.
Potential sponsors	Regional authorities.

3.1   Proposal — Set up a coherent design support scheme in each Region and in particular "First steps in design"-type schemes to support firms with their innovative design projects (creation of a new range of products or services), based on the best regional practice (Nouvelle-Aquitaine, Ile-de-France).

3.2   Proposal — Mobilise all the available national or European innovation aid schemes (Innovation ERDF, Prestation Tremplin innovation) to support design.

3.3   Proposal — Identify companies that are showing signs of their business model running out of steam and offer them support in the form of a "designer review" to devise a new business model based on a reflect on usages.

4 — https://www.iledefrance.fr/innovup
5 — https://www.adi-na.fr/accompagnement/design-strategie-de-developpement

4 → Reinforce structures that support design in the regions

Arguments

The interviews with SMEs revealed that those of them that use design on an occasional basis find it difficult to find a designer suited to their need. In addition, it is sometimes complicated for firms to get a clear idea of what support is available (the conditions of eligibility are often complex).

At local, mainly regional level but also sometimes in the Metropolitan authorities, there are design promotion structures that provide an interface between companies and designers, on the one hand, and companies and the funding schemes and organisations, on the other. However, these structures suffer from poor visibility and are often not "federated" at regional level.

Targets

Companies.

Potential sponsors

Regional authorities (regional economic development agencies and departments).

4.1 Proposal — Encourage regional economic development agencies to set up a system for identifying and networking structures offering economic support through design in order to make them more visible to companies

5 → Develop encounters between companies and designers to boost the appropriation of design by SMEs

Arguments

Highlighting convincing examples of success achieved thanks to design relying on interlocutors companies see as having legitimacy (a peer, the head of network) is what the economic actors are endeavouring to do at local level (networks sponsored by chambers of commerce or trade, regional economic development agencies, clusters), and certain professional federations are trying to do at national level (*speed meeting* and incubator of the VIA, the association for the promotion of innovation in the furniture industry). For the time being these initiatives continue to lack the support of the State and its operators. Support from Regional authorities also very uneven.

For design to filter impregnate the fabric of SMEs, to help them overcome the cultural barriers that still separate the world of designers from that of entrepreneurs, it would be necessary to invent new ways of bringing designers and SMEs together. Beyond the experiments with "designers in residence" in the competitiveness clusters initiated in 2017, new forms of actions could be envisaged inspired by the hackathons organised in the digital world, where volunteer developers come together for a given period of time to work on programming projects.

Targets

Companies, design agencies, designers.

Potential sponsors

Bpifrance, local authorities, economic and technology networks, design promotion agencies.

5.1 Proposal — Propose meetings between designers and organised by local authorities, the economic networks run by chambers of commerce and trade, competitiveness clusters and French Tech communities.

5.2 Proposal — Develop meetings between company mangers to showcase successful experiences with design, related by the entrepreneur/designer pair, especially within Bpifrance accelerators.

5.3 Proposal — Launch Design *sprints* within a framework that remunerates designers properly, particularly during design weeks (*Cf. Promoting design, 3*).

6 → <u>Recommendation</u> Develop training in design in training courses designed for company employees

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Arguments

The interviews conducted by lille-design for the Convention confirm the results of the surveys carried out in companies over the last few years: the extent of knowledge of what design can offer is very patchy. Design also suffers from a sometimes negative image (design is expensive, designers have a profile that is not very compatible with the business world). However, for employees that benefit from design initiation training, it has proven to be very beneficial: giving them access to new methods of devising and developing projects and opening up the perspective of constructive exchanges with the designers called in by the company. (*Cf. Training in design p.27*).

Certain design training course that focus on *design thinking* methods or on management design, are experiencing enormous success on the continuing education market (*Cf. Training in design p.27*). Offered by universities or engineering or business schools, this offer nonetheless lacks readability and is not clearly identified at regional level (the local authority level that coordinates the actions of vocational training partners). Furthermore, this type of training does not always meet the needs of SMEs and does not help them to detect the potential markets for products and services that user-centred innovation can offer. In this respect, the creation in 2019 of 11 "Opérateurs de compétences" (OPCOs)[6] opened up the possibility of designing training that fits better with company's real needs.

Targets

Companies.

Potential sponsors

OPCOs, Regional authorities.

6.1 Proposal — Identify the vocational design training offer in the regions.

6.2 Proposal — Create a design strand in each OPCO training offer.

6.3 Proposal — Raise the OPCO consultants' awareness of design relying on design actors/structures enabling the sharing of design methodologies.

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6 — OPCOs ("skills operators") are organisations whose aim is to fund apprenticeship and work-study schemes, depending on the coverage in different branches, and to provide the latter with technical support. They support companies in analysing and defining their vocational training needs, in particular in view of economic and technical changes in their sector of business.

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Training in design

1	Conduct a study of the French higher education offer in design
2	Create an annual national event to showcase the work done by design students for their qualifications
3	Develop encounters between young designers and recruiters in the regions
4	Introduce an internationally recognised PhD-level qualification
5	Develop continuing education in design schools
6	Develop approaches to the teaching of initiation into professional practices and entrepreneurship in design schools

<u>Methodology of the working group</u>

The working group consisted of actors from the public and private higher education in design sector, who reflected on the orientations that the Convention should give.

The ANdÉA (National Association of Art and Design Schools) took advantage of its annual seminar to launch a debate on some of the proposals and to consult a wider public.

<u>Co-leaders</u>

Pôle Design of the ANdÉA (National Association of Art and Design Schools)
École Camondo, C. Guellerin (qualified person).

Teaching at the interface between several disciplines, driving innovation

Sensitive to cultural and economic developments, the teaching of design draws on art, science, technology, the humanities and digital technology. This "creative (in)discipline" offers an opportunity to reflect on new scenarios to meet the challenges of tomorrow.

A rich and original, but muddled training offer

Born of the traditions of the decorative arts and influenced by changes in the economy and society, the landscape of design training in France is particularly densely populated. It includes public schools, universities and private schools and schools belonging to institutions like chambers of commerce and trade. The public schools come under authority of different ministries. The courses offer different specificities and lead to different qualifications. The many private schools in the sector for the most part benefit from public recognition, in the form of labels or approvals issued by the Ministries of Education and of Higher Education and Research. This extensive training offer reflects the diversity of the forms of design, but makes it difficult to make comparisons. It therefore seems important to improve visibility in this area, to allow young people looking for training in design and the creative professions to make enlightened choices. In addition, this plethora of training offers does not facilitate evaluation or the identification of promising profiles by recruiters. In this respect, there is a lack of schemes, at local level, for bringing young graduates and potential recruiters together.

A strong artistic anchoring, but a weak entrepreneurial culture

Although the artistic culture of the longest established schools (ESAD/the former Fine Arts schools/ ENCSI) constitutes an asset at the international level, this has not always facilitated the transmission of professional practices. And today, whereas design is recognised as a tool for innovation for companies and public entities and as a management discipline that can be drawn upon to conduct future changes, the entrepreneurial culture is not always present in some design schools.

Research in design, initiatives that should be promoted

Research is an element in distinguishing higher education institutions internationally and it creates useful bridges between schools and other institutions[7]. Inspired by their foreign counterparts and with a view to improving their prospective vision, many design schools have created research units, collective programmes, new chairs in design, postgraduate courses, etc. But the work that has come out of these initiatives still lacks visibility and readability, all the more so as the notion of research in design can cover different realities from one institution to another.

7 — As part of proposals put forward here, only post-masters research in design has been considered

Design the French way

Before adopting the word "design" in the names of its training courses, France used to refer to "industrial aesthetics" and then "industrial creation".

Whereas the English-speaking countries systematically qualify and classify design as *Product Design, Graphic Design, Interior Design, Fashion Design*, and so on, the word is used as a generic term in France.

This has resulted to an open approach, a freer type of teaching, and hence a rather flattering image of students trained in France, who are recognised for their creativity and free thinking. This extremely creative positioning of design teaching in France has become an essential element in its international reputation.

State qualifications

The Ministry of Higher Education and Research awards bachelor's and master's degrees in plastic arts and design.

The Ministry of Culture awards a specialist diploma in design at bachelor's level, the *Diplôme National d'Art* (DNA, National Diploma in Art) as well as a diploma equivalent to a master's, the *Diplôme National Supérieur d'Expression Plastique* (DNSEP, Higher National Diploma in Plastic Expression).

The Ministry of Education, for the institutions under its authority, awards the *Diplômes Nationaux des Métiers d'Art et du Design* (DNMADE, National Diplomas in Art and Design Trades) at bachelor's level and *Diplômes Supérieurs d'Arts Appliqués* (DSAA, Higher Diplomas in Applied Arts).

1 → Conduct a study of the French higher education offer in design

Arguments

To adapt to changes in the profession of designer, France has developed, through its network of public and private design schools, a wide range of methodological approaches and positionings. On top of that, numerous reforms over the last ten years have reshaped the landscape and the teaching given in public higher education institutions[8]. In addition, design covers an infinite number of fields and trades. As a result, the design training offer is difficult to grasp as a whole and in all its specificities, whether for young applicants for design courses or their parents or future employers.

What is needed is to draw up a comprehensive overview of the higher education offer in design and the openings it provides, based on objective data, and then to make some recommendations on actions to be implemented to promote these courses. The starting point for this work could be the work already done on the subject by the network of art and design schools and the ANdÉA.

Targets

Students, employers, public authorities, schools, anyone choosing their studies

Potential sponsors

State, schools.

1.1 Proposal — Draw up a comprehensive set of specifications for a study of the design training offer: pedagogical approaches, positionings, methods of selection, research programmes, continuing education, employment rates and modes on completion of the course, rates of pay in first job, etc.

1.2 Proposal — Device new tools for orienting applicant to different courses based on the results of the study

8 — The Écoles Supérieures d'Art et de Design (ESAD, Higher Schools of Art and Design) dependent on the Ministry of Culture have adopted the bachelor's, master's and research PhD degree system. The Ministry of Education's courses have just adapted their diplomas to the European system, with a bachelor's level and specific "second cycles" The private schools approved by the State or recognised by the RNCP (the academic awards register) at level 1, also contribute to the rich national training offer.

2 → Create an annual national event to showcase the work done by design students for their qualifications

Arguments

Students wishing to enter the first year of a design course or trying to understand how the "bridges" between different institutions operate do not benefit from a clear and attractive overview of design courses and qualifications. The diversity of statuses, specialities, mechanisms for recognising qualifications and supervisory authorities muddies the waters and makes it difficult to understand orientation materials (guidebooks, publications on fairs, platforms or databases).

There is, however, an unexploited resource for visibility in design training: the degree projects produced by students. These projects constitute a fantastic lever for promoting French design. Teeming with creativity, they also provide a hint of what the future holds while providing a singular insight into the social and economic issues at play. It would therefore be expedient to create an annual national promotional event for French design schools. By presenting a selection of degree projects, this showcase event would offer a snapshot of the design training offer, through the perspective of the students. Presented in "exhibition" form and benefiting from a high quality scenographic presentation, such an event would provide evidence of the diversity of design professions for the benefit of the general public, professionals and recruiters. It would encourage contacts between institutions and provide information on openings. It could be integrated into other events, such as the *France Design Week* (*cf. Promoting design p.9*) and meetings held for young designers and potential recruiters (*Cf. Proposal 3*). Although for such an exhibition, Paris continues to have a strong pull, other regions should be able to host it, on the occasion of other events with a national reach, in order to reach audiences who are based a long way from the training centres, thereby helping to overcome the Paris-centred nature of design.

Targets

Students, young design graduates, general public (parents, high school students), professionals, public authorities, media.

Potential sponsors

Professional bodies, schools.

2.1   Proposal — Set up a steering committee to organise the event, raise awareness among professionals and the media, to mobilise the schools and select the projects.

2.2   Proposal — Make the selection available to the public for a week through an exhibition and a digital platform.

2.3   Proposal — On the occasion of this event, schedule talks and exchanges between young graduates, the general public and recruiters; organise inter-school educational encounters to foster exchanges between teaching staff.

3 →   <u>Recommendation</u>   Develop encounters between young designers and recruiters in the regions

Arguments   One of the most sensitive moments in the career of a professional designer is the two or three-year period post-graduation. Regardless of the measures each school takes to facilitate the entry into the world of work of its own students, there is still a need to provide support finding their first job to young graduates who want it.

Free meetings would enable young graduates to talk to potential recruiters: private actors and public entities in the regions, development agencies, competitiveness clusters, etc. Several professional bodies and associations have already set up different schemes, with considerable success: *speed dating*, talks, *workshops*, bursaries. These actions, mainly based in Paris, could usefully be extended to the regions and could benefit from further funding.

Targets   Graduates of all French design schools, recruiters and commissioners of work.

Potential sponsors   Professional bodies, local authorities.

3.1   Proposal — Organise, in the regions, "professional integration" events for newly graduated designers (free access, no selective conditions for candidates on admission), in particular to promote all the forms of contemporary design.

↘ Events in willing local authorities enabling designers to meet recruiters and/or economic operators (development agencies, incubators, companies, local authorities);

↘ *Speed dating* events for young graduates and recruiters, along the lines of the *Design Mode d'Emploiforum* organised for five years by the APCI between 2014 and 2018 or the *Speed Dating Design of French Design* by VIA;

↘ Seminars, *workshops* or *design sprints* on different themes with one or more partner firms, to provide opportunities for recruiters to see young designers' potential.

4 → <u>Recommendation</u> Have a PhD-level qualification recognised at national level

Arguments

Today, only universities are accredited to award national PhDs. Since 2016, the ESADs have been accredited to co-supervise PhDs in partnership with a university[9], but it is difficult to obtain funding for doctorates and there may be imbalances between scientific and artistic supervision. In addition, holders of PhDs in design have difficulty obtaining the CNU (Conseil National des Universités) qualification they need to pursue an academic career in France.

Certain ESADs have developed their own post-master's courses, awarding Diplômes Supérieurs de Recherche en Design (DSRD, Higher diploma in design research). Their aim is to have these diplomas recognised at national level as Baccalaureate +8 years' study-level degrees by means of Ministry of Culture approval, which would allow them to be considered equivalent to a PhD[10] internationally. The aim is to constitute a community of design researchers with common methodologies, practices and evaluation methods, and the status of teacher-researcher.

Targets

Design schools, postgraduate design students, young PhDs, Ministry of Culture, Ministry of Higher Education and Research, design schools abroad.

Potential sponsors

Schools, State, European Union, professional bodies.

4.1 Proposal — Identify and qualify design research and its formats in France, with regard to international approaches; to reflect the diversity of research practices in France. Approach to be included in the specifications for the study proposed under point 1.

4.2 Proposal — Obtain national recognition by the Ministry of Culture of the Baccalaureate +8 years' study level for the higher design research degree (DSRD), which would confer PhD level.

4.3 Proposal — Develop doctorates earmarked for research-creation on the basis of co-supervision, academic (university thesis supervisor qualified to direct research-HDR) and practical (co-supervision of the thesis by a practising designer).

4.4 Proposal — Develop a source of funding (bursaries, funding for theses) dedicated to the DSRD and other design diplomas at the same level (Baccalaureate +8 years), to consolidate the existing community and achieve international academic recognition.

Research in design covers several notions

Pierre-Damien Huyghe, Emeritis Professor at the University of Paris 1 – Panthéon-Sorbonne, has identified three different types of research: "on design" (academic-type research), "in design" (research a designer/creator), "with design" (research at the intersection of theory and practice).

Daniel Fallman (interactive designer and holder of a PhD in Human-computer interaction) identifies in his *Interaction-Design-Research triangle, Design Practice* (research-creation, applied or through experimentation), *Design Studies* (theoretical research) and *Design Exploration* (critical research in art and humanities).

In all cases, the methodological approach to design research cannot dispense with three key phases: experimentation, modelling, prototyping. This research process which implies new formats of experimentation and presentation of results is still relatively unfamiliar in the criteria of academic evaluation.

9 — Order of 25 May 2016 establishing the national training framework and the conditions leading to the award of the national PhD degree
10 — This grade equivalent to the research doctorate most widely known at European and international level opens up career opportunities to its holders in foreign higher education institutions and allows them to organise international exchanges for research projects.

5 → Develop continuing education in design schools

Arguments

Whatever their status, the design schools are equipped and authorised to offer continuing education modules, the purpose of which is threefold: to maintain a connection with the professional world, to reinforce links with the local economic and institutional players and to develop their own resources. However, there is no comprehensive list of continuing education courses available in France. The diversity of the professions involved has upturned the terms used for practices and skills and therefore also the professional qualification certificates (CQPs) which recognise the skills and know-how necessary to exercise different professions or trades.

It would be useful to draw up an inventory of the courses currently available and to identify the actors involved, but also to set up targeted actions to support designers' career paths and, at the same time, to develop a culture of design in companies and public institutions.

The first series of proposals associated with this recommendations concerns designers, while the second concerns companies and institutions.

→ <u>Provide better career-long support for designers</u>

Throughout their careers, designers need to update their technical knowledge (economic, legal, social, technological, computer graphics, etc.) and creative skills (new methods of working, collaborative experiences).

Targets

Designers, throughout their career, whether working for a company or freelance

Potential sponsors

Design schools and official professional bodies, training organisations.

5.1 Proposal — Draw up a list of the continuing education modules and courses linked to design offered by public and private actors, not forgetting cross-cutting courses with an interdisciplinary component. Approach included in the specifications for the study proposed under point 3.

5.2 Proposal — Create reference modules and a course leading to a diploma or certificate (of the University Diploma type) open to professional designers.

5.3 Proposal — Promote recognition of prior learning (RPL) in design.

5.4 Proposal — In programmes of talks, increase the contributions of practising designers (including former students) from the ESADs (Higher schools of art and design); make them better known to outside audiences.

5.5 Proposal — Foster links with schools or universities offering complementary courses (Schools of Architecture, Engineering, Business schools, etc.) to create joint modules for different professionals, including designers.

5.6 Proposal — Standardise a programme of training in *design thinking* and create a professional qualification certificate (CQP) for professional designers.

Hand back control of strategic design to designers

Design methodologies are today used in strategic innovation and management processes. But designers, even if they possess the necessary creative skills (definition, ideation, prototyping) are not always well enough equipped to adapt their discourse to different types of audience.

Design thinking is identified by economic actors as a tool for innovation and the management of teams with cross-disciplinary skills. The concept originated in the United States in the 80s and consists of applying the designer's methodology to problem solving, while involving the user. But so many actors (companies, communication and marketing agencies, independent consultants, etc.) have jumped on the bandwagon that the quality of the implementation of the method is difficult to evaluate. It would be desirable to give designers the means to fully re-appropriate it.

→ <u>Develop a culture of design in companies and public institutions</u>

Economic and social changes oblige companies to question what they do and adapt to new usages. The cross-disciplinary creative approach specific to design can help them to improve their modes of operation.

Design schools are perfectly equipped to raise the awareness of these actors to innovation through design and to support them in their projects. Raising awareness of design can be a first step towards developing a culture of design in organisations that have already identified design thinking as a tool for innovation (see above).

Targets	Civil servants or company employees.
Potential sponsors	Public and private Design schools.

5.7   Proposal — Set up a pilot programme of talks on examples of management though design for companies and public authorities.

5.8   Proposal — Develop short training sessions to raise professionals' awareness of design and *design thinking*.

5.9   Proposal — Develop a continuing education offer in design targeted on a theme specific to the specialist area of the school that will run the programme.

"Design without designers" = DANGER!

Continuing education courses focused on design are extremely popular in engineering and business school, but they generally misrepresent the subject focusing only on technology and/or marketing aspects.

These "training in design" courses do not involve any practice of design and lead to design without designers.

There is an urgent need for these schools to position their continuing training as targeting commissioning bodies and professionals in design-related sectors.

6 →   <u>Recommendation</u>

Develop approaches to the teaching of initiation into professional practice and entrepreneurship in design schools

Arguments	In design schools, the entrepreneurial training provided was for a long time limited to the protection of copyright; the management of a career in design is still largely not covered. Sometimes there is even a hint of mistrust of the business world. As a result, few students have any awareness of business creation, which can often be extremely useful when it comes to trying out the relevance of their final course project or diploma.

Fortunately, some schools have now taken this issue on board, dealing with it in different ways: incubators, partnerships with business schools, etc. But there is no mapping or evaluation of the landscape. A course component on professional practice and/or entrepreneurship would help young designers to be more operational as soon as they graduate. In addition, sandwich courses, which are not common in the public design schools, would be very useful to students less interested in research than joining the world of work. |

Targets	Design students.
Potential sponsors	Schools, State, professional bodies.

6.1   Proposal — Draw up a list of the training modules and course in entrepreneurship of professional practice offered by French design schools and evaluate their usefulness (approach included in the specifications for the study proposed under point 3).

6.2   Proposal — Draw up a charter of good entrepreneurship practices for design students.

6.3   Proposal — Develop sandwich courses leading to bachelor's and master's degrees in design.

Pursuing an international design policy

1	Develop an international signature for French design
2	Foster the international dimension of businesses, especially SMEs, thanks to design and designers
3	Help a community of French designers abroad to emerge
4	Give France a design qualification at a level recognised internationally
5	Capitalise on the experience of Metropolitan authorities that have pioneered policies of enhancing their international reputation through design

Methodology of the working group

Interviews with designers who have worked abroad for international firms, entrepreneurs who do a significant part of their business abroad and qualified persons who have led institutions like the International Chamber of Commerce.

Questionnaire sent to 800 companies in France to find out about their export practices and use of design.

Three workshop days with design professionals and design school students.

Co-leaders

École de design Nantes Atlantique, Samoa

Soft power to boost international reach

French design is an advantage that boosts French exports. It constitutes an element of seduction and influence on the international stage (*soft power*[11]). A number of notable initiatives have helped to strengthen this international aura. These include the Biennale Internationale Design Saint-Étienne, a veritable laboratory of design for over twenty years; the *No taste for bad taste* roving exhibition organised by the VIA (association for the promotion of innovation in the furniture industry); not forgetting the work of the Inter-ministerial Fund to help the Institut Français to raise the awareness of cultural attachés in the French embassies of the issues around design and to work on the first steps towards creating a French design signature for the international scene by 2020.

A factor in enhancing the attractiveness of the regions

French design is also a factor that helps make French regions more attractive. Paris has historically been considered as one of the great world capitals of art and culture, and design is part of that image, but other French cities have also invested in design to increase their appeal and reach. Saint-Étienne (a UNESCO Design City since 2010), the European Metropolis of Lille (World Design Capital 2020), and Nantes (European Capital of Innovation 2020) have shown, each in their own way, that integrating design at a strategic level has increased their appeal.

Uniting designers in a dynamic autonomous community

The recommendations and associated proposals that follow mostly involve State support, in the form of coordination of and support for the initiatives. However, the key to engaging and successfully implementing an international design policy resides in the autonomy of the actors concerned. Where the State provides them with the tools to achieve better visibility, their proliferation will gradually be structured naturally into a strong and dynamic community, linked by its values and its singular nature, and carrying the image of French design forward on the international stage.

The three assets of French design

Without venturing to try and give French design a single definition, we can nevertheless attribute three major characteristics to it:

solid training, provided by schools that are open to the world;

a " bath of culture" constituting a rich source of inspiration;

a multi-disciplinary approach based on dialogue, which makes for French designers who love a problem as much as a solution

There, the form comes only after it has been examined from every angle.

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1 → <u>Recommendation</u>

Develop an international signature for French design

Arguments

French design has a richness, values and an undeniable singularity, all of which are not visible enough.

Like the French Tech label for the digital sector, it would clearly be useful to create a joint international signature for French design to reinforce its visibility. This signature would serve at once to unite a community of players practising or working abroad (designers based abroad); to gain international recognition; and for designers and companies exhibiting at international trade fairs, to vaunt French design through a variety of actions and initiatives. Eventually, this label would impose itself like a brand universally understood as referring to French design and designers.

Targets

Design operators (companies, publishers, schools that exhibit at foreign fairs).

Potential sponsors

State, companies, designers.

1.1   Proposal — Create a common banner for the international stage for all French design operators by 2020.

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11 — Le *soft power* is a concept used in international relations. It originated in British culture and was developed in 1990 by American professor Joseph Nye, before being adopted by numerous political leaders.

2 →

Foster the international dimension of businesses, especially SMEs, thanks to design and designers

Arguments

Regardless of sector, companies that develop their business abroad highlight design as a key factor in success. But for SMEs without in-house designers, the nettle is still hard to grasp. Aid schemes do exist, but these are almost always used by large companies. SMEs therefore seem to be unfamiliar with the VIE (international in-company volunteering) scheme.

For their part, the State and its operators that provide support for companies' international development (Bpifrance, Business France, CCI France International) rarely take account of the "design dimension" of companies' projects, largely due to a lack of adequate measurement tools. Project evaluation grids should include criteria for assessing the design component.

Targets

Companies, especially SMEs.

Potential sponsors

State and it operators
(Bpifrance, Business France, CCI France International).

2.1   Proposal — Encourage SMEs to make greater use of the VIE (international in-company volunteering) scheme or postgraduates looking for an economic project abroad.

2.2   Proposal — Measure and assess companies' design approach, via quantitative and qualitative indicators included in the evaluation tools used by State operators;

12 — École Nationale Supérieure des Arts Décoratifs (ENSAD), École de Design Nantes Atlantique, Boulle, Strate, École Supérieure d'Art et Design de Saint-Étienne (Esadse), École Nationale Supérieure des Arts Appliqués et des Métiers d'Art (ENSAAMA), Rubika, École Nationale Supérieure de Création Industrielle (ENSCI), classified here by number of cooperation agreements.

3 →

Help a community of French designers abroad to emerge

Arguments

The doors to French representations abroad do not seem to be systematically open to designers. Nor do they have any greater a presence in the networks (*French Tech*, overseas Chambers of Commerce, Network, of foreign trade advisers), including in French-speaking parts of the world. And among the hundreds of thousands of French people living abroad, how many are designers? Nobody knows. We have only partial information. And yet these French designers who have gone to work on every continent form the avant-garde of French design: they are the very embodiment of the *French Touch*.

The French diplomatic network (embassies, consulates, Instituts Français) could do more to mobilise this community, by relying in particular on alumni networks. Some schools do track their students' careers overseas, both during their training and once they have graduated. Thus the partnerships with foreign universities and art schools of eight famous French design schools[12] draw a map of the influence of French design. Over 350 higher education institutions, on five continents, host French students or send students to French design schools. Eventually, a more comprehensive mapping of where expatriate designers are working would open the way to multiple new actions (professional exchanges, cooperation opportunities, welcome schemes for new arrivals and induction programmes), thereby embodying an international French design community.

Targets

French designers abroad.

Potential sponsors

State (network of embassies), schools, designers.

3.1   Proposal — Offer a shared banner for all the French design community, a rallying sign for international events, a pass that will open the doors to French representations abroad (*Cf. 1*).

3.2   Proposal — Facilitate the "federation" of expatriate designers, already established abroad or in the process of setting up, offering them resources and support (in order to turn them into economic hubs).

3.3   Proposal — Encourage designers to join French networks abroad (*French Tech*, overseas Chambers of Commerce, Network, of foreign trade advisers), in particular in French-speaking parts of the world.

4 → Give France a design qualification at a level recognised internationally

Arguments

Bachelor's, master's, PhD: these are internationally recognised terms for certain levels of higher education diplomas. However, the French procedures for recognising design diplomas at bachelor's and master's level are disparate and particularly complex for private schools to negotiate. It is difficult under these circumstances to explain to a foreign interlocutor that the school's certification is a solely French diploma, but equivalent to a master's degree.

The same obstacle arises when it comes to recognising higher postgraduate diplomas awarded by design schools, in particular the DSRD (Higher diploma in design research) awarded by the ESADs (Higher schools of art and design). As these diplomas are not recognised as doctorates by the French authorities, they cannot be recognised as equivalent to a PhD abroad (the international title for a research doctorate), unlike what exists in other countries such as the United States, the UK and Italy.

The recognition of a Baccalaureate +8 years level diploma equivalent to a PhD would facilitate international cooperation, and therefore contracts for post-doctoral posts, the mobility of researchers and European collaborative projects.

4.1   Proposal — Simplify the conditions of recognition of master's level qualifications: single recognition by the State of all Baccalaureate +5 years level design courses.

4.2   Proposal — Create a PhD-type diploma offering international recognition (*Cf. Training in design, 4*).

5 → Capitalise on the experience of Metropolitan authorities that have pioneered policies of enhancing their international reputation through design

Arguments

Today France has three large Metropolitan authorities, which, in order to promote their territory, have successfully relied on design, although in very different ways: the European Metropolis of Lille, World Design Capital 2020, Saint-Étienne, UNESCO Design City, with its Cité du design and its Biennale Internationale Design, and Nantes, European Capital of Innovation 2020, which has completely integrated design into its city plan.

Here there are good grounds for building a flexible framework to inspire other Metropolitan or other districts and encourage them to use the design lever. Setting up a "French Design Cities Club" could help them to foster their own project, to share experiences and good practices, whilst reinforcing the international appeal of their local areas.

Targets   Metropolitan authorities.

Potential sponsors   Metropolitan authorities, Regional authorities, State

5.1   Proposal — Create a Club of French Design Cities.

Making design a durable part of public policy

<u>Methodology of the working group</u>

An in-depth survey was conducted with 48 contributors (designers, students, public servants, directors of professional bodies), who detailed their experience, their design practices in the construction of public policy.

A workshop attended by 90 professionals and other meetings.

In all a total of 130 French and foreign contributors.

<u>Co-leaders</u>

Cité du design de Saint-Étienne and La 27ᵉ Région.

A plethora of experiments to support

For the last decade or so, local authorities and government departments have seen design as a tool for transforming public action. Getting users more involved in the creation of a new service or the design of an amenity, producing creative scenarios on the future of a local territory or a public policy, or improving the operation of an administrative department: initiatives abound and a new area of competence has appeared in the services sector. But how can this effervescence be supported? How can the intervention of design in the public policy domain be professionalised? And how can its impact on those policies be measured?

Three major developments

The very recent history of design in public policy has already seen three major developments. The first is part of the public innovation movement, which appeared in the 2000, itself succeeding other periods of major reform of the State apparatus (from Max Weber's modern administration in the 1930s to the crisis of "new public management" in the 1990s). The second development is linked to the multi-form nature of the design deployed in national and local departments and authorities: service design, digital design, *design thinking*, *UX design*, etc. The third development concerns the growing diversity of the fields of application of design: it has become commonplace to use design approaches when creating new schemes, interfaces, and more recently, democratic processes.

Deploy a national strategy and critical work

In twenty years virtually all areas of public policy have been addressed by design, at every level of public decision-making: local authorities, national government, international organisations. Examples worthy of mention include the *Design Council's* RED in the UK, *Kafka Brigade* in the Netherlands, the *MindLab* government laboratory in Denmark; in France the design management mission (Cité du design de Saint-Étienne) or the "Transfo et Territoires en Résidences" programme (La 27e Région). But whereas abroad, certain actors have gone on to implement a national strategy of renewing public administration through design (UK, Singapore, Latvia), France is still at the stage of reviewing the first experiments. Some interesting initiatives have been implemented, but the funding to support them remains limited. Many fields of application remain to be explored, but there is no overarching vision, no real reflection on the right uses of design applied to the development of public policies. A critical review still remains to be done if we want design to continue producing "other imagined possibilities" for the public action of tomorrow.

1 → <u>Recommendation</u>   # Develop innovation through design in the public sphere

Arguments   Demand for design has exploded in the public sphere and comes in a wide variety of forms: innovation programmes, service contracts, internal innovation laboratories, etc. But regardless of how its intervention is sought, design often remains isolated and underfunded, and therefore the results achieved are extremely uneven. Innovation through design programmes, which also tend to be extremely diverse, have the advantage of allowing new players and numerous initiatives to emerge. But there is no real monitoring or follow-up, nor sharing of their results, no questioning of the role or their integration into public services.

1.1   Proposal — Launch a new generation of calls for public innovation projects through design, constructed according to a bottom-up logic favourable to actors operating on the ground.

1.2   Proposal — Consolidate innovation laboratories in local authorities

1.3   Proposal — Create a public policy design resources platform

1.4   Proposal — Launch a research programme or chair to develop forward-looking visions of design in public policy

1.1 <u>Proposal</u> Launch a new generation of calls for public innovation projects through design, constructed according to a bottom-up logic favourable to actors operating at grass roots level.

Arguments

Public innovation programmes are very often top-down and more easily accessible to large local authorities and already well-funded players. What is missing from the public innovation landscape in France is calls for projects that are more co-constructed between public authorities and local players (municipalities and grass roots-level associations).

The TIGA[14] initiative launched in 2017 could serve as a source of inspiration. This is a new generation of calls for projects to help smaller local authorities, multi-disciplinary collectives, groups of public servants or associations with local roots to enable projects to emerge and be consolidated over the long term, beyond just the logic of an experiment.

By putting forward their projects in this framework, local authorities will be able to undertake a design-based approach in response to a major challenge identified by actors operating on the ground (healthcare, transport, housing, energy, urban planning, education, etc.), with the aim of developing a new amenity.

Targets

Grass roots-level associations, multi-disciplinary collectives and local structures, in partnership with local authorities and decentralised government agencies.

Potential sponsors

Decentralised government agencies, Regional authorities, multi-disciplinary collectives, local institutions and associations (plus mobilisation the PIA, via the State).

1.2 <u>Proposal</u> Consolidate innovation laboratories in local authorities

Arguments

There are currently around thirty public innovation laboratories, tasked with co-designing public policies with users and local authority workers in the local area: these schemes play a major role in anchoring the practice of design in public action. But the progressive erosion of the budgets allocated to these laboratories, with funding being cut off completely in some cases, is preventing them making a long-term contribution to the design of public innovation projects.

In order to guarantee the continued existence of these schemes and help them to conduct ambitious projects, a dedicated investment could be set up. A first lever would consist of using the territorial innovation guarantee fund identified in the Oural Report in 2015.

This proposal will, of course, have to be based on a cross-cutting and inter-institutional analysis of the funds and resources already invested by the public authorities (Ministries, decentralised departments, public institutions, hospitals, all the diverse forms of local authorities) and the budget opportunities foreseen in the different public investment programmes (CPER, PIA, ANR, etc.).

Targets

Local authority sponsored "public innovation laboratories".

Potential sponsors

State, local authorities.

14 — TIGA (which stands for "ambitious innovation territories" in French) is one of the actions in the Grand Investment Plan, which is backed by the third wave of the Investment for the Future Programme (PIA).

1.3 Create a public policy design resources platform

Arguments

Public policy design has not yet stabilised its "methodological materials library". Cheerfully drawing on pre-existing disciplines or lines of thinking, such as ethnographic surveys, participant observation, popular education, citizen participation and even participatory urban planning, at the current time it does not have its own resource centre, containing the practices and modes of action to follow. Because it lacks such a reference tool, it is difficult to rigorously assess the impact of public policy design.

This platform, whose governance must be representative of the actors involved, could rely on various sources: academic research, the media, series of talks or exhibitions, a web platform. It would be able to capitalise on cases and experiences, in a free and contributory logic, like a Creative Commons licence (where the aim is to guarantee both the protection of copyright and widespread use of the work).

Objectifs

↘ Reference design cases and practices applied to public action.

↘ Put the spotlight on the initiatives and actors involved by events, publications, prizes, etc.; demonstrate by example how design can intervene in the definition of a public policy, on a societal issue.

↘ Help to produce, collectively, a critical theory of public policy design.

↘ Measure the effects of design in the public policy field.

Targets

Public institutions, designers and stakeholders in public policy innovation.

Potential sponsors

Public stakeholders and design institutions in collaboration with public policy design and public innovation professionals design and local authorities (potentially through a membership scheme, for example).

1.4 Launch a research programme or chair to develop forward-looking visions of design in public policy

Arguments

Today the public sector is subject to transformations and radical pressures. In the design sectors, interests may differ and the development paths are many. It is no longer the time for inventories, rather it is the time for anticipation. This anticipation seems to be an indispensable condition to any attempt to create a national design policy.

It therefore seems important to project forward ten or fifteen years to try and understand the future role of design in public policy making in its different forms. This approach to research and future planning must be based on practices on the ground and feedback from the professional community and the public institutions.

Ressources

Inter-ministerial Directorate for Public Transformation (DITP), Investment for the Future Programme (PIA), State-Region Contract Plan (CPER), local authorities, State, associations of elected officials, a group of multi-disciplinary collectives, in partnership with volunteer public authorities and departments, La 27e Région, Cité du design.

Targets

Public policy innovation stakeholders

Potential sponsors

Higher education organisations and professional bodies.

2 → Recommendation Structure and develop the training of designers and raise awareness of design among public actors

Public policy design attract a constant flow of students and professionals. Yet its place in the initial training at design remains marginal and local authorities have difficulty recruiting specialist designers. In this context, the design schools risk being overtaken by generalist training, which could lead to the threat of "design without designers". As for the continuing education offer, which is highly diversified, it plays an important role in raising awareness in the public sphere, but training operators give few guarantees regarding their commitment to quality: there is a high risk of seeing design courses taught by non-designers.

2.1 Proposal — Train designers in the current challenges of public action

2.2 Proposal — Raise awareness among and professionalise public workers who contribute to the dissemination of design in the public sphere

2.3 Proposal — Integrate designers in the strategic governance bodies of public organisations

2.1 Proposal Train designers in the current challenges of public action

Arguments How is it possible to ensure that more designers get appropriately involved in public policy field? Between graduation from a design school and designers' intervention in public policy design there is a gap in their training, which ought to be filled with a specialist course dedicated to public policy design (post-graduate course, specialist master's completed as a sandwich course, etc.).

An accredited special training course could be run by the design schools and overseen by the professional bodies. It would be not targeted only at designers, but also at all those likely to be involved in the future in this type of design, based on a multi-disciplinary logic: designers, architects, urban planners, sociologists. The territorial nature of such practical training would allow local cooperation schemes to be set up between public authorities and schools, and hybrid, multi-themed courses to be organised jointly by design institutions and political and social science institutions. A Summer School organised by a professional body or a group of schools and a local authority could prototype this type of training course.

Targets Students in design, architecture, social sciences, politics, public administrations looking for highly skilled young designers.

Potential sponsors La 27e Région, ESADSE (Saint-Étienne Higher School of Art and Design), groups of local authorities and voluntary sector training bodies.

2.2 <u>Proposal</u> Raise awareness among and professionalise public workers who contribute to the dissemination of design in the public sphere

Arguments

Numerous public servants, ardent supports of design ("design relays in public action") admit that they feel unequipped to cope with the difficulty of acculturing their respective departments to these new methods.

For design to be understood and better used in the public sector, it is important to acculture public servants in general — and elected officials and civil service managers in particular — to design and its practices. This means identifying and promoting the design "relay" in public action. A professional development pathway that involves raising awareness of design for public decision-makers would enable them to make better use of design in all its diversity: management, research, project development, etc. This awareness-raising, which must be carried out by public policy design professionals, could take a variety of forms: theoretical and critical learning, practical workshops, peer-to-peer experience sharing or the hosting of resident designers within departments, along the lines of the awareness-raising workshops on design and the "designers in residence" scheme launched by the Ministry of the Economy and Finance in 2013.

Targets

Public employees, elected officials, public service managers.

Potential sponsors

Public policy design professionals.

2.3 <u>Proposal</u> Integrate designers in the strategic governance bodies of public organisations

Arguments

Today, there may be an increasing number of designers joining public authorities, but they are rarely placed at a strategic level.

Once the public sphere has become sufficient accultured to design, it will be easier to involve designers in such departments' strategic decision-making, and to integrate them as technical advisers on the design and implementation of public policies. Design would then really come into its own, supporting public innovation, developing projects with the appropriate means and orders, systematically documenting and evaluating the process and the outcomes.

Targets

General secretaries and directors of the three branches of the civil service.

Potential sponsors

↘ Design schools, the Transformation Campus of the Inter-ministerial Directorate for Public Transformation (DITP), Cité du design: to host training paths leading to professional qualifications.

↘ State, associations of elected officials and director general of public authorities, design institutions, public policy design professionals: to pass on their know-how.

D Structuring the design ecosystem

1	Create a National Design Council
2	Mobilise the Investment for the Future Programme (PIA) on user-centred innovation projects
3	Launch a national service portal national for design resources in the regions (regional platforms)
4	Measure the economic impact of design

Methodology of the working group

The structuring of the design ecosystem
is a cross-cutting theme that was covered by
all the leaders of the Convention. The proposals
below are the result of a consensus reached
between the different working groups.

A fragmented ecosystem

Created at the beginning of the 1980s, the Association pour la Promotion de la Création Industrielle (APCI, Agency for the promotion of industrial creation) has largely contributed to raising companies' awareness of the virtues of design. This national organisation has seen other new design promotion organisations created in its wake, at local level, some attached to a Metropolitan authority, others to a Regional authority. Over time the promotion of design has been decentralised, while the Regions have gained new areas of competence in economic development and designers have set up all over France. Today the design promotion actors are extremely diverse: dedicated regional associations, departments of economic agencies and bodies like the chambers of commerce and trade, schools and museums, generalist actors or others specialised in a particular branch of design (product design, interface design, service design), some directing their actions at a particular audience (companies, public authorities, students, the general public).

Twenty different major players in design promotion

The ecosystem now includes some twenty different design promotion actors. It rests on a major Parisian centre, an expanding centre in Saint-Étienne (the Cité du design), a small number of emerging centres (Lille Métropole, Nantes Metropolitan authority) and some regional authorities that have made design a major feature of their action, such as Nouvelle-Aquitaine. Around fifteen cultural institutions showcase design collections or support designers and specific professional networks: independent designers, in-house designers, interactive designers, designer-researchers, interior designers, design agencies, etc. Finally, design is also anchored in the culture of different informal networks, in the 350 "labs" spread around the country as well as in the different startup incubators[15].

Attach the promotion of design to dynamics that are familiar to businesses

This diversity in the design ecosystem is what gives its strength - but also its weakness. Scattered, not to say isolated, many actors stress the need to share experiences and data. The creation of a national operator, such as a National Design Centre, something that has long been envisaged, has not happened due to a lack of political will and sufficient financial resources. Furthermore, the need for it has seemed to be refuted by the multiplication of regional initiatives, which have been strengthened since the re-organisation of the French regions in 2015, which created larger regions with greater economic powers. Today the different stakeholders seem to prefer the idea of creating an advisory body with extended powers: a National Design Council. However, observing that it is difficult to mobilise the innovation aid schemes on a subject as cross-cutting as design, the contributors decided that it would be legitimate to mobilise the major public programmes on user-centred innovation. Finally, they have emphasised the need to pool resources and experiences, and the need to for better statistical and economic data, which could correspond to a need for design observatories.

1 → Create a National Design Council

Arguments	French design forms fragmented ecosystem in which many different actors are now involved in promoting design, which does not facilitate the sharing of good practices or the emergence of collective actions on a national or international scale.

A *Conseil national du design* (CNDes, National Design Council) would constitute an appropriate response to the profession's need to structure itself around national actions. This advisory body would be in charge of studying design-related issues and of putting proposals to the government on the conduct of policy through design (usages). It would examine the profession's recurrent problems (status and remuneration of designers, harmonisation of qualifications, etc.) and would report to the public authorities on them. Initially, its task would be to manage the following up of the proposals made at the Convention. Like the *Conseil national du numérique* (CNNum, National Digital Council), this body would be created by Presidential Decree and placed under the joint control of the Ministry of the Economy and Finance and the Ministry of Culture. However, it would not play the same role as a "National Design Centre", that of an operator placed above the actors: its role would be to foster a long-term dialogue, both between design professionals themselves and between them and the State.

Targets	Design professionals
Potential sponsors	State (Ministry of the Economy and Finance, Ministry of Culture) and professionals.

1.1 Proposal — Create a National Design Council in charge of making proposals on the conduct of public policy through design (usages) and analysing the profession's recurrent problems.

15 — These can be called fablabs, hackerspaces, makerspaces, medialabs or third places. The multiplication of these collaboratives spaces dedicated to digital production, shared prototyping, DIY and citizen science illustrates the vitality of the "maker" or DIY movement. https://www.markery.inf/labs-map/.

2 →

Mobilise the Investment for the Future Programme (PIA) on user-centred innovation projects

Arguments	The cross-cutting nature of design makes it difficult to mobilise national innovation support schemes.
	The contributors at the Convention proposed to mobilise the PIA on subjects relating to user-centred innovation, to make this a lever for innovation for companies in application-type sectors such as healthcare, mobility, sustainable cities. In the field of public innovation, they propose to seek bottom-up local projects to provide solutions to urban planning, housing and transport issues, etc.
Targets	Economic actors, schools, universities, research centres and public authorities.
Potential sponsors	State.

2.1 Proposal

↘ Corporate innovation: mobilise the PIA on sectors such as healthcare, mobility, sustainable cities.

↘ Public innovation: mobilise the PIA on bottom-up local projects on issues like urban planning, housing, transport, etc.

The Investment for the Future Programme (PIA)

The PIA was set up by the State in 2010 to foster competitiveness, growth and employment in France.

Managed by the Secretariat General for Investment, the PIA funds innovative, promising investments around the country, applying the principle of co-funding to each project.

It intervenes in four priority sectors: higher education and research, industries and SMEs; sustainable development, the digital economy.

3 →

Launch a national service portal national for design resources in the regions (regional platforms)

Arguments	How to encourage dialogue between design professionals and pool resources? The contributors identified the need for a portal that would allow the integration of local resources, the sharing of good practices, the pooling of experiences and methods, the publicising of training, awareness-raising of different audiences: companies, students, local authorities (*Cf. Promoting design*). Such a tool would improve the visibility and readability of the actions conducted by the design promotion operators in the design ecosystem.
	The plan for a "Virtual Design Centre" developed in Nouvelle-Aquitaine (see box) can be considered as the first brick in the construction of a future national design portal, even if it is mainly company-oriented for the moment. Each Region could take inspiration from the Nouvelle-Aquitaine interface to build its own tool, applying for European funding if necessary. Sharing of these tools would presuppose the intervention of a national body capable of pooling local resources on a shared portal, as the APCI does.
Targets	Companies, public authorities and decision-makers (Regional authorities, State), professionals (designers, design promotion actors)
Potential sponsors	Regional design promotion actors, Regional authorities, national design promotion body.

3.1 Proposal — Take inspiration from the Nouvelle-Aquitaine interface to deploy the portal at national level.

The virtual design centre project in Nouvelle-Aquitaine

The Nouvelle-Aquitaine Development and Innovation Agency is currently working on a Virtual Design Centre project. This is a facilitation and acculturation medium and a resource centre for three targets:

Supporters of companies and designers;

Companies looking for ways to differentiate themselves and wishing to integrate design into their strategy;

The design ecosystem and economic development structures.

4 → Recommendation of design
Measure the economic impact

Arguments

Interface design, brand design or strategic design: over the last thirty years, the design field has never stopped expanding into new areas, which does not facilitate its identification in the service value chain. Furthermore, the return on investment on design expenditure is not accurately calculated by companies, most of them not distinguishing design and R&D spending. Design lacks tangible data to convince investors and the public authorities of the asset it represents. The most recent national data are ten years old. In order to update them, in 2019 the Medef commissioned a study from the Cité du design[16]. However, a national study is not enough, especially if it is only conducted every ten years.

In France there is no national economic design observatory that could track the development of the supply (designers' turnover, training offers of design schools) and demand (number, quality and benefits of corporate projects). However, it should be noted that lille-design has recently set up a design observatory (Hauts-de-France) — See box. The emergence of similar observatories in several Metropolitan districts, if they were to pool their results, would offer a continuous measurement of the impact of design.

Targets

Economic operators (companies, investors) and State operators such as Bpifrance or Business France.

Potential sponsors

Cité du design, lille-design, professional bodies, local authorities.

4.1   Proposal — Launch a national study on the value added of design for companies (ongoing Cité du design study/funded by the Medef)

4.2   Proposal — Encourage local authorities (Metropolitan authorities and Regional authorities) to set up their own observatories of the economic impact of design and to share their data, based on the "pilot" operation launched by lille-design.

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16 — The operators in this study on the value added of design in companies have just been chosen after a call for tenders.

The lille-design pilot initiative: an observatory

lille-design has set up its own regional observatory with design stakeholders (companies, schools, designers) in order to evaluate the local supply and demand for design, the levels of design practice and the economic impact of design expenditure through a representative sample of companies. This initiative is partnered and provided with methodological support by the Lille Métropole Development and Urban Planning Agency.

The design economy: figures & trends

The last study of the economics of design in France dates back to 2010. It estimated the economic weight of design at somewhere between €3.6bn and €7.1bn in terms of turnover and the number of practising designers whose main activity is design at between 30,000 and 33,000, approximately two thirds of them working independently or for agencies and one third as in-house designers in companies.

European comparisons reveal a better integration of design in the economies of Northern European countries. The figures provided by Great Britain are impressive: 232,000 designers, with an estimated turnover of €17bn. This result can be explained by the wider British definition of design and by highly dynamic brand and strategic design sectors.

A study by McKinsey — *The business value of design*, October 2018 — shows a clear correlation between exemplary design practices and the financial performance of firms, in particular in sectors such as consumer goods, medical devices and retail banking.

Acknowledg-ments

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3D modelling of the room

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