

Design Course

## Design Management

An Introduction

by

Ms Shruti Hemani with

Prof. Ravi Mokashi Punekar

DoD, IIT Guwahati

Source:

<https://www.dsource.in/course/design-management>



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2. What is Design Management
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## Introduction

We find some interface with design in every aspect of our life and hence forming a close connection with our living culture linked to the society, environment, technology, economics, and politics. Today, creative industry (creative economy) including the areas of industrial design, arts and crafts, architecture, fashion, advertising, music, etc can be identified as one of the fastest-growing sectors in the world and one of the best ways to increase competitive advantage between companies or even countries. Companies that invest in design tend to be more innovative and profitable, and grow faster than companies that do not [1].

For example, a well-designed product not only caters to the user's real needs but is also vital to a company's survival as superior-designs contribute to enhancement of brand image, corporate vitality and profits. The European Commission considers design management to be a competence that comes under the umbrella of innovation management, in recognition of the fact that companies need innovation capability to be able to respond to new market opportunities and threats. However, there is also a growing demand for taking a more holistic approach to the cultural, environmental, political and societal impact of how commercial businesses and other organisations operate. Design if aimed at people-centric approach to just problem-solving, can play a key role in solving contemporary global challenges.

However, design does not operate in isolation from other disciplines and professions, but in relation to a wide range of external contexts (like business, politics, society, environment and technology) as well as internal contexts (like branding, innovation, user-market research, clients briefs, design audits, budgets etc) that can adversely affect the power of design activity if not managed appropriately. The success or failure of any product, service or experience to the market requires effective management of and collaboration between people, processes and projects. How design can operate holistically in relation to all these internal and external contexts, disciplines, relationships and roles is one of the main challenges faced by anyone in the creative design industry [2]. Though design management has become influential and has been viewed as a key element for business success in recent years, it still is considered as an under-researched and underdeveloped discipline with a lack of body of knowledge [3,4]. In this module we try to clear some of the fundamentals of design management and design practice.

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'Design management is becoming a commercial necessity, as it enables a company or organisation to successfully deploy design for innovation purposes, stay in sync with the market, tailor to consumer needs, and realize benefit.'

**'When design management is an explicit part of management processes, it will have greater impact on business performance and help secure a market position for the long term.'**

[DME Survey, 2009].

**'Companies that manage design effectively and efficiently attain better performance than those that do not. Therefore, good design does not emerge by chance or by simply investing in design but rather as the result of a managed process.'**

[Chiva & Alegre, 2009]

**'When all businesses are designing value-added, user-oriented, desirable products it will be those with good design management practices that will be able to stay ahead.'**

[Darragh Murphy, 2007]

[1] Best, K. (2010). *The Fundamentals of Design Management*, AVA Publishing, SA.

[2] ibid

[3] Walton, T. (1992). Exploring the in-between: Comments on the Nature of Design Management Research. *Design Management Journal*, vol. 3, no. 4, pp. 6-9.

[4] Langrish, J. (1992). Design Management Research – Synthesis Squared. *Design Management Journal*, vol. 3, no. 4, pp. 10-13.

[5] *The incorporation of design management in today's business practices: An analysis of design management practices in Europe* (2009) DME Survey, CBRD, The Netherlands. pp-11

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## What is Design Management

It is difficult to define design management just like it is difficult to have a normative definition of design or management. Best [2009] tries to explain design and management as separate entities to start with. According to her design is a people-centred, problem-solving process. It is both a 'verb' (to plan, to create or to advice) and a noun (a form and function). On the other hand management deals with the people and processes involved in managing, organising, controlling and administering a business.

She argues that when the world of business and management focuses more on financial rewards and profit-making incentives and invest little in people-centred, problem-solving process of design, the advantages of design may be lost if not sheltered from the traditional controls and incentives. Therefore, businesses need an appreciation of inter-disciplinary design processes and practices but equally design also needs the protection and restraints of an efficient and effective management framework. Designers need to be aware of the standard business and management processes and practices, equally design management needs to look at the successful management of the people, projects, processes and procedures, services, environments and experiences as well as of the relationships between different disciplines and different roles [1].

Simply put,

Design management is the business side of design. Design management encompasses the ongoing processes, business decisions, and strategies that enable innovation and create effectively-designed products, services, communications, environments, and brands that enhance our quality of life and provide organizational success.

On a deeper level,

Design management seeks to link design, innovation, technology, management and customers to provide competitive advantage across the triple bottom line: economic, social/cultural, and environmental factors. It is the art and science of empowering design to enhance collaboration and synergy between "design" and "business" to improve design effectiveness.

The scope of design management ranges from the tactical management of corporate design functions and design agencies, including design operations, staff, methods and processes—to the strategic advocacy of design across the organization as a key differentiator and driver of organizational success. It includes the use of design thinking—or using design processes to solve general business problems [2].

Traditionally, design management was seen as limited to the management of design projects, but over time, it evolved to include other aspects of an organisation at the functional and strategic level. A more recent debate concerns the integration of design thinking into strategic management as a cross-disciplinary and human-centred approach to management.

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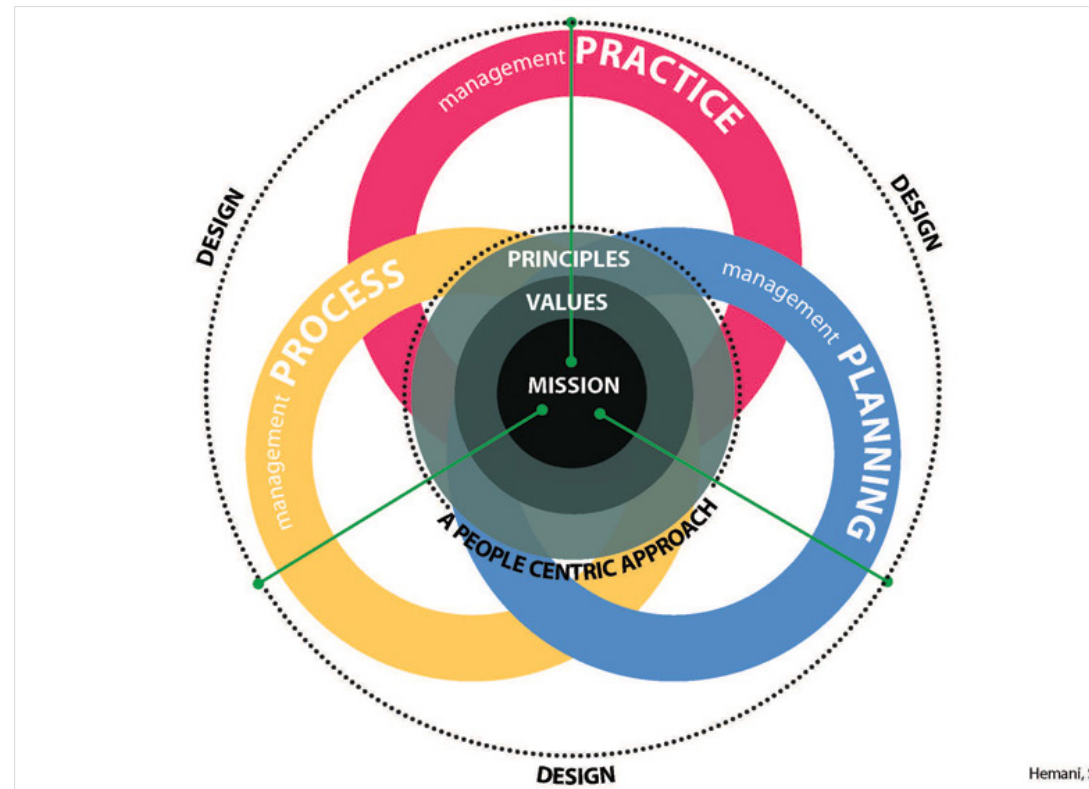
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Some examples of professionals that practice design management include design department managers, brand managers, creative directors, design directors, heads of design, design strategists, and design researchers, as well as managers and executives responsible for making decisions about how design is used in the organization [3].

Design Management is the management of design projects, team and processes and is an intricate subject area. Currently, organisations all over the world are increasingly looking for ways to employ the power of design in product innovation, in every day management processes, and in the creative development of their companies. When design effectively and creatively engages with business agendas, the results are of benefit to people, products, processes and organisational cultures as a whole.



[1] Best, K. (2010). *The Fundamentals of Design Management*, AVA Publishing, SA. pp-8

[2] [http://www.dmi.org/dmi/html/aboutdmi/design\\_management.html](http://www.dmi.org/dmi/html/aboutdmi/design_management.html)

[3] Wikipedia

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## A People-Centric Approach

### Design - with and for - the people

People form part of the human capital of any successful vision, strategy or goal and hence must be managed, valued and nurtured. According to Best [2010], the quality and nature of the relationships between people can have enormous impact on the success of an organisation's projects as well as individual stakeholder well-being and ultimately other business measures such as profitability and reputation. Being people smart and effectively managing relationships between different roles and resources both in and across organisations can therefore help facilitate project and business success.

People dynamics – how people interact, contribute and are purposefully engaged – are the corner stone of collaborative working processes and practices. Design management is concerned with how the relationships between clients, consultants and end users are organised and managed. Putting managerial framework in place is essential to deliver additional business value as a result of the outcome of the collaborative creativity.

Design with the people also addresses the issue of inclusive, participatory design or co-design i.e. how to engage users in the design process. Design for the people refers to particularly, social responsibility initiatives and the people-centric approaches, that are useful tools to build positive relationships with external environment.

Philips Design has developed a theoretical framework to research social and cultural phenomena. A multidisciplinary team that includes sociologists, psychologists, and anthropologists is systemically studying changes in society, culture and people. It is also developing a number of themes or opportunity areas to inspire designers in creating new sustainable value [1].

Increasingly, large businesses are becoming more engaged in social change. Rather than giving cash donations to non-governmental organizations (NGOs), some companies are using their expertise to directly help more fragile segments of society. The corporate payback is not measured in profit, but in brand equity, employee motivation and inspiration for future work. At Philips Design, that program exists since 2005 under the name 'Philanthropy by Design'.

### The breath counter:

One of our projects addresses pneumonia disease.

Pneumonia is one of the world's leading causes of fatalities in children under the age of five, claiming more than two million children's lives every year. A 'fast breathing test' is used to diagnose the disease. The Breath Counter was designed by a team led by Megumi Fujikawa, Philips Design's Interaction Design Consultant in Healthcare, to solve these issues and more. Solar cells power the device, extending its lifespan to potentially more than five

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years. An LCD screen logs three test results, making them easy to compare. Aesthetically, the Breath Counter looks like a medical tool, to give the user a feeling of commitment and contribution to this important issue. For those who cannot read, Philips Design created a simple manual with clear visuals that explain the procedure. “It was initially very difficult to understand the current issues without having been in the field,” Megumi explains. “Over time, putting together our skills and the feedback from the NGOs made it seem obvious what needed to be improved.”

### MUAC strip [Trunky Monkey]:

Malnutrition is considered one of the key challenges for the health of children across the world. The World Health Organization estimates that approximately 150 million children under 5 years in developing countries (26.7%) are malnourished. An additional 200 million children have stunted height. Malnutrition is not a disease, but it is the most important risk factor for disease worldwide.

MUAC is routinely measured as an immediate indicator of whether a child is malnourished or not, but children are often anxious during measurement, which can slow down healthcare worker activity and lead to inaccurate results. ‘Trunky and Monkey’ were specifically designed to appeal to children, creating something playful and non-medical looking to encourage the children to co-operate in having their arm circumference measured. They are intuitive to use, so can even be used by parents to quickly check their children at home.

### Portion Plate:

“Detecting malnutrition in the field is a real challenge,” explains Caitlin Quilling from the Real Medicine Foundation. “Often malnutrition is an educational problem. Sometimes families don’t realize their children are under-nourished – it almost becomes invisible because it is so prevalent. We give parents simple knowledge and advise them how to screen for malnutrition. Once it is detected, our aim is to maximize nutrition within the resources and services that are available.”

### Concept:

A plate helps the mother serve the right proportions food for the child. A series of plates can be made to adjust different ages.

Qualities compared to existing solution:

Awareness at home | Intuitive and easy to use | Empowers – the parents to check what the child is eating | Illiterate friendly – illustrations

How to use it:

Serve food to the child according to the indicated portions.

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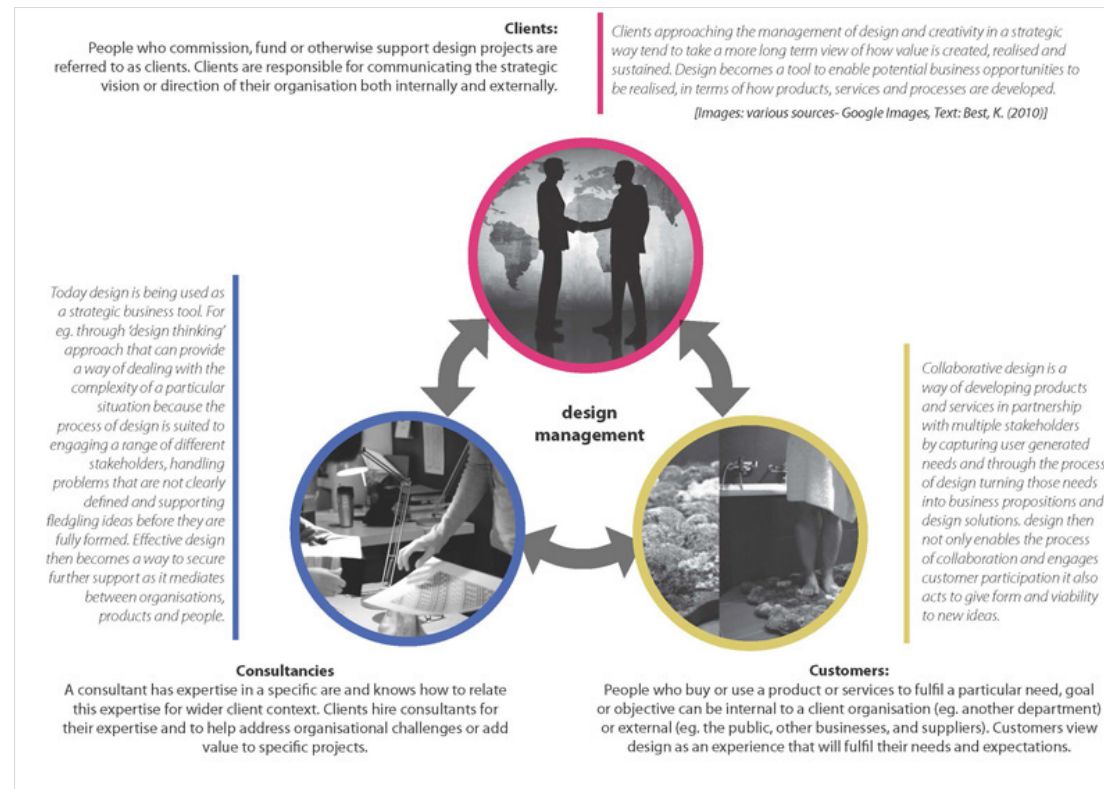
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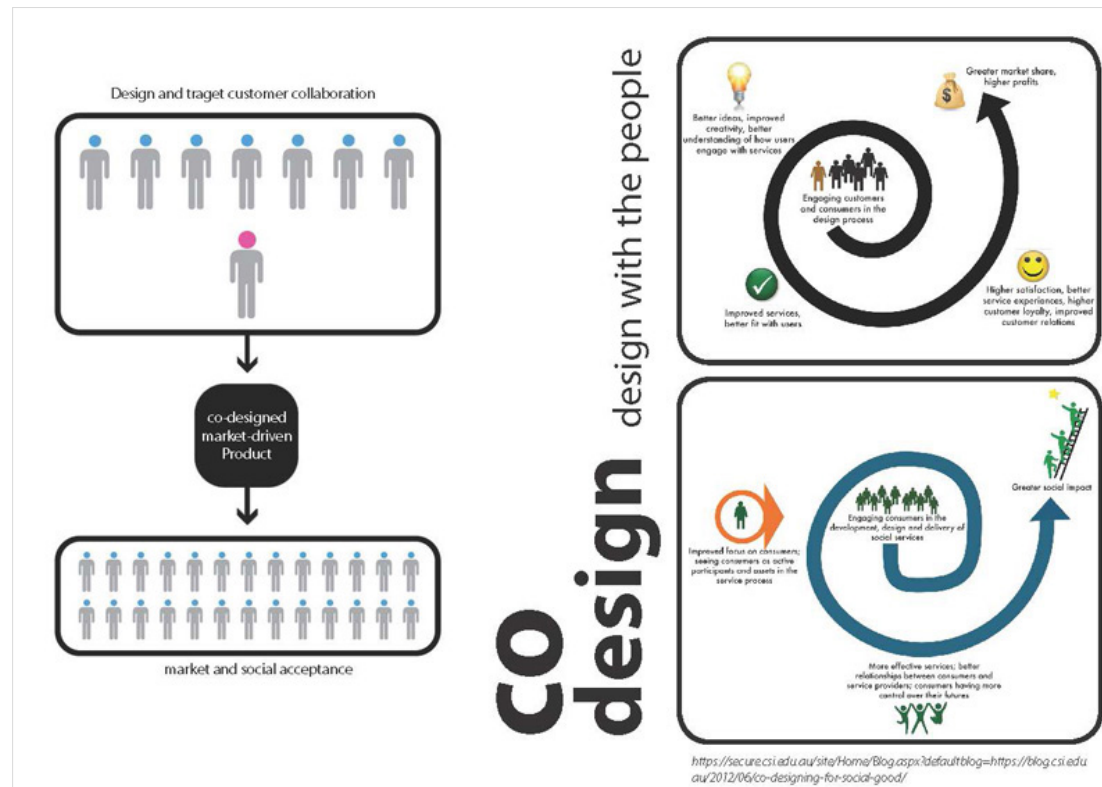
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Source: As mentioned on the image.

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The section text is based on:

Best, K. (2010). The Fundamentals Of Design Management, AVA Publishing, SA.

The case examples are from:

[http://www.design.philips.com/about/design/designportfolio/philanthropy\\_by\\_design/index.page](http://www.design.philips.com/about/design/designportfolio/philanthropy_by_design/index.page)

[1] Green, J. (2001) Strategic Marketing, February, Philips Design: Eindhoven.

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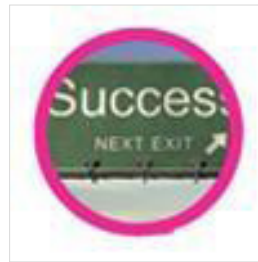
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## Designing Management

“Managing design is a science as well as an art and it requires the integration of the two. In effect it is the convergence of business, strategy and customer experience”.

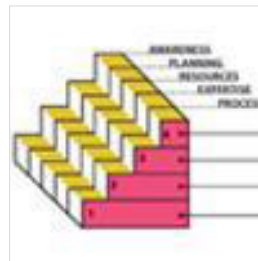
Thomas Lockwood, (2009). President of DMI



Design Overview



Management Overview



Managing Design

### Role of Design in Management:

The management of design has emerged as central to the operational and strategic options of any successful organization. It focuses on a complex of all visual manifestations of companies, brands and products as well as non-visual aspects relating to the design process, or to processes for product development, production, distribution, sales, delivery or service.

Explicit objective of design management comprises the creation of synergy between the creative realm and the business realm. These realms tend to operate with their own culture, own values and opinions, and their own dynamics. Design management aims to connect these two realms, and bases itself on the idea that companies and organisations perform better when they manage to successfully harness and exploit the potential of design.

The Design Management Staircase as described in DMI (2009) shows a range of design management aspects

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| FACTORS                        | DESIGN MANAGEMENT CAPABILITY LEVELS  |   |  |  |
|--------------------------------|--|---|--|--|
|                                | LEVEL 1:<br>NO DM  | LEVEL 2:<br>DM AS PROJECT   | LEVEL 3:<br>DM AS FUNCTION   | LEVEL 4:<br>DM AS CULTURE  |
| <b>AWARENESS (OF BENEFITS)</b> | Not aware of benefits and potential value of design (unconscious use or no use)  | Some functional specialists are aware   | Most are aware that it is important to remain competitive  | All are aware that it is fundamentally important to gain a leadership position   |
| <b>DM PROCESS</b>              | No idea where design fits within current processes   | Performed inconsistently and late in development process; not repeatable across projects                                | Performed consistently and early; formal DM process drives performance   | Ongoing activity; business is engaged in continuously improving DM process   |
| <b>PLANNING</b>                | Company / marketing plans do not mention the use of design   | Limited plans and objectives exist at the individual project level  | Plans and objectives exist which set direction and integrate design in various activities  | Design is part of strategic plans; design planning is a dynamic process that drives the business   |
| <b>DM EXPERTISE</b>            | Little or no skills to handle design activity; no DM tools applied   | Some skills; basic DM tools applied inconsistently; lots of room for improvement  | Standard DM tools applied consistently; some room for improvement  | Appropriate expertise; use of advanced DM tools; appropriate metrics used  |
| <b>DESIGN RESOURCES</b>        | The business has not committed resources to design activity (may not appreciate the potential return of design investment) | Limited resources are allocated for individual projects; one-off design investments with no review of potential returns | Sufficient resources are allocated on the basis of potential return, but with limited procedures in place to assist in decision making | Substantial resources are allocated, with financial procedures in place to assist in appraising investments, assessing risk and tracking returns |

developed from Fig. 1.2 Design management maturity grid, The incorporation of design management in today's business practices: An analysis of design management practices in Europe (2009) DME Survey, CBRD, The Netherlands, pp-15

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The incorporation of design management in today's business practices: An analysis of design management practices in Europe (2009) DME Survey, CBRD, The Netherlands. pp-15

Currently many business cultures do not understand the value of or investment of time and money in the design process. And many design professionals do not know how to justify the value of design. Clients do not know how to buy design and designers do not understand how to sell design (Loglisci, 2009 in Best, 2010) undervaluing the process of design by both parties, devalues the process of design [2].

Since there is a general move in all industry to flatter, less hierarchical structures and an emphasis on team and cross functional working, the potential to integrate design is quite real. To achieve integration it is essential to consider what we might refer to as a cooperative design structure. In this situation the absolute structure of the company is now, less influential because a commonly held design reality spans all functions. Dealing with different realities of design may be uncomfortable initially. But once integration starts, a common design reality can be rich and rewarding and interfaces that were once problematic become opportunities [3].

Moreover, there is a growing tendency to recognise design as a new resource of management and to introduce it actively into the company's structure. Designers are playing an increasingly important role as valuable partners for the companies as their work contributes to increased profit, their contribution to the welfare of the society and are being involved in the core sectors of management as product/service conception, planning and branding.

**References:**

[1] The incorporation of design management in today's business practices: An analysis of design management practices in Europe (2009) DME Survey, CBRD, The Netherlands. pp- 11-13.

[2] Best, K. (2010). *The Fundamentals Of Design Management*, AVA Publishing, SA.

[3] Sebastian, R. (2005). *The Interface between Design and Management*. Massachusetts Institute of Technology. Design Issues: Volume 21, Number 1 Winter 2005.

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## Design Overview

Design overview includes:

- Design Process
- Design Planning
- Understanding Design Briefs, Proposals and Contract

**Design Process:**

Design is an iterative, cyclical, non-linear process. It is a decision making series of 'feedback loops' of creative inquiry that refine each successive 'iteration' with a goal of reaching a design solution.

The concept of design management relates to certain management activities, methods and skills that are required to optimize and manage design processes. This is dictated by the highly complex nature of the design process.

*K. Best (2010)*

Design is a creative process that occurs in many settings. Different creative sectors have their own distinct design processes and methodologies appropriate to their disciplines, their specific objectives and desired outcomes. Many a times the design process itself has to be designed. However, in general it is possible to outline some aspects that are common to the creative industries. The steps outlined below offer a structured format for a formal design process based on models from industry (Adapted from Garrett, J. (1991). Design and Technology) [4].

**1. Analyze the situation:**

Before beginning the design, sort out what problem you are trying to address.

**2. Write a brief:**

Write a short statement giving the general outline of the problem to be solved.

**3. Research the problem:**

Sometimes a problem can be solved "straight out of your head," but in most cases you will need to gain some new information and knowledge.

**4. Write a specification:**

This detailed description of the problem spells out what the design must achieve and what limitations will affect the final solution.

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### 5. Work out possible solutions:

Combine your ideas with information obtained from your research to suggest several possible design solutions. Sketch several possibilities on a paper.

### 6. Select a preferred solution:

Decide which solution to develop. Although the chosen solution should, ideally, be the one that best satisfies the specifications, other constraints such as time, cost, or skills may limit the decision.

### 7. Prepare working drawings and plan ahead:

Draw the chosen design including all the details that are important to its construction

### 8. Construct a prototype:

Make the product. In industry a model is usually built first and the final product is developed from it, but in most classrooms, the model is the final product.

### 9. Test and evaluate the design:

Testing is ongoing as the construction progresses, but a final test of the entire system or model proves if the project does the job for which it is designed. Look back at the specifications and check the requirements carefully. Ask such questions as: How well does the design function? Does the design look good? Is the product safe to use? Were suitable materials used? How could I have improved on my design?

### 10. Write a report:

The report provides evidence of your work in analysis, planning, designing, carrying out the practical work, evaluating, and communicating.

Csikszentmilyi (1996) [5] outlines the following 5 stages:

- **Preparation:** Immersion in a set of problematic issues that are interesting and arouse curiosity.
- **Incubation:** Ideas are churned around, below the level of consciousness, and unusual connections are made.
- **Insight:** Pieces of puzzle begin to fall into place.
- **Evaluation:** Deciding which insight is most valuable and worth pursuing.
- **Elaboration:** Turning the insight into something real.



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**7. Project Completion**

- Designer and client have a project debriefing to review project outcome.
- Designer writes up a case study.
- Designer closes invoices project.
- Client pays design closure.

**6. Production/Launch**

- With an approved design the designer begins implementation of the design across all the required deliverables.
- Finished artwork is produced as required. For print this usually involves the creation of print-ready pdfs and detailed specifications are also created for outside suppliers. For web, this involves all content delivered, finished graphic elements and photos, detailed flowchart.
- Depending on the project and delivery media, the production materials are often handed to a third party which includes:
  - < Pre-press/Printer
  - < Media outlet
  - < Launched on web
- Designer or client will be engaged in the supervision or management of the above suppliers. Quality control is important so always oversee production!

**5. Refinement**

- Designer details out the products.
- Designer makes prototypes, models, etc. and makes minor modifications where necessary.
- Designer presents the above for discussion and approval.
- This stage can seem a bit random but it really depends on the item being designed.
- A detailed specification of the design for production planning and final costing would also be created at this point.
- Designer initiates preproduction meeting with team members.

**4. Exploration/Development**

- Based on client's approved strategy, designer develops preliminary design concepts.
- A Designer's methodology of generating concepts usually are:
  - < Mind Mapping
  - < Story Boarding
  - < Free writing
  - < Layout creation
- Client provides insights and initial validation of the concept direction to make sure project stated objectives and goals are being met.
- Typically in the exploration step 1 develop several alternative concepts that will be narrowed down to a couple ideas for further development.
- Based on the approved concept (within exploration step) designer develops the design concepts.
- Further iterations of the concepts will be provided as tighter representations of the design:
  - < Comprehensive layouts
  - < Page spread

**3. Strategy**

- Designer analyzes the research and information gathered.
- Designer develops design and functionality criteria (it is important especially at this stage to work with the users to understand the user needs and make the design inclusive, socially sustainable).
- Designer develops a strategy for a design.
- Designer presents all of the above for client input or approval.

**2. Orientation Research**

- Client provides any relevant background information and materials.
- Designer leads client through creative briefing.
- In case of large design consultancy, the design director prepares a Creative Brief- an internal working document for the use by the design team
- Designer commences research (as needed) regarding:
  - Competitive landscape
  - Market research
  - Design research
- Client confirms the media in which the designer will be producing for (web, print, etc) and confirms any technical parameters (for example website dimensions, color schemes, width and height for print materials
- Client and designer confirm needs assessment

**1. Project Initiation**

- Client proposes a design brief
- Designer clarifies needs or goals, aims and objectives of the client
- Client and designer meet for preliminary discussions and portfolio review
- Designer considers, reviews and responds to the client's brief with a design proposal and scope of work.
- Designer-Client signs off the Design Contract!

developed from 7 Design Process Steps Designers Should Follow (<http://inspirationfeed.com/articles/design-articles/design-process-flowchart-that-all-freelancers-designers-must-have/>) accessed on 20-10-2012

7 Design Process Steps Designers Should Follow (Image source) accessed on 20-10-2012

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## Design Management

An Introduction

by

Ms Shruti Hemani with

Prof. Ravi Mokashi Punekar

DoD, IIT Guwahati

Source:

<https://www.dsource.in/course/design-management/designing-management/design-overview>

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### Design Planning:

Delivering design projects requires a plan of action through 'design planning' which involves identifying how a project will be managed and delivered and what actions will need to be taken, by whom and when.

Project planning processes typically fall into seven areas of activity (Young, 1997) [6]:

1. Review the project definition
2. Derive the project logic
3. Prepare the initial schedule
4. Resource and cost analysis
5. Optimise and meet customer needs
6. Validation and plan approval
7. Launch the project

It's all too easy to lose sight of the original purpose of any design project unless it is properly established, quantified, agreed and recorded. The following steps can be useful [7].

1. **Specific** - A clear written description of what is intended or required, the outcome needed - the basic aim of the exercise.
2. **Measurable** - Quantify every aspect that is fixed, especially budgets, scale of application.
3. **Agreed** - With all stakeholders and interested/affected parties.
4. **Realistic** - Even highly conceptual projects need to have a realistic intention or the project is inherently flawed.
5. **Time-bound** - Proper start and finish timescales, ideally with milestones (check-points) and measures along the way.
6. **Ethical** - If you build ethics in from the start you provide a valuable reference point to maintain integrity.
7. **Recorded** - Write everything down; it's essential for clarification, agreement, management and control.

### Understanding Design Briefs, Proposals and Contract:

#### Clients Briefs:

The client and the entity that will deliver the project should agree the scope of works or a project brief that describes as fully as possible the aims, objectives, deliverables, key dates and budgets for the project.

The clients brief describes a particular organisational objective, initiative, project or task for which they would like to engage design expertise. The first step for the client is to establish the client brief and to ensure that design consultant understands what has to be done, by whom and when.

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Does the client need advice in developing the brief further?

Has the client articulated the relationship between the client and their organisation, the brand and their audience, the business objectives and the proposed project in a way that the design consultant understands?

### 1. Refine:

A good design practice with try to understand and questions assumptions underlying a client's brief. The clients brief can be further refined by finding out what the client would like to achieve – organisationally, professionally and personally as this will form the basis for the design.

### 2. Discuss:

Discussing the brief will uncover hidden aspirations, expectations and limitations, as well as other potentially useful organisational objectives. Spending time with the client, making them feel comfortable with the design process and proceeding in a professional, prepared and informed manner will increase the likelihood of securing a formalised and successful working relationship in the future.

### 3. Re-instate:

Reinstating client's brief in writing to clarify specific aims, objectives, goals, deliverables, deadlines, budgets available and ensure that both the clients and consultant can reach a common understanding of the requirements.

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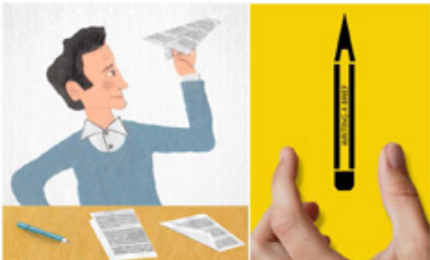
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Both the **client** and the **designer** need to work out and agree upon what each party expects from the other. The **client's brief** is the foundation of a **successful project.**



|                               |  |
|-------------------------------|--|
| 01. <b>Introduction</b>       | project background, overview and opportunity identified.   |
| 02. <b>Company</b>            | the organisation, its brand vision and values, product portfolio, existing customers and management structure. |
| 03. <b>Customers</b>          | target customers   |
| 04. <b>Competition</b>        | competitors and their unique selling points.   |
| 05. <b>Positioning</b>        | the proposed strategy and plan of action.  |
| 06. <b>Design Challenge</b>   | project objectives, scope of works, expected outcomes and specifications.                                      |
| 07. <b>Matrix for Success</b> | criteria for evaluation and for how success will be measured.  |
| 08. <b>Project Plan</b>       | work stages, milestones, deadlines and deliverables.   |
| 09. <b>Budget</b>             | terms of agreements for fees, expenses and production costs.   |

**WRITING A CLIENT'S BRIEF**

Developed from Best, K. (2013) The Fundamentals of Design Management. ACR Publishing, SA, pp.25.

**Design Proposals:**

The design consultant possesses the knowledge and expertise of the most suitable design processes, practice and outputs needed to achieve the objectives as set out in the client's brief. The design consultant reviews and responds to the client's brief with a design proposal which outlines the plan for what services the design consultancy will provide to the client to fulfil their business objectives. It is important to ensure that the 'scope of works' is accurately described in the proposal in a way that encourages the client to want to commit to working with the design consultancy to achieve the best possible solution.

**Design Contract:**

Once the proposal for the scope of works and the working process has been agreed upon the contract for the engagement of design services can be drawn up. It is important to clarify any legal agreements such design copyrights, intellectual property rights, non-compete and non-disclosure agreements etc. once the terms of working relationship are agreed upon by the involved parties and the design contract has been signed off, the work can begin.



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Confirmation of schedule and fees should also be signed off at this stage. Detail work schedule should be worked out allowing appropriate time for each design development stage. Design fees differ depending on the size and extent of tasks and it is always wise to frankly discuss itemised budget, payment method and completion dates with the client(s).

**Breakdown of Design Charges can be as follows [8]:**

1. Consultation charges: remunerations for professional advice to businesses and advisory fees.
2. Planning charges: Fees for creative work such as ideas and planning the design objectives.
3. Production charges: fees for production work of the drawings, prototypes, modelling etc.
4. Royalties: Fees for the use or purchase of creative work.
5. Design management charges: Fees for management of design.
6. Fees for documents, etc: Costs incurred for the purchase or royalties of various data, pictures, illustrations, etc to be used in designing work.
7. Portal to portal charges: charges paid in compensation for designers not being able to work for other businesses in the same industry or for keeping the design office and staff on standby while a large scale project is put on hold.
8. Other expenses: travel expenses, costs of outsourcing of model production, etc. Prior confirmation through quotation is needed.

The types of contracts on design charges may be lump-sum payment, instalments, stage payments, yearly contracts, royalties.

Since contracts are documents that make business agreements official and binding, ensuring both parties' safety in entering such an agreement. Contracts are invaluable tools that help both you and the contractor understand the terms of your agreement and your individual obligations. So before you enter into a business agreement, learn how to write an effective, legally binding contract.

**Guidelines for writing a contract [9]:**

• **Information:**

The client shall provide all the necessary information such as the development policy, product/service characteristics, market and technological information, etc to the design consultancy in order to execute the commissioned work.

• **Output:**

Agreement must be reached on the quality, quantity and medium of output. In case of re-submission, selection criteria and compensation for schedule changes and additional requirements should be agreed in advance.

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- **Design Management:**

Design management plays a vital role in ensuring the quality of design. Agree in advance on site checks, its frequency and duration.

- **Contract Period:**

Contract completion times are generally expressed in weeks, with a completion date being calculated on the basis of that number of weeks after the date the contract is awarded.

The time required to complete a contract depends on many factors, including: the skills and management systems; establishment/disestablishment times required, including preparing management plans and asset management information; industrial issues; the complexity of the work; the geographical location of the site; the state of the market (which affects the availability of resources); the standard of documents and information provided by the clients, etc. Projects that involve unique designs, critical timeframes or unusual problems should be analysed by appropriate experts to identify reasonable contract periods. Expert analysis can ensure the contract periods set are achievable and not likely to result in undue cost premiums. Any changes in the contract period after signing should be documented in writing.

- **Design Charges:**

The breakdown of the design charges should be worked out carefully along with the type and method of payment.

- **Changes in Work:**

The commissioned work may be stopped or altered due to unforeseen reasons. Prior agreement should be achieved on compensation payments and handling of Intellectual Property Rights.

- **Intellectual Property Rights:**

Intellectual property (IP) refers to creations of the mind: inventions, literary and artistic works, and symbols, names, images, and designs used in commerce. IP is divided into two categories: Industrial property, which includes inventions (patents), trademarks, industrial designs, and geographic indications of source; and Copyright, which includes literary and artistic works such as novels, poems and plays, films, musical works, artistic works such as drawings, paintings, photographs and sculptures, and architectural designs. Rights related to copyright include those of performing artists in their performances, producers of phonograms in their recordings, and those of broadcasters in their radio and television programs. Use written agreements to make sure you own the rights to creative work.

- **Making the Work Public:**

The owner of a copyright has a number of rights to control how the work may be used, including the exclusive

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right to copy and distribute the work. If a designer retained the copyright to work the client's right to use that work could be severely limited -- even though the client paid for it. A written agreement avoids this problem. For certain types of creative works (called "works for hire"), client will own the copyright as long as the client and the designer execute a written work-for-hire agreement. For other types of creative works, the client will have to use an assignment: a written agreement in which the designer transfers some or all of the copyright rights in the work to the client. With a transfer of copyrights, consent is considered to have been given to the client for making the work public. The design office shall not announce the product before it is made public. Even then consent is required for the announcement.

- **Confidentiality Obligation:**

Confidentiality agreements, also referred to as non-disclosure agreements, are agreements that are used when the owner of confidential information wishes to disclose that information to another party (either an individual or a company) usually in the course of business negotiations, and wishes the information to remain confidential.

- **Product/Service Liability:**

Product liability is the area of law in which manufacturers, distributors, suppliers, retailers, and others who make products available to the public are held responsible for the injuries those products cause [[http://en.wikipedia.org/wiki/Product\\_liability](http://en.wikipedia.org/wiki/Product_liability)].

- **Contract Cancellation charges:**

Changes, cessation, cancellation of the commissioned work may arise from management reasons, non fulfilment of duties by either parties, natural disasters and so on. In such cases compensation for damages can be claimed. An early termination fee is a charge levied when a party wants to break the term of an agreement or long-term contract. They are stipulated in the contract or agreement itself, and provide an incentive for the party subject to them to abide by the agreement.

- **Nullification of Prior Agreement:**

To nullify a contract is to void, or terminate, it. Upon termination, neither party must perform the duties or services previously agreed upon. By taking the appropriate action and nullifying for the correct reasons, you and the other party, or parties that made the contract are released from legal ramifications. Create a termination agreement that ends the contract for the appropriate reasons and according to the laws of the state in which you made the contract [[http://www.ehow.com/how\\_12157719\\_legally-nullify-contract.html](http://www.ehow.com/how_12157719_legally-nullify-contract.html)].

- **Matters not covered:**

Questions arising from within / outside the contract must be dealt with by both the parties with sincerity and goodwill.

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**• Jurisdictional Court of Law:**

When necessary, public arbitration, mediation and court of law are available. It is possible to nominate in advance a particular court for the first instance.

**Creative Brief:**

Once the design contract is signed off the creative director in the design consultancy prepares a creative brief that translates the design brief and design proposal into an internal working document for the use by the design team. It is phrased in such a way that the opportunities presented in the clients brief and the design challenges involved are clearly understood, provides enough material to ignite creative thinking among the team members.

Download pdf:

Your design can only be as good as the **brief** you worked from! The best projects are borne from creative briefs that are **open enough to inspire ideas**, while being **specific enough** to feel workable.

|           |  |   |
|-----------|--|---|
| <b>1</b>  | Title of item.                               |   |
| <b>2</b>  | Delivery mechanism and marketing objectives. |   |
| <b>3</b>  | Format.                                      |   |
| <b>4</b>  | Budget and schedule.                         |   |
| <b>5</b>  | What are you providing the designer with:    | Product shots, website screen shots, photographs, diagrams, etc. (Check these are high-resolution.)   |
| <b>6</b>  | General description of format:               | Describe any formatting issues you have arranged with the printer.  |
| <b>7</b>  | Description of target audience:              | Occupation, gender ratio, average age, nationality/location, psychological demographic, lifestyle preferences.                                      |
| <b>8</b>  | Message objectives:                          | Hierarchy of copy messages, treatment of headlines, body copy, visuals, product samples, call-to-action.  |
| <b>9</b>  | Where to look for inspiration:               | Give brief examples of style / overall look you want the item to achieve. What feelings or metaphors reflect the spirit of your product or company? |
| <b>10</b> | What not to do:                              | Also give examples of what the design shouldn't include and what styles to avoid.   |

the  
creative  
brief

Developed from The Ultimate Design Brief by Crowley, S.  
(Image source) accessed on October 27th 2011



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[5] Csikszentmihalyi, M. (1996). Creativity: Flow and the Psychology of Discovery and Invention, Harpercollins.

[6] Young, (1997) in Best, K. (2010). The Fundamentals Of Design Management, AVA Publishing, SA.

[7] <http://www.businessballs.com/productdesign.html>

[8] IDBG International Design Business Guideline Part-1, (1993-94) Japan Design Foundationpp - 28-29.

[9] ibid

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## Management Overview

**Management Overview [10]**

(This section is based on Best, K. (2010). *The Fundamentals of Design Management*, AVA Publishing, SA. pp- 78-89)

**Management Process:**

Key to management process is a strategy that describes the course of action and resources needed to achieve the vision of an organisation.

1. Where are we now?
2. Where do we want to go?
3. How do we get there?

All organisational as well as decision making processes are driven by a strategy which through short-term (day-to-day planning, decision making and delivering) and long-term (visions and goals) decisions for the business creates sustainable competitive advantage.

**The strategy operates at three levels in an organisation:**

1. Corporate Strategy – Sets overall scope and direction of the organisation and is aligned to the vision and mission of the organisation.
2. Business Strategy – Sets the goals and objectives for each of the specific business units such as product and service line, distribution etc.
3. Operational Strategy – Sets the day to day operation, execution and delivery.

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Source: Best, K. (2010). The Fundamentals of Design Management, AVA Publishing, SA. p79 Diagram-8.

### Business Planning:

Business planning is the framework for realising the potential of any business idea that may be just a project or a whole enterprise. It takes into account all internal business practices, analysis of processes, information systems, resources and team skills to enable an organisation to plan within their capabilities. The activities are planned at corporate level, business level and operational level each with its own individually defined strategies, objectives and performance measures.

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Source: Best, K. (2010). The Fundamentals of Design Management, AVA Publishing, SA. p83 Diagram-9.

The business plan itself is a formal document and roadmap for initiating a new business idea or enterprise. The plan is developed based on identifying a gap in the market, finding what is needed to set up and operate the business, recognizing what processes and partnerships need to be in place and by describing implementation and delivering.

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a **brand** can refer to both an organisation as whole (eg P&G) or to an organisation's individual product and service lines. the brand communicates a personality - what a brand stands for and what it promises to deliver - to customers, employees and stakeholders

| Brand creation:   | Brand touchpoints:  | Brand guidelines:   | Brand value and equity:   | Protecting and sustaining brands:   |
|---|---|---|---|---|
| Creating a brand begins with identifying a 'position' or a 'gap' in the market and describing a customer proposition - one that will fulfil this position in the market. The aim of branding is to create the DNA or the core idea of the new brand. The first step is to create brand name, brand vision and a set of brand values. The brand name and logo should be legally registered as trademarks for protection. Brand values communicate the essence of the brand - key words that describe the qualities of the brand. The visions and values will inform all future decision-making processes associated with the brand both inside and outside the organisation. | The ways in which people come into contact with an organisation - through their logo, retail shops, offices, websites and employees - all create an impression in the mind of the customer. It is important that these brand touchpoints are coherently and consistently managed to ensure good customer experiences. Brand touchpoints are spread across various mediums, channels and platforms to increase opportunities and build memorable and lasting impressions with customers. | To ensure coherent expressions of the brand 'brand guidelines' set out the visual specifications and formal rules for using the brand in different situations. Brand guidelines can ensure the consistent application of both the brand and its design language, across a number of customer touchpoints. They include the use of brand mark or logo in print and digital media, colour and typeface specifications, rules for co-branding, sponsorship or franchising situations and merchandising guidelines for branded retail spaces. | A brand is a promise delivered, viewed as an investment, and not an expense. design can help bring brands alive and add value to not only the customer experience but also to the actual brand value and equity itself. Brand equity refers to the additional value and positive associations that a brand name or symbol has added to a product compared to competitive or non-branded products in the mind of the consumer. | Investments made in branding and design need to be looked after just like any other asset in the organisation. Formally this can be achieved through setting up brand and design guidelines, or appointing a brand guardian to ensure the brand is managed effectively. Legally the value of brand and any associated design assets can be protected by registering their IP. |

Best, K. (2010). The Fundamentals of Design Management, AVA Publishing, SA.

Source: Adopted from Cohen (1997) and Kawasaki (2004) in Best, K. (2010). The Fundamentals of Design Management, AVA Publishing, SA. p85 Table-5).



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### Management Practice:

Design management is about the successful management of:

1. The people, projects, processes and procedures.
2. The products, services, environments and experiences.
3. The disciplines, roles and stakeholder relations.

All companies have organisational structures and frameworks in place to manage the systems and processes of the enterprise in place but, how motivated and committed employees are to delivering on the organisational purpose depends significantly on the culture of the organisation that supports an organisation's strategic objectives. Aligning individual and organisational incentives and behaviour typically leads to a strong sense of belonging to and delivering on a common vision and values. It also encourages a culture that enables employees to add value at all levels.

### References:

[10] This section is based on Best, K. (2010). *The Fundamentals of Design Management*, AVA Publishing, SA. pp- 78-89

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## Managing Design

**Managing Design [11]**

**Managing the three key design stages:**

**Design Strategy:**

How can you conceive and inspire design thinking and projects?

**Design Process:**

How can you develop design projects and agendas?

**Design Implementation:**

How do you manage and deliver design projects and outcomes?

**Managing Design strategy:**

This is the stage where design projects are conceived and the focus placed on identifying and creating the conditions in which design projects can be proposed, commissioned and promoted, at this stage, design management engages design thinking in the organisational strategy, identifies opportunities for design, interprets the needs of the organisation and its customers and looks at how design contributes to the business as a whole.

**Managing Design Process:**

This is the stage where design projects and agendas are developed and the focus places on demonstrating how strategy can be made visible and tangible through design. At this stage, design management explores how design can be used to craft the presence and experience of an organisation and in doing so influence how the organisation and its brand are expressed and perceived.

**Managing Design implementation:**

This is a stage where design ideas are executed through carefully managed collaborative process in order to achieve the best possible outcome for the project. An intricate collaborative processes and relationships are required not only to achieve great design but also to utilize it to its full capacity through a series of strategic steps [12].

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<https://www.dsource.in/course/design-management/designing-management/managing-design>

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Design Course

## Design Management

An Introduction

by

Ms Shruti Hemani with

Prof. Ravi Mokashi Punekar

DoD, IIT Guwahati

Source:

<https://www.dsource.in/course/design-management/measuring-success>

## Measuring Success

Success has always been the ultimate goal of every activity, and a design project is no exception. However, success is not just elusive; it is also multifaceted and difficult to measure. Time, cost, and quality have long been the success criteria used to evaluate the performance of a design project. However, such a list has been criticized as not being comprehensive [1]. A firm can assess the success or failure of a development project in any (or all) of many terms, including customer satisfaction, financial return, and technical advantage. To complicate matters, success may be measured not only at the level of the individual project, but also at the program level. With so many variables to consider and so many stakeholders involved, managers face a difficult challenge just deciding which measures are useful for measuring product development success [2].

Though there no single measure for gauging the success of every product development [3], there are some structured methodologies for the design of performance measurement systems. Frameworks, such as the balanced scorecard and the performance prism, have been proposed however, little attention has been devoted to how managers can decide specifically which measures to adopt [4].

Deciding and agreeing performance measures into project goals and how success is evaluated is one of the key roles for the design manager. It is also one of the most important ways to demonstrate how design as an activity can demonstrate a return on investment in both financial and non-financial terms.

The design success lies not only in satisfying the clients brief but also being in line with the business case and targets, brand vision and values, customer satisfaction. It is therefore important to evaluate the project's success at the end of the project as it plays a key role in forming the knowledge base for learning. Form a check list to measure whether the stakeholder needs have been met, whether the project is in line with the success criterias established at the start of the project, etc.

As businesses increasingly recognize the power of design to provide significant benefits, executives increasingly are asking for metrics to evaluate the performance of design. What is needed is a framework for measurement, a specific set of criteria, and methods to be used as a structure to define and measure the values of design [5].

**The following presents a framework of 10 categories that can be useful when measuring the value of design [6]:**

### 1. Purchase Influence:

One type of design that is fairly easy to measure is packaging design. For example, a frozen-food manufacturer achieved incremental sales gains—based solely on a new suite of packaging. ‘Same product, new packaging’.

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#### 2. New Markets:

The design of products, communications, interfaces, and experiences can be isolated. Here's a simple example: British Airways had built a business strategy around increasing its long-haul international flights. So the company looked to see how the interior design of its planes could be improved to offer more comfort to customers. What resulted was the first seat in the industry that could lay completely flat, allowing customers to sleep prone, rather than slouch as in conventional airline seats. The result was a significant increase in sales and profitability for long-haul international flights. Design alone made the difference because everything else remained the same.

#### 3. Brand Image and Corporate Reputation:

Design awards contribute to brand image. By providing an independent and expert critique of design, awards can provide valuable feedback, help build company pride, and confer prestige upon the business. Another example is corporate reputation for innovation and quality, based on their use of design as a core strategy. Design builds image.

#### 4. Time to Market:

By establishing simple guidelines such as brand guidelines which includes interface principles, typography, colour, photography style, diagram style, and iconography as well as product guidelines that include a common platform for computer hardware and a standardized chassis and interface, as well as other shared components, development time can be greatly reduced. The cost and time savings based on platform design, guidelines, or even standards can be easily evaluated.

#### 5. Cost Savings:

Julie Hertenstein and Marjorie Platt, from North-eastern University's School of Business, have conducted research in conjunction with DMI, the Design Management Institute, on the financial performance of design since the mid-1990s. They evaluated financial performance by using traditional financial ratios, such as return on assets and net cash flow to sales, for the sample period. They found that firms rated as having good design were stronger on virtually all financial measures from a practical and managerial perspective, as well as from a statistical perspective.

#### 6. Enable Product and Service Innovation:

What if a car dealer used design to create the perfect customer experience and increased sales by more than 25%? Open Road Toyota, working with Karo Design in Canada, did just that. They redesigned all their touch-points for a specific customer experience, and in 2006 they became the number-one Toyota (TM) dealer in Canada. The cars did not change but the design of everything else did, and sales skyrocketed. A deep understanding of customers was used to design the desired customer experience and then to design every touch-point so that it would support that experience.



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### 7. Develop Communities of Customers:

Many new companies have been tremendously successful in developing new communities of customers. Consider Facebook and Google; design not only plays a role but is partially carried out by customers. This is engaging, sticky, and extremely effective. At times the professional designers need to allow the customers to play a part.

### 8. Create Intellectual Property:

Another way to measure design's contribution is to consider how much you've lost if it is stolen. In today's economy, a company's intellectual property assets are often more valuable than its physical assets. Consider Coca-Cola's signature bottle or Nike's swoosh. Strategies aimed to maximize the ROI of design efforts by securing comprehensive IP protection, steering clear of the IP rights of others, and integrating IP-building efforts into design processes can be isolated and are of significant value.

### 9. Improve Usability:

Very often, the usability of an interface design is measured by analyzing the efficiency of user navigation through observation, click-through, or interviews. Web sites are constantly monitored for user performance, and most web marketers watch our behaviour closely and make design adjustments to improve performance. All manner of design-based usability issues can be isolated and evaluated.

### 10. Improve Sustainability:

The creative economy is a greener economy, and we all need to help. Designers and design managers have considerable influence in this area. Valerie Casey suggests a Kyoto Treaty for Design featuring collective and individual criteria—the goal being to advance our intellectual understanding of environmental issues from a design perspective. Undoubtedly, design has considerable impact on our environment, and that impact is easily measurable.

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**managing design at SONY**

**Electronics, games and entertainment giant Sony has used design since the 1960s to differentiate its products and maximise the usefulness of its advanced technologies. Sony Design Group across the world employs around 250 designers and has developed a set of core design values against which the company judges the success of all its products**

Sony uses design to successfully unite different aspects of its business, focusing on the main pillars of electronics, games and entertainment. The company continues to evolve its processes to meet emerging needs. Key elements in Sony's design strategy today include:

- The establishment of centres of design excellence in key markets around the world
- A focus on cross-fertilisation of ideas through regular design review meetings and the rotation of design staff between functions
- An increased use of multi-functional design teams to deliver a consistent user experience in even complex, multi-functional products.



<http://www.designcouncil.org.uk/Case-studies/Sony/>  
[www.sony.co.in](http://www.sony.co.in)

Sony Design Group has a set of core design values against which it judges the success of all its products. These are detailed below:

**Originality** - Sony Design continuously strives to create something original. To their mind, products are intended for people to use, so it only stands to reason that these products be designed with a human touch. For Sony, human-focused design is the foundation for creating something original.

**Lifestyles** - People often note that the Sony Walkman changed their lives. In actuality, the Walkman's success can be credited to the public's demand for a 'music on the go' lifestyle. The Walkman touched the hearts of consumers by making it possible for listeners to take their music with them and access it on demand. The Walkman story is a perfect example of what it takes to create consumer lifestyle changes - a product must strike a universal, heart-touching chord with people everywhere.

**Functionality** - When Sony Design was established in 1961, its black and silver design language elevated the Sony image. The idea was to do away with excessive ornamentation and accentuate a powerful, high performance, professional feel through the use of simple, cool colours and materials.

**Usability** - It all starts with the principle of carefully listening to the user's needs. Every aspect of Sony design considers the needs of people who use their products. This includes everything from the shape of each button and dial, the position of every switch, to the interface design. Sony carefully observe the conditions under which the product is operated and pursue continuous improvement. their products are not only functional but also give full expression to the beauty of functionality.

Source: As mentioned in the image.

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**managing design at LEGO**

Danish company LEGO, the world's sixth largest toy maker, has transformed the processes of its design function in recent years. These changes have streamlined product development and the processes developed by the in-house design function are now being used as a method to improve innovation across the entire business. LEGO has developed a new design system, called Design for Business (D4B), by which its whole innovation process is run.

Key elements of the LEGO Design For Business process include:

- \_ The alignment between corporate objectives and design strategy
- \_ Strengthening the collaboration in core project teams containing a design, a marketing and product manager
- \_ Challenge sessions for the team during this process, run by colleagues and D4B members
- \_ The development of a standard sequence of activities for product development, with frequent evaluations and decision gates
- \_ The development of standard processes for presenting the outputs of design phases to allow straightforward comparison of different projects and options.

In the first instance, the LEGO innovation model is designed as a 'quick guide' to help foster a shared understanding and language around innovation in LEGO.

In order to prevent unnecessary redesign or replication of work without stagnating creativity, the LEGO innovation model is applied to all the four fundamental areas of business at LEGO: business, product, process and communication. In each area, activities are constantly reviewed and the right level of change is selected.

<http://www.designcouncil.org.uk/Case-studies/LEGO/Tools-techniques-and-tips/>  
www.lego.com



Source: As mentioned on the image.

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### Design Audits

Design is integral to your business success, aligning products to customer needs, powering your marketing campaigns and ensuring brand recognition. But, how strong is your design?

Our Design Audit service offers strategic design and brand reviews, evaluating your design strengths and weaknesses, clarifying and nurturing your brand vision for future design direction. We help you understand how design changes influence your brand recognition. We explain how the right customer interaction with your brand is essential for achieving long-term growth objectives [7].

Design audits are carried out to assess the design capabilities of an organisation, to uncover how design is used in support of the vision and values of the brand, the aims and objectives of the business model and organisational aspirations for the future. The audit reviews the use and performance of the design internally and externally to ensure both consistency between what the company (brand identity, vision, ethics) says and what it does (employee behaviour, business practices and methods). The goal of design audit is to examine what design practises can do to increase the responsiveness to a client company's brand, products and services by analysing current marketing plan, business plan and practices, suggesting new operations, technologies and resources to increase your bottom line and support future growth [8].

### Measuring Performance [8]

Performance measures are an internal mechanism that organisations use to drive performance through attaining defined targets. They are also used to demonstrate the efficient and effective use of budgets. The goal of measurement performance is to improve internal and external operations of products and services offered to customers. How a company measures success and what is defined as being of value can be very influential on organisational behaviour. Typically what gets measured gets done?

Best, K. (2010)

The ideal performance management system is one that energizes the people in an organization to focus effort on improving things that really matter - one that gives people the information and freedom that they need to realize their potential within their own roles and that aligns their contribution with the success of the enterprise.

Traditional financial performance, while important, is not adequate. Though less than precise, other measures of performance are required as they are capable of measuring multiple attributes of an organization.

**Comprehensive Performance Measures must address:**

**1. Financial performance:** These measures are essential to summarize the economic consequences of strategy.

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**2. Customer satisfaction:** These measures are essential to identify customer needs and check on the level of customer satisfaction. The customer based measures are Customer Satisfaction, Customer Retention, Customer Loyalty, Image and Reputation.

**2. Internal business process developments:** Learning and growth identifies the infrastructure an organization must build to create long-term growth and improvement. Growth comes from: people, systems and organizational procedures.

**Ways of measuring performance are:**

**The balanced scorecard** is a performance management tool for balancing both short and long-term and financial and non-financial measures. It considers the four perspectives of financial, customer, internal processes and innovation and learning.

**Benchmarking** is an evaluation method whereby company performance is compared against other industry competitors in similar market.

**Triple bottom line** accounting defines values and criteria for measuring and balancing economic stability with environmental and social sustainability – people, planet and profit.

**Types of performance measures:**

**Qualitative performance measures:**

Aesthetics perceived quality reputation long-term learning and skills development, durability, ergonomics, safety, value for money, awards, peer review, improved brand image, improved product and service quality, improved user experience, better customer service and communication, customer satisfaction, brand awareness.

**Quantitative performance measures:**

Profit and loss, revenue, cash flow, cash generation, selling cost, share price, payback period, time, customer retention, brand reorganisation, process performance, market share / penetration, royalties, patents, reduces costs/saving, reduced waste, reduced overheads.

**Measuring Value in Design [8]**

Non-financial measures are especially important in how design is valued by an organisation Measuring the value

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of design is difficult because its success measurement is more qualitative (improved brand image, increased organisational learning, improved social responsibility and environmental compatibility, etc) than quantitative (profits, direct sale figures, increase in market share, etc). It also quite often provides long term overall benefits than just immediate success.

**Awards:** The iF concept award uses the following criteria for design evaluation: design quality, degree of innovation, visualisation of use/interface, target-group focus, tasks and objectives, degree of elaboration, social relevance/suitability, environmental compatibility, principal of universal design.

**Return on investment:** ROI identifies how much profit or cost saving is realised by any project, initiative or resource in which investment is made. ROI is measured financially however, there are new initiatives to extend how return on invest is measured – methods that are more sympathetic to the nature and agendas of design, society and sustainability.

Measuring ROI in design is not easy and in many cases is an imperfect science. Many examples illustrate successful projects in which design has played an integral part, but design is never the only factor, nor are design fees the only investment a company has to make to bring a project to fruition. A packaging project, for example, might involve expenditure on new material, manufacturing processes, and distribution logistics and so on. Additionally, there is a range of other marketing communications channels all requiring budgets and themselves influencing the outcome of a project [9].

**Social Return on Investment:** SROI identifies how to quantify and monetise social value creation.

**Measures of business activity:** This includes tracking social outcomes, increase in levels of self-esteem and social support systems, or improvements in housing stability.

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## Marketing and Branding

### Marketing

#### What is marketing?

Marketing is what gets you noticed.

Marketing is a process that considers and manages how organisations create customer value: how they identify, anticipate and satisfy customer wants and needs profitably through desirable propositions for goods, services and experiences.

The common impression is that marketing is simply advertising. However, marketing encompasses everything that touches a customer. Some of these points generate revenue but most of them build attitudes and perceptions that form opinions that have lasting impact. The relationship between a company and its target audience is far more complex than one may think. One of the key components for strong sustainable branding is identifying and emphasizing the “marketing touch points” that impact overall marketing efforts and operations.

Well-planned touch point strategies (TPS) must be in complete alignment with the overall core business strategy. TPS can help define a company’s values and culture, but it can also force perspective on every aspect of the marketing communication program; including public relations, advertising, promotions, and sales.

#### Marketing Process:

The role of the marketing function in a large organisation is to understand what consumers want or needs – a solution to a problem or a response to a market opportunity. The idea is to create value propositions that are aligned with the organisation’s corporate and business strategies, its desired consumer target market, the environmental conditions and its positioning in relation to competing offers.

Marketing experts engage with consumers in many ways in order to develop a business strategy and business plan for how the marketing strategy and marketing plan will help support overall organisational goals and individual business unit objectives.

#### Marketing Strategy:

It is important to set up a comprehensive marketing strategy that is carefully designed to attract attention in the marketplace, and achieve marketing objectives.

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**According to Silbiger (1999) the process of developing marketing strategy falls into seven stages:**

**Consumer analysis:** Segmenting target markets and consumers depending on their needs, desires and behaviours.

**Market analysis:** review of the market size, market trends and the competitive environment Competitive analysis: review of the competition, point of differentiation, core competencies and SWOT.

**Distribution:** review of the channels and networks through which to access target markets.

**Development of a marketing mix:** an action plan based on the 4P's.

1. Product (how is my product/service similar or different to the competition?).
2. Place (where will it be sold? how will it be distributed?).
3. Promotion (how will it be promoted? how will it raise awareness, remind and target customers of the product?).
4. Price (what should it cost? this is influenced by profit margins, demand, competition).

**Economics:** pricing, costing, breakeven and profits generated

**Content Marketing:**

The idea of Content Marketing is not new. Creating and sharing relevant information to engage customers have been going on for a long time. Content Marketing products frequently take the form of custom magazines, newsletters, digital content, websites or micro-sites, white papers, and much more. The purpose is to inform the target audience and prospects about key industry issues, sometimes involving your products. The motivation behind Content Marketing is the belief that educating the customer results in the brand's recognition as an authority and industry expert.

**Branding**

**What is branding?[1]**

Brand is a powerful corporate tool. It provides both clarity and vision and the brand identifier is a symbol of this clarity and vision. However, the meaning of a brand is not contained in an organisation's logo or even its products or services, but in the power of the brand image formed in the mind of the consumers. Consumers buy into the brands and brand values/beliefs that are most in tune with how they see their own self image and that the lifestyle and peer group with whom they are affiliated, how ethical they find the brand towards the environment and social causes with the go green trends and well as emotional attachments.

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Brands represent not only the identity of the organisation but also that of its customers and the language of design can bring this identity to life. Brands manifest themselves in the products, services, sites and experiences of an organisation. In brand-led organisation design can add value from top down through brand communication, identity management and making the brand both visible and tangible. eg of brand-led organisations are Coca cola, Virgin and Easyjet. Design can help build the reputation of a brand through customer touch points like product design, retail shops, offices, websites etc.

Professionally crafted branding and design can create a powerful edge over your competitors when exporting. It may take time, research and money to get your brand right, but it's a crucial investment.

- Choosing the best brand strategy can be complicated. Market research can help you determine the most appropriate branding approach. Be aware that managing different brands can be expensive.
- When defining brand values, think about your overseas customers – what do they want? Match your brand values to customer requirements, aspirations and values.
- Make sure you are able to deliver what your brand promises.

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a **brand** can refer to both an organisation as whole (eg P&G) or to an organisation's individual product and service lines. the brand communicates a personality - what a brand stands for and what it promises to deliver - to customers, employees and stakeholders

| Brand creation:   | Brand touchpoints:  | Brand guidelines:   | Brand value and equity:  | Protecting and sustaining brands:   |
|---|---|---|--|---|
| Creating a brand begins with identifying a 'position' or a 'gap' in the market and describing a customer proposition - one that will fulfil this position in the market. The aim of branding is to create the DNA or the core idea of the new brand. The first step is to create brand name, brand vision and a set of brand values. The brand name and logo should be legally registered as trademarks for protection. Brand values communicate the essence of the brand - key words that describe the qualities of the brand. The visions and values will inform all future decision-making processes associated with the brand both inside and outside the organisation. | The ways in which people come into contact with an organisation - through their logo, retail shops, offices, websites and employees - all create an impression in the mind of the customer. It is important that these brand touchpoints are coherently and consistently managed to ensure good customer experiences. Brand touchpoints are spread across various mediums, channels and platforms to increase opportunities and build memorable and lasting impressions with customers. | To ensure coherent expressions of the brand 'brand guidelines' set out the visual specifications and formal rules for using the brand in different situations. Brand guidelines can ensure the consistent application of both the brand and its design language, across a number of customer touchpoints. They include the use of brand mark or logo in print and digital media, colour and typeface specifications, rules for co-branding, sponsorship or franchising situations and merchandising guidelines for branded retail spaces. | A brand is a promise delivered, viewed as an investment, and not an expense. design can help bring brands alive and add value to not only the customer experience but also to the actual brand value and equity it self. Brand equity refers to the additional value and positive associations that a brand name or symbol has added to a product compared to competitive or non-branded products in the mind of the consumer. | Investments made in branding and design need to be looked after just like any other asset in the organisation. Formally this can be achieved through setting up brand and design guidelines, or appointing a brand guardian to ensure the brand is managed effectively. Legally the value of brand and any associated design assets can be protected by registering their IP. |

Best, K. (2010). The Fundamentals of Design Management, AVA Publishing, SA.

Source: As mentioned in the image.

**Brand Audits [2]:**

Brand audit is vital to establish a company's brand performance by assessing market dynamics and perception that reveals preset attitudes and opinions held by your target audience. It also informs where the target market is trending in terms of interests and their purchases. It also helps to understand customer attitudes toward the brand, how they describe the brand to others, what they think about the company's service/product, and their sense of loyalty to the brand.

**Brand Strategy [2]:**

Brand strategy is a plan that builds on a vision of a company. A brand strategy emerges from a company's values and culture, and reflects an in-depth understanding of the customer's needs and perception. A brand strategy guides marketing, provides clarity, context and inspiration. Brand strategy defines positioning, differentiation, the competitive advantage and a unique value proposition.

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### Innocent Drinks: creative culture and strong brand

From its humble beginnings as a stall at a small music festival in 1998, Innocent has grown into an international brand with a turnover of £76 million. Developing and sustaining a creative culture among its entire workforce has enabled Innocent Drinks to remain true to its core brand values throughout an extended period of growth and expansion.

Innocent was the brainchild of professionals Richard Reed, Jon Wright and Adam Balon, who identified a need among fellow workers for an easy way to make each day a bit healthier.

Innocent was formed with the very simple idea that every product contains 100 per cent pure, fresh ingredients and no fruit concentrates. But this simplicity belies a more fully formed business strategy, best described in the founders' profile documents: 'That with a non-corporate attitude, a sincere commitment to the cause and creative thinking, it is possible to create a fast growing company that acts responsibly.'

Crucial to the company's success to date has been its employment strategy, striving to employ experts in every relevant field from ethical procurement to web design. Last year, Innocent was named as top employer by the Guardian newspaper. In the same year, the company recorded a turnover of £38 million – proof, if proof were necessary, that a commitment to company culture and wholesome brand values really can lead to outstanding commercial success.

<http://www.designcouncil.org.uk/Case-studies/Innocent-Drinks/>  
<http://www.innocentdrinks.co.uk/>



#### Brand Positioning [2]:

This is one of the oldest concepts in marketing. It positions a brand in a distinctive place in the minds of its target audience, and guides its marketing strategy and decisions accordingly.

#### Brand Promise [2]:

It's important to invest in defining, and building a company's brand. It's a foundational piece in a company's marketing communication. A brand promise is the statement that a company makes to its customer. It is often associated with the company name and/or logo. Sometimes also called a "tag line."

Every brand makes a promise. But in today's marketplace, it's not just making a promise that separates one brand from another, but having a defining purpose. The importance of building a brand on a purpose isn't just to help consumers understand what the brand stands for, but also to help employees understand why "we are here."

#### Visual Identity [2]:

Visual identity is the overall impression of an organization, which is projected internally and externally through

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Source:

<https://www.dsource.in/course/design-management/marketing-and-branding>

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fonts, colours, letterhead, brochures, business cards, newsletters, advertising, sign, vehicle wraps, buildings, reception areas etc. A logotype often forms an important part of a visual identity, but it is only a part.

The appearance and exposure of the corporate brand must be constant. In even the most entrepreneurial corporate culture where “all permissions are granted unless expressly denied,” identity must be the great exception, in which all permissions are denied unless expressly granted. Otherwise, chaos will rule.

### Brand messaging [3]:

Branding is more than just a logo or trademark. It represents the core values of your business, your reputation and how customers perceive and respond to your business.

Identify what you are good at and ensure this is reflected in your branding. What are your ‘brand values’? Is your marketing aligned with these values?

### Brand values might be:

- Convenience
- Fun
- High quality
- Cutting edge technology
- Value for money

Make sure your values are reflected in your branding. Communicate the brand values to your employees through direct means and by the way you run your business. This way they will understand and ‘feel’ your branding strategy. This is particularly important for customer facing employees who will need to ensure that they ‘live’ your brand values.

### Brand messages need to be consistent across all mediums, this includes:

- Packaging
- Employee selection and retention
- Service style
- Signage
- Marketing strategies
- The style of messages on your telephone system
- Online presence

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Take the time to get it right and stand out from the crowd.

**International considerations for branding:** Language and culture represent unique challenges for the creation and marketing of brands. Carefully research a brand name before launching it into the market. Check that the colours and imagery you use don't have any significance in the local culture. There has been more than one instance where a brand name has an unintended meaning in a foreign country – much to the embarrassment of the owners of the brand.

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### rebranding at Videocon

Offering televisions (conventional, flat and LCD), washing machines, air-conditioners, refrigerators, audio products, home theatre systems and microwave ovens, produced through eighteen manufacturing facilities globally, India-based Videocon is one of the largest consumer products in its country and has its aim on global expansion.

**The Videocon Group has embarked upon a massive rebranding exercise in order to position itself as a 'younger, fresher, eco-friendly and a 'with-it' brand; ahead of its foray into diverse areas such as DTH and telecom.**

As a first step towards the revamp, the conglomerate has unveiled a new logo, designed by Interbrand Singapore. The new 'V' is a more fluid version of the erstwhile logo and comprises two green lava-like shapes. "To communicate the brand's new identity, we decided to give life to the two parts of the logo," explains Ashish Chakravarty, executive creative director, McCann Erickson Delhi.

<http://videoconworld.com/>



Source: As mentioned on the image.

References:

The text on Marketing contains extracts from:  
Best, K. (2010). The Fundamentals of Design Management, AVA Publishing, SA.  
&  
<http://www.wollnerstudios.com/marketing.html>

[1] Best, K. (2010). The Fundamentals of Design Management, AVA Publishing, SA. pp150-155

[2] © Copyright 1997 - 2012 WollnerStudios, Inc. Office: 1 (866) 546-0695



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## Innovation

This is a vital dimension of the specification and is critically important for any creative people working on the project.

**Is your design project highly conceptual and ground-breaking, or is it a revision or development or improvement of an existing design or product or service? Or something in between? [1]**

The thought process and design process are entirely different for something absolutely new compared to something that simply adapts or develops an existing concept or idea. Creative people therefore need to know the level of innovation required. Many of the best creative people will by their nature tend to strive for optimum innovation but this is fine only if the project requires it.

There are three types of innovation: incremental, modular and radical. The level of innovation must be 'fit for purpose' whatever that purpose is. Your reference point is the outcome or result required by the business or organisation. Deciding the level of innovation is also crucial for selecting the right type of designer(s) to work on the project. Some designers are highly innovative; others are more comfortable with refinements and developments. Knowing the level of innovation helps the design manager to identify the right people for the job [2].

In order to prevent unnecessary redesign or replication of work without stagnating creativity, the LEGO innovation model is applied to all the four fundamental areas of business at LEGO: business, product, process and communication. In each area, activities are constantly reviewed and the right level of change is selected [3].

**Approaches of innovation used in the model are:**

1. No change – a product or process is currently fit for purpose.
2. Adjust – minor changes and optimisation of known parameters are used to update products or modify processes in order to improve performance.
3. Reconfigure – known and often of multiple parameters, are put together in a new way in order to better meet existing business and/or customer needs.
4. Redefine – an entirely new approach and offering are introduced in a business area or market sector – existing products and processes may undergo quite fundamental modifications.

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Best (2010) [4] explains two types on innovations:

### Design-Driven Innovation

Design-driven innovation involves managing the relationship between design and innovation, where innovation is driven by the needs of users and customers. It entails taking more of a bottom-up, user-centric approach to adding value to a customer experience.

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**the people's car: TATA nano**

In January 2008, India's largest automobile company, Tata Motors showcased its dream, the 'People's Car' named Nano, worth 1 lakh rupees. The Nano had been manufactured targeting the Indian middle class – it is the least expensive care in the world providing low cost car for the masses without sacrificing quality and safety standards.

[www.tatanano.com](http://www.tatanano.com)




Hoping to make a real change in poorer areas is the **GiraDora**, a portable pedal-powered washing machine produced at an affordable price.

Aimed at communities that lack the money and electricity to keep modern washing machines – where laundry tasks can eat up six hours per day – the GiraDora consists of a plastic tub with a foot-powered spinning mechanism. Currently in the prototype phase, the team behind the GiraDora have worked closely with communities in Peru that could benefit and have been recognized by several awards schemes, from the Dell Challenge to the International Design Excellence Awards.

[www.delchallenge.org/projects/giradora-safe-agua](http://www.delchallenge.org/projects/giradora-safe-agua)

**Design with the Other 90%: CITIES**

The first exhibition in this series, Design for the Other 90%, sparked an international dialogue about how design could improve the lives of poor and marginalized communities around the world. Professional designers traditionally focused on 10% of the world's population, but that has dramatically changed in this new millennium. This new wave of designers are working in co-creation with people with limited resources, collaborating cross-sector to find appropriate affordable solutions, utilizing emerging technology that bypasses 20th century technology "leapfrogging" poorer communities into the 21st century.

<http://www.cooperhewitt.org/conversations/2011/06/20/design%C2%A0with%C2%A0the%C2%A0other%C2%A090%C2%A0cities>



Source: As mentioned in the image.

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### Brand-driven innovation

Brand-driven innovation takes more of a top-down (brand, marketing, exploiting innovative thinking, technologies and materials) approach to add value to a brand through introducing new products, services and approaches. Leaders such as Apple, Nintendo, Alessi and many others build an unbeatable and sustainable competitive advantage through innovations that do not come from the market but that create new markets. These leaders compete through products and services that have a radical new meaning: those that convey a completely new reason for customers to buy them [5].

Innovation is defined as the development and implementation of new ideas by people who over time engage in transactions with others within an institutional order. This definition focuses on four basic factors (new ideas, people, transactions, and institutional context). An understanding of how these factors is related leads to four basic problems confronting most general managers [6]:

1. A human problem of managing attention,
2. A process problem in managing new ideas into good currency,
3. A structural problem of managing part-whole relationships,
4. A strategic problem of institutional leadership.

### References:

[1] <http://www.businessballs.com/productdesign.htm>

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Interview with Professor Ramchandran

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