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Prototyping Collective Leadership: Designing the Future of Scotland's Design Sector through a Design Futures Approach

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Whether there should be a national design policy or strategy in Scotland has been a subject of discussion by several initiatives led by academics, industry and public sector bodies since 2014. However, without structural support, or a sustainable mechanism for involving design sector representatives in developing a national approach to design, there was a lack of capacity to progress priorities.

In response to these challenges, V&A Dundee (Scotland's Design Museum) expanded its role in 2021 to become Scotland's National Center for design, thereby catalyzing the 'Design for Scotland' initiative: the first stage of which was an independent research project to explore strategies for strengthening the design sector and potentially developing a national design policy.

This paper presents findings from this independent research conducted on behalf of V&A Dundee and led by a consortium of consultancies: Graft Design and Innovation Management Ltd., Studio Andthen Ltd. and how2glu Ltd; and funded by Creative Scotland (the national agency that supports arts, screen and creative industries). It involved engaging stakeholders through various activities using a Design Futures approach, including envisioning future scenarios for Scottish design and soliciting input through interactive gamified surveys. These efforts sought to foster dialogue and identify key priorities within the sector.

Our findings underscore the significance of adopting a Design Futures approach and highlight the importance of engaging diverse stakeholders. In the absence of a designated National Design Agency, our research emphasizes the need for collective leadership to shape the trajectory of the sector, drawing inspiration from successful models in other European countries to forge a distinctive approach for Scotland.

This paper provides a glimpse into our research efforts and invites further discussion on the role of collective leadership in advancing national design efforts; including the potential contribution and limitations of a Design Futures approach to enabling conversations about the future of design easier to engage with and shape.

Keywords: National Design Policy, National Design Strategy, Design Futures, Collective Leadership

Introduction

Unlocking the value of design to address complex challenges

The power of design to help address complex systems-level economic, social and environmental challenges is well established in a UK and International context; from the Design Council's goal of 'Using Design as a Force for Change' (Design Council, 2020) to the Danish Design Center's current strategy which sets out three compelling 21st century 'missions' where design can make a difference (Danish Design Center, 2023).

The Design for Scotland project was commissioned against this backdrop to explore how the design sector could best be strengthened and supported, thereby ensuring that its potential as a strategic asset to Scotland is realized. This independent research project – running from 2022 to 2023 – aimed to develop a strategic and focused approach to supporting design nationally.

V&A Dundee's enhanced role as the national center for design

In 2021, V&A Dundee's role as Scotland's design museum was enhanced to that of a national center for design. This came with a remit to champion the value of design, position it as one of Scotland's great resources, and develop Scotland's design capacity as a nation (V&A Dundee, 2021).

V&A Dundee was therefore well-positioned to lead the Design for Scotland project on behalf of its funders and stakeholders: Creative Scotland, who are funding the project through National Lottery Funds, Scottish Government and the national enterprise agencies.

Building on previous efforts

The Design for Scotland project followed on from the work of A Design Project for Scotland (ADPFS), established in 2018 by a group from across public sector organizations, higher education institutes, and the design sector. A Design Project for Scotland sought to identify how to 'mainstream' the use of great design and design approaches in order to unlock its full potential to improve lives.

ADPFS outlined a core objective to: '...demonstrate to Scottish Government the benefits to Scottish society and the economy of better design and design approaches...' and success criteria that '...Scotland becomes, and is recognized as, a 'Design Nation' alongside countries such as Denmark and Italy; and that the importance of good design is understood nationally...' (ADPFS, 2020).

Addressing a lack of sector capacity

Previous efforts to co-create action plans for the design sector such as ADPFS showed that the barriers and drivers to the design sector's development were well understood, and that there was appetite to work collaboratively to advocate for and achieve change.

It became clear that there has been a lack of capacity to progress priorities outlined, due to absence of structural support, by way of formal strategic commitment and resource allocation by key stakeholders, and a lack of a sustainable mechanism for involving design sector representatives in on-going work.

Against this backdrop, the Design for Scotland project and its recommendations focused on building the collective leadership and capacity required to sustain action for the long term, rather than on generating short term goals and actions that cannot be sustained.

This paper provides a glimpse into our research efforts. Firstly, we share an abbreviated contextual review of the range of ways in which design sector support is orchestrated across Europe. Secondly, we explore the potential contribution of a Design Futures approach to enabling engaging conversations about the future of design. Finally, we present and discuss the notion of a collective leadership approach to advancing national design efforts in Scotland.

A contextual review: design sector support across Europe

To situate the efforts of the Design for Scotland project in a broader context, a broad review of design sector support across Europe was conducted to identify what Scotland could learn from other national approaches to design. Eight European states, with either similar population or GDP per capita as Scotland, were identified. Alongside these, six major socio-economic regions or 'sub-states' were identified to provide comparable context to Scotland, given its status as a devolved nation within the United Kingdom.

From this sample of 13 states and sub-states (excluding Scotland), desk research was conducted to understand the following questions:

- To what extent do they have a national design policy or strategy in place?
- What characterizes the focus of different states/sub-states' national design policies or strategies?
- What different funding and delivery models are in place?

Defining our terms

In this project, Design Policy and Design Strategy are distinguished as:

- Design Policy: As an instrument or set of regulations by which national or local governments determine and enact rules, activities, and other processes to support design at large.
- Design Strategy: An officially adopted national approach to developing the design sector, created and endorsed by a national sector body and/or government ministries or agencies

Design policy and strategy status

While limited by publicly available information, this research attempted to provide an overview of the current state of design policy and strategy delivery across the European states/sub-states studied. It did not aim to summarize all design policies or strategies that have been developed historically in geographies studied. As such, it should be viewed as a snapshot in time, as of December 2022. Below a summary of the full review is presented.

From our sample of 13 states and sub-states (excluding Scotland), three types of design policy and strategy status were apparent:

1. No policy or strategy

Of the 13 states and sub-states studied, five (Bavaria, Flanders, Netherlands, Norway and Switzerland) have no current formal design policy or strategy at a national level.

2. Explicit national design policy or strategy

Four states/sub-states researched (Denmark, Ireland, Iceland and Finland) stand out for the explicit public endorsement by both government ministries of either a national design policy, national design strategy, or both (Danish Design Center, 2021, 2022; Department of Jobs, Enterprise and Innovation Ireland, 2016; Design Finland Programme, 2012; Icelandic Government, 2013).

3. Embedded design strategy

The remaining three states/sub-states studied (Catalonia, UK, Wales) see their national strategy for design incorporated into wider government innovation strategies, either explicitly or tacitly (Catalonia Professional Designers' Association, 2015; Generalitat de Catalonia, 2018; Innovate UK, 2020)

Design policy and strategy focus

As well as understanding the extent of national design policies or strategies in place, the broad characteristics of published approaches in each state/sub-state was analyzed using the four value 'domains' of the Design Value Framework (Design Council, 2021).

The majority of small European states and sub-states studied articulate their support for, and communication of, the value of design in economic terms. Recognizing and strategically supporting the financial, social, democratic and planetary value of design would place Scotland at the vanguard – alongside Denmark, Finland and Catalonia – of leading European design nations who recognize the importance of the design sector's contribution to tackling wider societal challenges.

National Design Centers

Another striking correlation from design research is the prevalence of National Design Centers in nine out of thirteen states and sub-states studied.

For those without an active national design policy or strategy – in [Bavaria](#), [Austria](#) and [Flanders](#) – the existence of a National Design Center provides a focus for sector-led efforts to promote the design sector and work of designers to industry and the public at large.

For those at the forefront of developing an integrated national approach – to design policy development, national design strategies, action plans, and delivery partnerships – National Design Centers are both a lightning rod for, and amplifier of, national design efforts. The [Danish Design Center](#), (Danish Design Centre, 2023), Norway's [DOGA](#) (Design and Architecture Norway, 2023) and [Barcelona Center of Design](#) (Barcelona Center de Diseeny, 2023) exemplify their respective national approaches to the point of becoming synonymous with them. In Finland and Iceland, such centers become a focal point not only for design sector promotion efforts but for collaboration between industry stakeholders, sector associations and government agencies too.

Models for delivering design policy and strategy

Surveying the 13 states and sub-states studied to understand how coordination and delivery of design policy, strategy and sector support is organized, models can be described in terms of three broad categories:

A - Sector-led (e.g. Netherlands)

Design industry support programs are delivered 'bottom-up' by sector membership organizations and professional bodies, typically through a distributed model across the country either through multiple centers or dispersed program and project efforts (BNO, 2023).

B - Mixed model (e.g. Iceland, Finland)

Joint leadership efforts are taken on by either sector organizations with government support or a public body-sector network partnership (Design Finland Programme, 2012; Icelandic Government, 2013).

C - Government or government agency-led (e.g. Ireland)

Two types of government or government-agency led design support models can be seen, distinguished by the extent to which they centralize national efforts in a single National Design Center, or take a multi-centered approach to distributed programming and projects (Enterprise and Innovation Ireland, 2016).

What's clear from this research is that, without either government/government-agency led involvement in sector support, or the existence of strong sector-led organizational 'infrastructure' on which to build support, it is very difficult to build and sustain strategic development of the design sector.

Design sector sponsorship and support

Efforts to develop the design sector nationally are sponsored and supported by Ministries of Economic Development (or similar) in 10 out of 13 states and sub-states across Europe. Only one, Switzerland, organizes design sector support through the Swiss Arts Council (Design Switzerland, 2023). Several, including Iceland and Ireland, see their national design policies and strategies as the catalyst for partnership working and joint sponsorship by Economic Development and Culture Ministries.

Placed in this European context, the Scottish Government is unusual in organizing sector support from its Culture and Major Events Directorate, via its Creative Industries Team. The vast majority of comparable European countries and sub-states place design sector support within the remit of Economic Development ministries.

The opportunity for Scotland

Through extensive desk research into Scotland's design sector today – in terms of its economic, geographic and educational performance – an understanding of the current strengths and weaknesses of design in Scotland was arrived at by the project team and sponsors. Alongside this, analysis of the broader European context (introduced above) provided a broader view of comparative contexts and an understanding of the types of national design strategy or policy response pursued by others.

While a diversity of approaches was found across Europe, analysis by the project team suggested that none offered a suitable 'readymade' approach for Scotland; given several key obstacles that were identified through stakeholder interviews, desk research and sector engagement work:

- Collaborating with government in defining policy aims or strategic development efforts (as Iceland and Finland have shown the value of) when Scotland has neither a National Design Agency to lead design strategy development (as Denmark and Ireland both have), nor an existing sector professional body.
- Configuring how V&A Dundee's nascent role as the National Center for Design works in practice – alongside other infrastructure, stakeholders, and the design sector across Scotland especially considering the prominence of National Design Centers elsewhere in Europe.
- Overcoming the historically rooted absence of sector-led professional bodies and membership associations in Scotland; to develop a coordinated sector voice and means of collaborating with government agencies, and other stakeholders effectively.
- Overcoming the placement of design sector support within Scottish Government support for the Arts and Creative Industries, which – structurally and institutionally, at least – has separated the design sector from economic development and other broader social, environmental and democratic policy areas (and is unusual in a European context).

With Scotland-specific structural and resource obstacles identified, a distinctive approach was required to realize a national approach to supporting the design sector. In the absence of important institutional capacity to lead design strategy development – as evidenced by prevalence of National Design Agencies and professional bodies or membership associations elsewhere – and the emerging yet undefined role of the V&A Dundee as Scotland's National Center for Design; a leadership approach for sector development was required that worked with the existing stakeholder and sector networks and resources.

Therefore, how could a national approach to supporting the design sector be envisaged and prototyped?

A design futures approach to envisaging the future of design in Scotland

Design for Scotland as a change process



Figure 1: Design for Scotland as change process (Kotter, 1995)

From the outset, the project was framed as part of a change transformation process for the Scottish design sector. Kotter identifies eight steps to leading change, overcoming the most common reasons that transformation efforts fail (Kotter, 1995).

Design for Scotland focused on Steps 2-5, from 'Forming a powerful coalition' (through sector engagement efforts) to 'Empowering action' (through future scenarios and appraisal of options for sustaining ongoing action). By framing in this way, we positioned this work to build upon previous work (A Design Project for Scotland, and Towards a Design Action Plan for Scotland), and respond to the societal challenges faced by Scotland in the near future; the combination of which creates urgency and sets out the impetus for change.

A key outcome of this project were actionable recommendations that enable future Design for Scotland custodians to 'Create quick wins', 'Build on the change' and 'Make it stick'.

A design futures approach

In shaping the methodology for our project, we paid close attention to several critical contextual factors, keenly aware of their impact on our approach and outcomes. Initially, we recognized the value of prior projects that had successfully fostered dialogue around the immediate challenges within the design sector. These discussions provided valuable insights for our work and highlighted areas we aimed to steer clear of to avoid duplication. Furthermore, we paid close attention to the challenges related to sector engagement in which we aimed to initiate meaningful dialogue with a wide array of design stakeholders around sector support mechanisms, national policy and strategy, and various delivery mechanisms. Our goal was ambitious; we aimed to involve a diverse group of designers, including those at different stages of their careers, in these discussions with a view to prototyping a form of collective leadership. Recognizing that designers across this broad spectrum might not possess specific knowledge of sector support or national policies and strategies, we sought methods to make these topics more approachable.

Informed by these considerations and guided by Kotter's eight steps for leading change, we charted a future-facing project methodology. This approach was designed to spotlight the aspirational, systemic ambitions of the overall design sector, deliberately shifting the focus away from the specific immediate issues of all design sub-sectors. It aligned particularly with Kotter's steps three and four — 'create a vision for change' and 'communicate the vision,' respectively.

Ultimately, we developed the approach to this project using a design futures methodology. This approach is one of several hybrid practices which draw from both design and futures studies (Candy and Kornet, 2019). Futures studies involves systematic and explicit thinking about alternative futures, with the aim to demystify the future and make possibilities for the future more known to us (Bell, 1997).

Conversely, design futures acknowledges the inherent difficulties in exploring future scenarios. Future scenarios often feel abstract, difficult to personally connect with, and heavily dependent on subject matter expertise. By incorporating experiential methods such as sketching, prototyping, and simulation, design futures aim to make future explorations more tangible and relatable (Candy and Dunagan, 2016). This affordance of hybrid design/futures practices has positioned design futures as a key mechanism for fostering public engagement in futures studies, otherwise known as 'participatory futures' (Ramos et al, 2019).

Our deployment of a design futures methodology was carefully tailored to address the unique challenges of engaging with the design sector. We aimed to facilitate a collaborative process whereby design stakeholders could collectively envisage and scrutinize various future scenarios for the sector, while also supporting a form of active leadership (envisaging a preferable future) as opposed to more passive consultation (sharing opinions on existing problems).

The project was structured into three interrelated phases, reflecting the design futures foundation:

1. **Research:** This initial phase comprised stakeholder interviews, desk research, policy review, and sector mapping. The insights gained during this phase were crucial for informing the subsequent engagement efforts.
2. **Engagement:** At this stage, we interacted with design stakeholders to craft a series of future scenarios concerning the sector's evolution. This process was integral to our methodological approach, enabling a participatory exploration of future possibilities.
3. **Recommendations:** The final phase involved distilling the insights from both the research and engagement phases into actionable recommendations. This synthesis was pivotal in articulating a forward-looking strategy for the design sector, informed by a comprehensive understanding of potential futures.

We outline these phases in more detail as follows.

Part 1: Research

This included interviews with stakeholders from A Design Project for Scotland, Scottish Government, Scottish Enterprise and Creative Scotland; which were key to the framing of the project. The team also undertook desk research to review the state of the design sector today, understand the international context and draw comparisons with peer nations and regions in Europe and beyond. Lastly, the Scottish Government policy and strategy landscape was reviewed, and current design stakeholder context mapped to provide an overview of key national challenges and policy priorities.

Emerging themes and prompts from the research were used to shape the focus of the subsequent sector engagement work.

Framing Scotland as the 'user' of design

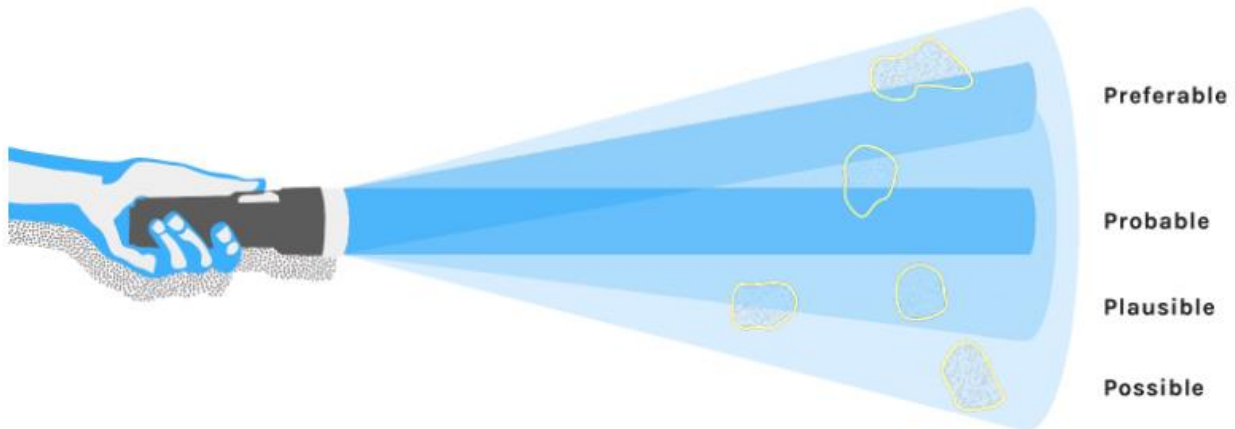
Previous efforts to cohere a plan for design sector support have tended to concentrate on identifying and cohering the needs of the design sector in its diverse forms; presenting a 'sector-focused' view of potential priorities and actions. This approach, while comprehensive, often led to a narrow vision confined within the boundaries of the creative industries, neglecting the broader implications and contributions of design to the wider economy and societal challenges, such as the climate crisis.

Adopting a design futures lens during the research phase, however, underpinned a pivotal shift in our strategy. By moving our focus from the immediate, specific issues of various design sub-sectors to a broader, systemic vision for the design sector, we were able to challenge a limited 'creative industries' view of design. This broader perspective aimed to illuminate the design sector's significant national role, especially amidst the current social, economic, and environmental challenges. This reframing intended to convincingly showcase the design sector's value and potential value and impact to Scotland's national objectives.

Most strongly, throughout this reframing came a desire to step out of a design-sector focused paradigm, with a call to action to:

*'Ask not what Scotland can do for Design,
but what Design can do for Scotland.'*

In self-consciously referencing John F. Kennedy's famous 1961 inaugural address, the development of the design sector in Scotland is seen as not an end. Rather, by envisaging the future of Scotland as the 'user' of the design sector, a broader view of design as a 'public good' which can help address societal challenges being faced was adopted; increasing the contribution of the design sector to Scotland at large, with benefit to citizens, stakeholders and the sector alike.



Part 2: Engagement

Figure 2: Futures cone model (adapted from Voros, 2003) articulating the goal of this work to identify a breadth of future scenarios for the design sector, ranging from probable to possible, and to identify which parts of these scenarios might be considered 'preferable.'

Across the engagement phase, we aimed to generate several possible futures for the design sector in Scotland. This process was not only designed to generate possibilities but also to support critical reflection to discern which scenarios were most desirable for the sector's future (see Fig. 2). Through this reflective process, we aimed to identify the national policy and strategy mechanisms most likely to support these preferred outcomes.

Acknowledging the diversity of Scotland's design sector, which includes a range of sub-sectors from practices like craft and architecture to digital design, our engagement strategy aimed to inclusively reach stakeholders across various geographies, roles, and career stages. This effort sought to capture a broad spectrum of perspectives, extending beyond the voices that are most frequently heard.

Given the breadth of our engagement goals, we were acutely aware of the challenges posed by resource limitations. To navigate these constraints while still achieving our objectives, we devised a dual-stranded approach, which relied on two concurrent engagement strands (Fig. 3):

1. Digital Public-facing engagement: We developed an online engagement accessible to all design stakeholders in Scotland. This platform aimed to facilitate widespread participation, ensuring diverse insights from the entire design community.
2. Recruited Working Group: Alongside the digital survey, we conducted a series of workshops with a selected working group, allowing for deeper discussions on key topics identified in the survey.

This dual approach enabled us to balance the desire for broad engagement with the need for focused, in-depth dialogue, ensuring a comprehensive and representative understanding of the needs and aspirations within Scotland's design sector.

Digital Public-facing engagement

The aim of the digital engagement was to involve the wider design community in the process, ensure a broader sense of collective ownership, and reduce accessibility barriers to engagement. By deploying a custom-built digital interactive survey and co-design platform, we invited the wider design community to step into the imaginative shoes of Scotland's first 'Minister for Design.' Participants were presented with a series of choices, for instance whether to prioritize design's economic, social, climate, or democratic impact, or whether to encourage government or industry-led sector support mechanisms. They were also given opportunities to elaborate on priorities with open text responses and outline key challenges they anticipated.

This approach enabled participants to engage with and reflect on pivotal decisions affecting the sector's direction, for instance choosing priorities among design's economic, social, climate, or democratic impacts, or reflecting on the merits of government versus industry-led support mechanisms. Upon completing the engagement, participants received a personalized snapshot of the future landscape they had helped to envision, making the outcomes of their decisions more tangible.

The use of this engagement mechanism aiming to provide an experiential interface with the future that positioned participants in an active role within the future scenario. This approach drew heavily from design futures practice, building on the idea introduced by Anthony Dunne of 'users as protagonists,' (Dunne, 1999) wherein he proposes designers might create artifacts intended to support critical reflection. These artifacts would afford a relationship between an individual and an object in which they are protagonists not users, helping them navigate the landscape of emergent technologies. Alongside Fiona Raby he further discusses how, in a proposed form of conceptual design called 'Design Noir', "the product" would be a fusion of psychological and external 'realities', [and] the user would become a protagonist and co-producer of narrative experience rather than a passive consumer of a product's meaning." (Dunne, Raby, 2001, p.42).

In this instance, while there was no use of an explicit 'design object,' the Minister for Design simulation played the role of a design futures artefact which offered the participant an opportunity to 'step into' a future as a protagonist. This strategy was designed to make the dialogue about the sector's future both accessible and meaningful, grounding abstract concepts like national policy and strategy in a context that was engaging and understandable.

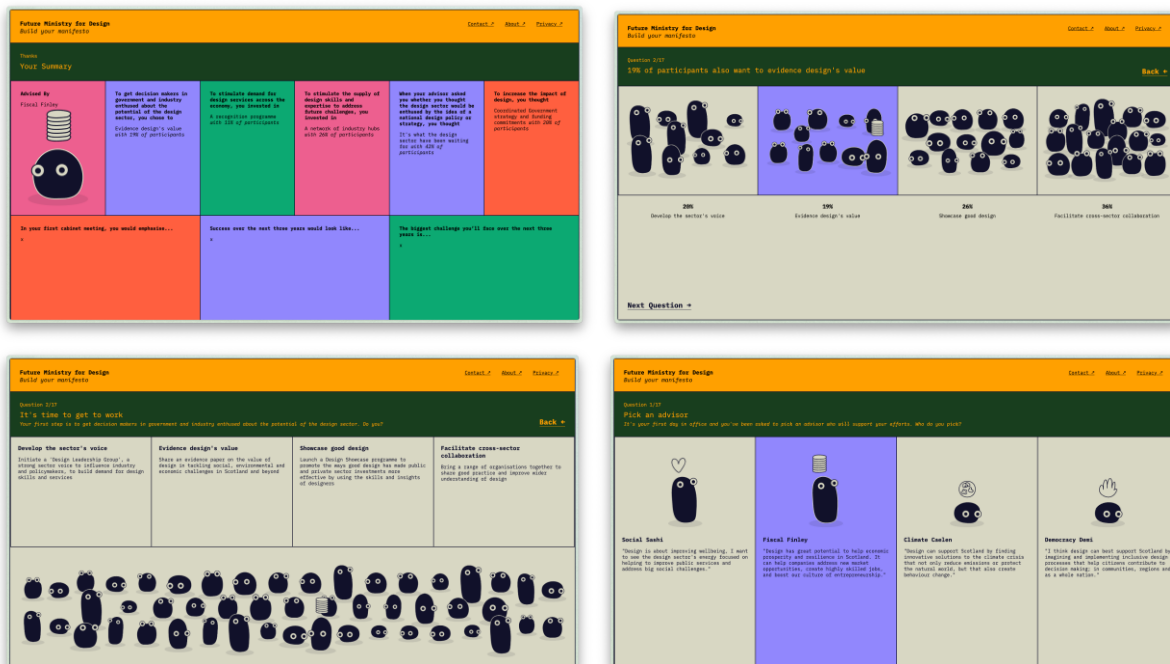


Figure 3: Screen captures from the 'Minister for Design' online engagement.

The success of this approach was reflected in the wide range of responses received. A total of 156 individuals from across the design ecosystem—encompassing practicing designers, educators and researchers, champions or advocates, and users or buyers of design services—contributed their insights. These participants represented a diverse cross-section of the community, spanning various career stages, genders, and ethnicities, and hailed from 21 of Scotland's 32 local authority areas. This broad

engagement provided valuable perspectives on the sector's priorities, support mechanisms, and the anticipated drivers of and barriers to future change, offering a comprehensive view into the collective aspirations and concerns of Scotland's design community.


Working group engagements

The Design for Scotland working group was cohered as an active, collaborative force with the remit to explore opportunities for the design sector in Scotland. Their objective was to work collectively to reflect on the current and future role of design in Scotland and build scenarios which explore how design can thrive within and contribute to a future Scotland.

The selected participants were invited to a series of three workshops between October and December 2022: two of which were held in-person and one online. The objectives of each workshop were to:

- **Workshop 1: Establishing a Knowledge Base and Identifying Exploration Avenues**
Participants built on a foundation of knowledge from the desk research and digital engagement and participated in a comprehensive discussion to unearth the key barriers and drivers influencing the sector's progress. This involved articulating their hopes and fears for the design sector and formulating a series of exploratory questions to guide the scenario development process.
- **Workshop 2: Crafting Scenarios for a Preferable Design Future in Scotland**
Using the research phase's findings, the exploratory questions from the first workshop, and the digital engagement's outputs, the group embarked on crafting four distinct future scenarios. Each scenario was aligned with the Design Council's Design Value Framework (Design Council, 2022), envisioning the sector's evolution to maximize social, economic, democratic, or environmental value. This exercise aimed to paint a diverse array of futures, showcasing the sector's multifaceted potential.
- **Workshop 3: Refining Scenarios and Mapping Out Priorities and Next Steps**
The final workshop focused on iterating and honing the previously developed scenarios for added depth and clarity. Participants used a collection of toys to create dioramas which helped to visualize the future scenarios. Ultimately participants reverse-engineered their scenarios, pinpointing sector-wide priorities that could steer the design sector towards each envisioned future.

These workshops served as a foundational platform for collaborative ideation, allowing participants to immerse themselves in the potential futures of the design sector in Scotland. By navigating through a process of building knowledge, generating future scenarios, and refining these visions, the working group was able to articulate a comprehensive understanding of how design can evolve to address and enhance societal, economic, environmental, and democratic values within Scotland. While the result was four distinct future scenarios and associated priorities, these scenarios had significant complementary overlap, and could also be understood as different facets of an aspirational future vision.

Four Scenarios for 2030	
<p>SOCIAL</p> 	<p>In this socially focused future, Scotland has effectively positioned design 'everyday and everywhere' - something that is for the many.</p> <p>Scotland has also developed a distinctly people-centric design approach, with most organizations favoring design approaches that include lived experience participation in all parts of the process.</p> <p>Design's ability to tackle social problems has been well articulated, and the practice is now seen as a key tool to find creative solutions to national social challenges. It's so ingrained in Scotland's development approach, and in early years, primary and secondary education, that everyone understands design, and everyone can access and practice some level of design.</p> <p>The people of Scotland now see good design as a fundamental right (for example, the right to good, warm, and spacious housing), and they know how to spot poor design for best practice in design-led social innovation and entrepreneurship</p>

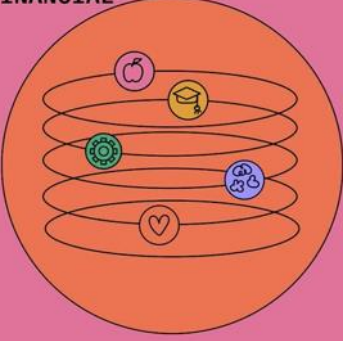
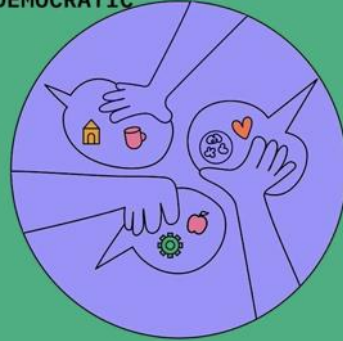

<p>FINANCIAL</p> 	<p>In this financially focused future, design is recognized as an essential contributor to the economy, culture and society of Scotland.</p> <p>Designers are at the heart of a 21st century industrial revolution, embedded and integrated across startups, high growth SMEs and established companies. Confidence in the Scottish design industry is high, and evidenced through business growth, increasing exports and high-profile international collaborations.</p> <p>A career in design is seen as an aspirational choice for school leavers and students, with healthy local demand for design skills. There is a 'golden generation' of design talent developing in (and coming to) Scotland.</p> <p>Design is integrated into the curriculum from primary school to high school and beyond, to increase awareness and competence in design thinking.</p>
<p>DEMOCRATIC</p> 	<p>In this democratic focused future, government is reimagined as a participatory design project. Democratic systems are designed to be proactive, not reactive; achieved by encouraging active participation, respecting lived experience and devolving the power of design into local community networks.</p> <p>Re-designing democratic processes to further participation has become a key target and is considered vital for the future. Participatory design is taught at all levels of education, often alongside other subjects to create opportunities for innovation, that center on the people of Scotland's thoughts, needs and aspirations.</p> <p>On a global level, Scotland is a shining example of participatory practices. It has created a knowledge sharing network with like-minded nations.</p>
<p>PLANETARY</p> 	<p>In this planet focused future, Scotland is a place where people, nature and planet flourish; as a nation we have committed to work within the limits of our planetary resources.</p> <p>Design and designers are trusted, having developed common ethical frameworks, supported by legislation and targets, to ensure that the design process is people and planet-centered from start to end. We have developed methods and tools for measuring and communicating the impact that our ways of living and working have on the planet.</p> <p>Communities are improved, as design projects actively involve the people they affect. Education on the impact of materials, waste and production is embedded. Organizations are held accountable, individuals are incentivized, and everyone takes responsibility for our collective wellbeing.</p>

Figure 4: Four Scenarios for 2030

Part 3: Recommendations

The data generated by both engagement strands was captured, synthesized and used to generate strategic criteria, with which different operating models for design sector support could be evaluated. This evaluation and accompanying recommendations were set out in a detailed briefing paper for stakeholders to engage with.

Co-creating a vision for design in Scotland

The hopes for the future, drivers and barriers, developed in Workshop 1, were among the stimuli provided to the Working Group during our second workshop, to generate 'What if...' questions aligned to each of the four value domains. These questions were used by participants to develop social, financial, democratic and planetary scenarios for the future of design in Scotland.

Taken together with the Manifesto by the future 'Minister of Design', these Four Scenarios for 2030 articulate a shared vision for the future that has been co-created by a diverse cross-section of 189 representatives from the design sector and its stakeholders.

Through the Design for Scotland project, strategic stakeholders and representatives of the design sector expressed the desire to see positive futures for Scotland enabled by design. Design for Scotland needs to position design in this broad context to secure a wide base of support to deliver impactful social,

democratic, financial and planetary outcomes for Scotland. In so doing, it will reinvigorate the design sector to see its constituent parts and strengths, how these come together to form a diverse and exciting whole and identify the greatest opportunities for increased impact.

The Design Council's Design Value Framework has not only provided us with a means to develop and articulate a vision for design in Scotland, but can also be used to define, communicate and evaluate the sector's strategic priorities.

In Workshop 3, Working Group participants were tasked with highlighting the outcomes embedded in their scenarios, and identifying the three most important. They were then given the opportunity to generate suggestions for goals for the Design for Scotland entity to prioritize over the next 12-18 months, towards the priority outcomes in their scenario (not presented in this paper).

Prototyping collective leadership

Continuing the Design for Scotland working group

To develop a national approach to design - that is an appropriate and achievable means of realizing the sector's untapped potential, and the future vision articulated by the working group - it was recognized that a national delivery model is needed to help support, celebrate and sustain design sector activity. With neither a National Design Agency to lead design strategy development, nor an existing sector professional body to collaborate with, the need for an alternative delivery model was identified.

In both the sector digital survey responses and working group workshops, there was a strong belief that the primary method to achieve government and industry buy-in to the design sector's potential was through facilitating cross-sector collaboration. The focus of designing a 'Design for Scotland' delivery model was therefore on continuing the work of this project; applying collaborative design principles to continue the ethos and approach of the Design for Scotland working groups, to create an open and permeable culture and operating structure for capacity building, sector development and innovation.

Building a delivery model to sustain change

Through the Design for Scotland project, we identified and evaluated a range of delivery models to carry forward the work of Design for Scotland; listening to priorities expressed by Design for Scotland project survey respondents and Working Group participants and drawing on international comparators and other sectors to describe parallels and conditions of success.

Five delivery model options to consider for the Scottish context were developed that are i) sufficiently distinct from one another for comparison, ii) can be expressed using this broad sector-led/government-led scale, and iii) evidence of their proof of concept is available on the international stage.

The main characteristics of each option are described below in terms of leadership and accountability, locus and primary funding model:

Delivery model	Characteristics
A: Independent, sector-run organization	Independently-run organization led by sector representatives for and on behalf of the sector. It provides sector support, showcasing and advocacy. Mixed funding model includes public and private sponsorship.
B1: Government-funded sector-owned organization	Independently-run organization led by sector representatives. Responsible for national policy/strategy, provides sector support, showcasing and advocacy. Core-funded by the government.
B2: Public body / sector body partnership organization	Organization co-run by a public body and sector-led body jointly responsible for national policy/strategy, provides sector support, showcasing and advocacy. Part-funded by the government, part-funded by other mechanisms e.g. membership, sponsorship, project funding.
C1: Government-funded sector agency	Organization run by a public sector agency responsible for national policy/strategy, provides sector support, showcasing and cross-sector advocacy. Core-funded by the government.
C2: Government-led, government-run service	In-house government function linked to one or more government department(s). Responsible for national policy/strategy, provides sector support, showcasing and cross-sector advocacy.

Table 1: Design for Scotland Delivery Model Options summary

Seven strategic criteria to test the feasibility of each option were developed in response to Working Group priorities and survey respondents feedback, the strategic context and international comparator research. These criteria were selected to a) facilitate the delivery of impact by design across social, democratic, planetary and financial domains b) enable strategic design sector support to be self-sustaining, and c) be backed by sufficient existing capacity or near-future ways that can be created to enable sufficient capacity.

A collaborative, collective model

The recommended option, B2, is essentially a form of public-private partnership. For that partnership to be as effective as possible, a collaborative approach will be key. Explicitly, this means shared outcomes, diverse perspectives and backgrounds, transparent, objective and shared decision-making processes, being open to challenge, challenging others and holding one another accountable. Collaborative leaders are facilitative, enabling others to problem-solve and innovate where people are more able to learn, share, fail, and grow. The Danish Design Center (DDC) for example, is explicit about its collaborative principles, moving to a self-leading organizational model for its 50-strong staff team in 2020. This then better mirrors DDC's collaborative approach to deliver its three 'Missions'. Applying self-managing, self-leading principles systematically decentralizes authority to create more democratic human-centered organizations.

A form of collaborative leadership is collective leadership. A collective leadership model (Kania and Kramer, 2011) where the Design for Scotland entity provides backbone coordinative and facilitative support around a common agenda could be a particularly effective way forward to achieve desired domain outcomes. The Scottish Government has sought to embed collective leadership models in Scotland's public services through its Collective Leadership for Scotland (Scottish Government, 2023) service over the last 10 years.

Notably, there was a strong preference amongst survey respondents that the primary method to achieve government and industry buy-in to the potential of the design sector was through facilitating cross-sector collaboration (41%). Co-production was also highlighted by working group participants. Co-production is a form of collaboration where there is a whole project life cycle relationship with users and shared design-making. The Scottish Government promotes this community development approach and backs initiatives such as the Scottish Co-production Network (Scottish Co-production Network, 2023).

A permeable, agile and flexible model is envisaged at the heart of Design for Scotland. It will enable design expertise from outside the organization to be applied to different domain challenges and ensure that ideas and opportunities are generated by Scotland's design sector and shared widely across and beyond Scotland's design sector. This approach is intended to result in the greatest impact across the four value domains.

Conclusion

This paper has provided a glimpse into the research efforts underpinning the Design for Scotland project. A contextual review of the range of ways in which design sector support is orchestrated across Europe provided an understanding of the common characteristics of national design approaches and the distinct obstacles faced in Scotland. From this grounding the need to establish a collaborative approach to sector development was identified, and the potential of a Design Futures approach to enabling engaging conversations about the future of design was explored. Finally, the notion of a collective leadership approach to advancing national design efforts in Scotland through the proposed Design for Scotland delivery model was introduced.

Our findings introduce the potential of adopting a Design Futures approach in national design efforts. Here, Design Futures provided an entry point into an abstract topic – national design policy and strategy – making this topic more tangible and accessible for the broad spectrum of designers engaged. It also provided means through which to shift engagement with the design community from a passive to an active one. While stakeholder engagement can often follow a template of consultation and passive opinion-seeking, Design Futures provided a mechanism here for those engaged to participate in a form of collective leadership, actively involving themselves in aspirational and forward-looking visioning, which proposed solutions rather than simply pointing out problems, as can be common in such sector engagements (in the authors' experiences).

Moreover, Design Futures offered a support structure that guided individuals through thinking about the future, rather than leaving them to ponder it without direction. It provided a framework to balance personal aspirations and creativity (e.g., "I want to see this") with realism and analysis, supported by thorough desk research (e.g., "this is what's realistic").

While the contribution of Design Futures to this work is clear, there are several limitations to this approach. One notable limitation is the actual role Design Futures plays in this context. In the collaborative workshop environment in which the future scenarios were created it was very difficult to ensure that input research was effectively represented in each scenario. Therefore, the scenarios created are not able to present themselves as accurate, data-informed forecasts. Instead, the participatory nature of this engagement reorients the purpose of the activity towards something more akin to research and sensing. The scenarios reveal less about what the future might look like for the design sector in Scotland and more about what designers engaged personally want the future of the sector to look like.

Another clear limitation of the Design Futures approach is its resource-intensive nature. It requires substantial human resources and experience to tailor the specific approach, workshop activities, and even framing of the whole exercise to ensure useful insights emerge. Here we also felt that due to the relative novelty of design futures, designers engaged required firm support throughout the process to remain aligned with the goals of the project and relevance of the workshop activities in order to understand how to progress the through various activities introduced.

If one were to look past the resource requirements for a design futures approach, it is clear to see several opportunities to extend the applicability of Design Futures in such work: especially through more explicitly leveraging the experiential nature of design practice. For instance, one might explore the implications of potential national policy and strategy decisions through prototyping speculative artefacts or scenarios that bring these to life. Additionally, mechanisms could be developed to simulate and 'stress-test' future directions through narrative or role-play storytelling devices. Further exploration here may offer those engaged an opportunity to deepen their understanding of, and therefore their position on potential futures for their sector.

Alternatively, one can imagine an alternative deployment of Design Futures in which activities focus less on co-producing future scenarios, but instead on collectively critiquing scenarios that are presented by the project team. Design futures here may be used to present moments from potential visions, for example in the form of future artefacts, with emphasis on key tensions or decision points surfaced by the desk research. Here, starting with a pre-existing vision or provocation could provide a more focused starting point for engagement, offering something concrete to critique and evolve.

In conclusion, the Design for Scotland working group serves as a prototype model of collective leadership, demonstrating the potential for stakeholders to collaborate and drive meaningful change. While limited by its current early stage of implementation, this on-going work provides a context for on-going research, publication and discussion.

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