IRELAND – THE DESIGN ISLAND

A consultation paper towards a National Design Strategy

DCCI

Design & Crafts
Council Ireland

FOREWORD

I am delighted to launch this publication *Ireland – the Design Island* prepared by the Design and Crafts Council (DCCoI) in response to the highly successful Year of Irish Design – ID2015.

The year-long ID2015 programme saw Irish design being promoted and celebrated across the island of Ireland and in international capitals of design and commerce throughout 2015, demonstrating to the world the vibrancy and diversity of design practice in Ireland. The initiative demonstrated the economic impact, and the opportunities, in supporting, developing and raising awareness of Irish design capability.

I want to congratulate the DCCoI on a very successful year of promoting Irish Design at home and abroad, and in following up with a consultation process with key players in the Irish design sector as we work towards devising a strategy to embed design as part of Ireland's culture of creativity and innovation.

Design must become a key component in Ireland's innovation agenda. Why? Because that's what industry large and small is telling us. Design generates quality, value, customer loyalty and business opportunities leading to sustainable jobs in every county in Ireland. By creating products, processes and services that are more user-friendly, design enhances our everyday lives.

This consultation paper also follows the publication earlier this year by my Department of the *Policy Framework for Design in Enterprise in Ireland*. The study, commissioned as part of the ID2015 programme, shows that Ireland's design-led sectors, which includes major sectors such as software and medical devices, account for €38bn in exports and 48,000 jobs in high-quality design roles in Ireland, as well as in more traditional design sectors such as architecture, specialised design (including graphic, industrial, interior, fashion and craft). However, a major conclusion from the report was that there are challenges related to scale, size, fragmentation, talent and skills, if we are to maximise the contribution of design to the development of these sectors.

Ireland – the Design Island was developed therefore in collaboration with partner organisations and agencies that have an interest in developing and promoting Irish design capability across the world. I am very pleased to see that a wide range of education and industry representatives have been involved in the consultation process. Their engagement will aim to ensure that we are honing the right level and quality of skills to meet the demands that Irish design can satisfy.

The process served to highlight the issues and the opportunities for advancing the role of design in support of business and economic sustainability and growth, and that will lead to a strengthening of the design sector and the Irish economy as a whole.

The resulting document contains a list of issues that need to be examined, from quick wins to long-term strategic goals. I would like to thank all those who provided valuable input, especially the DCCoI, who led this process and produced such a comprehensive document.

Ireland – the Design Island will inform my Department's plans for developing Ireland's design capability and for encouraging design thinking across all sectors. Building on previous years, design will be a specific component of the Action Plan for Jobs process, both at national and regional levels.

I am confident that design will make a critical contribution to the development of Ireland's economy as well as to the wellbeing of all, and am excited by the possibilities that design represents for our country's creative future.

Mary Mitchell O'Connor TD
Minister for Jobs, Enterprise & Innovation

CONTENTS

INTRODUCTION

The Design & Crafts Council of Ireland (DCCoI) is honoured to have been mandated by the Department of Jobs, Enterprise and Innovation to lead the development of *Ireland – the Design Island*, reflecting the Irish government's commitment to building on the success of Irish Design 2015 (ID2015) and championing the development of design in Ireland.

From the outset of planning for ID2015, which emerged as an idea from the Global Irish Economic Forum in 2013, it was always the intention that the landmark government-backed initiative would be a catalyst for the strategic development of design in Ireland.

It focused on showcasing the wealth of talent in Ireland today and creating opportunities for the ongoing development of the sector, and the role that design can play in addressing the economic and societal challenges of the future. A particular challenge is to invest in design to enhance the innovation capability of Irish business and promote the reputation of Irish design across the globe.

The positive impact design can have across a range of sectors is highlighted in a number of case studies contained within this document.

Ireland – the Design Island has been structured under four themes, which reflect the key challenges faced by the sector:

- Policy & Promotion
- Research & Innovation
- Education through to Enterprise
- Society, Culture & Collaboration

Ireland – the Design Island is the fruit of widespread consultation with industry, comprising those who provide design services, designers (ranging in disciplines from craft and industrial design to digital media and architecture), design education and large and small firms (from food to medtech to digital sectors) that benefit from design innovation.

This consultation paper embraces the breadth of issues that need to be examined in order to develop a National Design Strategy for Ireland. That strategy will aim to realise a design capability in Ireland that can lead to trade as well as economic and societal benefits and also enhance Ireland's international reputation as a creative society and economy.

Neither the themes under which the various action areas are grouped, nor the specific action areas themselves, are mutually exclusive or presented in order of priority; there are many crossovers between themes and actions. However the compendium of themes and actions represents a broad range of areas that, if coherently addressed, will strengthen Ireland's design capability, generating greater innovation and resilience in our business sector and making Ireland an attractive location for design-led business.

We would like to thank all members of the Steering Committee and all those who participated in the workshops and interviews that took place as part of the consultation process, and we would like to thank Enterprise Ireland, the Local Enterprise Offices and IDA Ireland who hosted the workshops and meetings in developing this paper which brought together the many players and disciplines connected to design. A critical part in driving this agenda forward is that the sector continues to work together to create a powerful voice in favour of the development of Irish design. We look forward to working closely with the Department of Jobs, Enterprise & Innovation and its agencies, together with our many partners in this endeavour.

Karen Hennessy
Chief Executive, Design & Crafts Council of Ireland

THE IMPORTANCE OF DESIGN

Innovation is essential to the sustained prosperity of Irish businesses. Design is by its very nature pioneering; it involves examining how things work and how they can be improved, a process that continually generates new ideas and combinations. As a driver of advancement, design can help companies develop new ways of making and selling products, environments and services. It can provide the means to improve business models and ways to deliver value to customers, and commercialise new technologies by making them accessible to users.

Design can be implemented effectively across business, from start-ups and small- to medium-sized businesses through to large, well-established organisations. The use of design in emerging sectors offers further opportunities. Consumers don't buy technology, but rather buy what technology can do for them. These companies can mitigate the risk of consumers failing to purchase their new products through the design of outstanding customer experiences, disrupting existing systems to create new markets.

Design is about more than mere styling. It can be used as a tool to address the world's biggest societal, cultural and environmental challenges, solving problems and improving universal needs and services. It is a methodology that can be applied in the creation of better products, services, buildings, user experiences, processes and business models, and can provide contextual insight and help to define innovation, opportunities and strategies. With these benefits, businesses can develop and communicate ideas, giving them the means to deliver better solutions to market.

Using the tools of design, businesses have an opportunity to increase productivity and create value in products and services in both traditional and emerging sectors, such as digital design. It leads to intuitive products, sustainable solutions to environmental challenges, user-friendly and efficient public services, better home and work environments, optimised cities, and much more.

Irish companies can differentiate themselves through the use of design, thus strengthening their competitiveness. In the public sector, it can be employed to improve the service experience of users while at the same time identify opportunities for reducing the cost of service delivery. It can

also be the key catalyst to fuse business, media and creative technologies together with the arts, culture and heritage, to bring about new economic opportunities, creating innovation, and enabling new forms of creative expression.

Design is about more than mere styling. It can be used as a tool to address the world's biggest societal, cultural and environmental challenges, solving problems and improving universal needs and services.

IRELAND'S DESIGN SECTOR TODAY

Ireland is home to a number of highly successful, indigenous design and craft practices and design-led organisations, and Irish design capability is increasingly in demand internationally. Global brands, such as Accenture and IBM, have chosen to take advantage of Ireland's design talent and locate their design centres in this country. Ireland's design education system includes leading courses in the University and Institute of Technology sectors, and a growing number of programmes that link business and design. At a national level we need to leverage this expertise to the benefit of businesses in Ireland.

The success of Irish Design 2015 (ID2015) has been instrumental in developing a platform for the continued evolution of design in Ireland. ID2015 was pioneering in its target-focused approach to making design matter, and resulted in the first ever quantitative analysis of the impact of design activity mounted on this scale across Europe[1]. Design is now internationally recognised as a vital economic driver for the future, and ID2015 demonstrated how it can provide the competitive advantage that Irish industry requires.

Irish designers are increasingly in demand internationally.

1   *Irish Design 2015 – Making Design Matter*, DCCoI, 2016

Design Creates Jobs

48,000 people are employed in the Irish design sector, equivalent to **2.48%** of the total workforce*

Policy Framework for Design in Enterprise in Ireland, DJEI, 2015

Design Generates Growth

Ireland's design sector is rapidly growing, with over **3,000** jobs created between 2011 and 2014*

The "Irish Design Footprint": Economic Value and Characteristics, DJEI, 2015

= 1,000 people

€20

↑

€1

Design Adds Value

Research demonstrates that every **€1** invested in design by a business generates over **€20** in increased revenues and a **€4** increase in net operating profit*

*Designing Demand, Design Council (UK), 2012
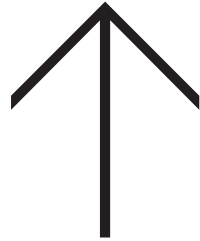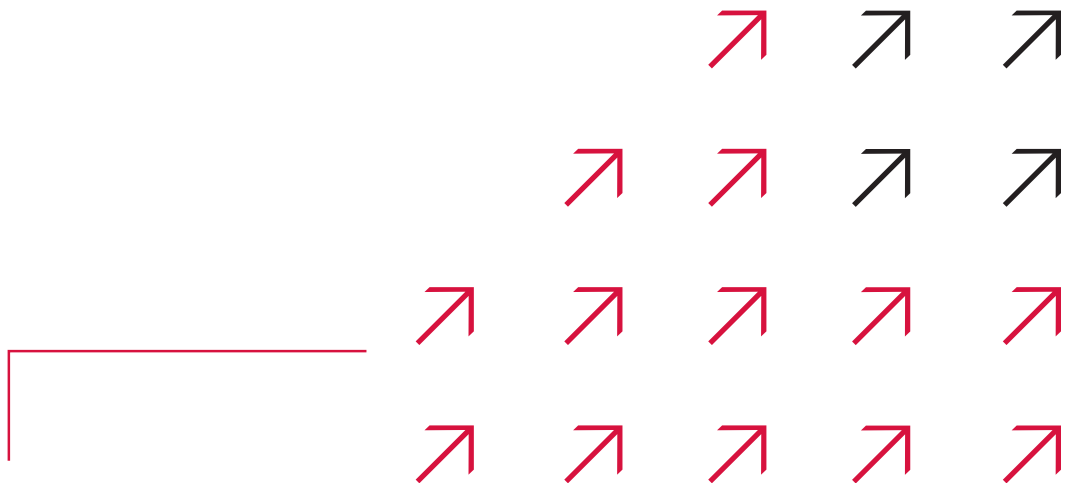
Design is Global

The Irish design sector generates over **€38 billion** in exports. Traditional design contributes €0.94 billion and digital design €37 billion*

*Policy Framework for Design in Enterprise in Ireland, DJEI, 2015
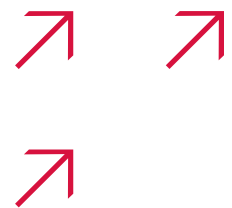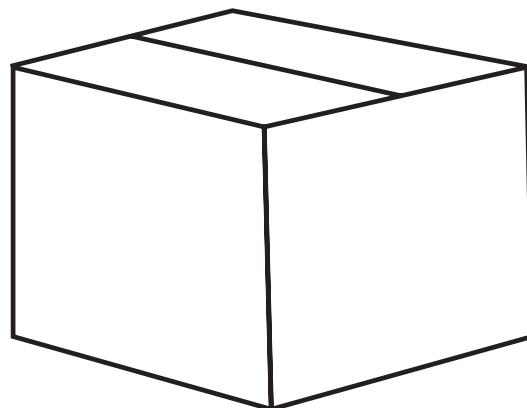
Design is Local

Number of design sector
businesses in Ireland per county*

*Profile of Business in the Traditional Design
Sectors, DCCoI, 2015*

Donegal
101

Derry

Antrim

Tyrone

49

72 Sligo

Fermanagh

Down

Armagh

38

Monaghan

Leitrim

Mayo

Cavan

Louth

29

75

110

Roscommon

Longford

Meath

23

24

60

Westmeath

138

1329

Dublin

Galway

Offaly

Kildare

219

44

126

161

Wicklow

Laois

Clare

50

88

59

Carlow

139

122

Tipperary

Kilkenny

Wexford

Limerick

92

85

Kerry

Waterford

408

102

125

Cork

Regional

Dublin
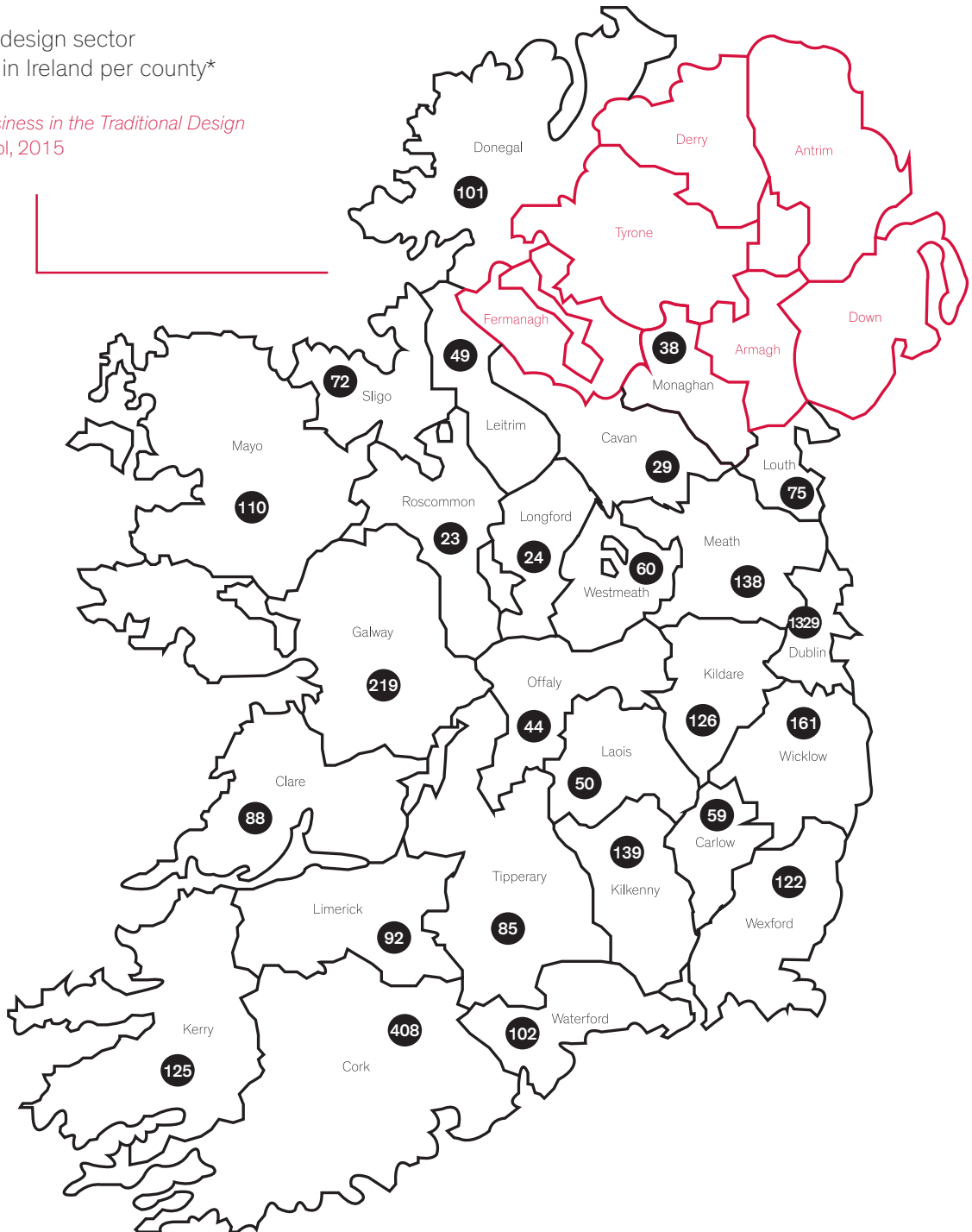
Design is National

The Irish design sector has a strong regional spread, with over **65%** of registered design sector companies located in the regions*

A Study of the Role and Importance of Design in Firms based in Ireland in Non Design-intensive Sectors, CM International and PDR for DJEI, 2015

£5m to £55.44m

Design Delivers Investment

The Irish Design 2015 initiative generated an 11-fold return on investment, demonstrating the economic and trade impact of supporting, developing and promoting the Irish design sector*

Irish Design 2015 – Making Design Matter, DCCoI, 2016

OPPORTUNITIES FOR IRISH BUSINESS

The value of design to business is increasingly clear. Research demonstrates that for every €1 invested in design, businesses might achieve as much as €20 in increased revenues, a €4 increase in net operating profit and a return of €5 in increased exports[2].

Despite this, 69% of Irish businesses never use design, or use it only at a superficial 'styling' level[3]. Since the impact of design is higher when it is culturally embedded, supporting the more effective use of design within these businesses represents a significant opportunity to improve their performance and, therefore, to accelerate Ireland's economic growth.

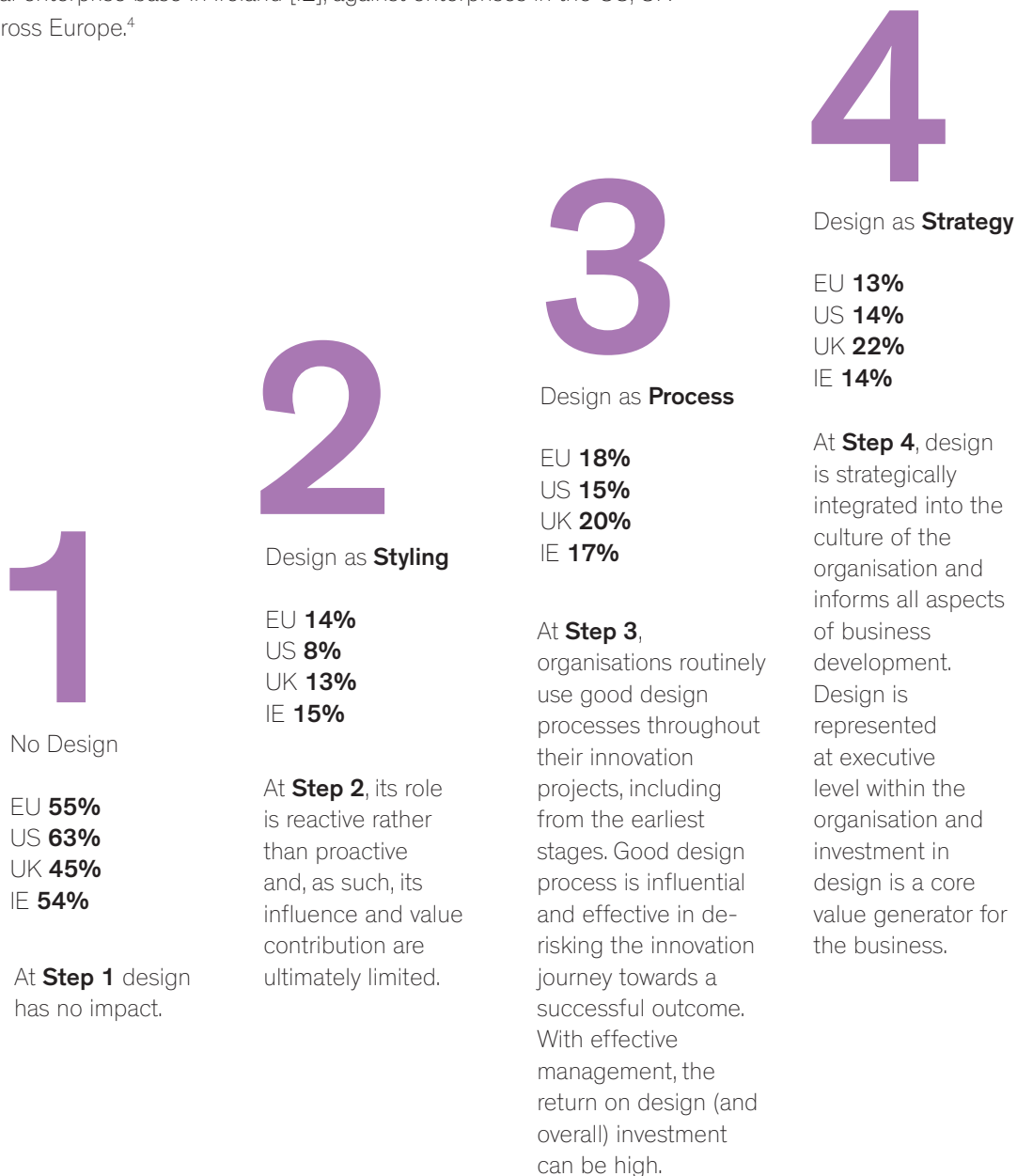2 *Design Delivers for Business*, Design Council (UK), 2013
3 *Policy Framework for Design in Enterprise in Ireland*, DJEI, 2015

The Design Ladder
Integrating Design into Business

The Design Ladder illustrates the different ways in which design is used within organisations. The diagram below benchmarks design maturity of the total enterprise base in Ireland [IE], against enterprises in the US, UK and across Europe.[4]

4

Design as **Strategy**

EU **13%**
US **14%**
UK **22%**
IE **14%**

At **Step 4**, design is strategically integrated into the culture of the organisation and informs all aspects of business development. Design is represented at executive level within the organisation and investment in design is a core value generator for the business.

3

Design as **Process**

EU **18%**
US **15%**
UK **20%**
IE **17%**

At **Step 3**, organisations routinely use good design processes throughout their innovation projects, including from the earliest stages. Good design process is influential and effective in de-risking the innovation journey towards a successful outcome. With effective management, the return on design (and overall) investment can be high.

2

Design as **Styling**

EU **14%**
US **8%**
UK **13%**
IE **15%**

At **Step 2**, its role is reactive rather than proactive and, as such, its influence and value contribution are ultimately limited.

1

No Design

EU **55%**
US **63%**
UK **45%**
IE **54%**

At **Step 1** design has no impact.

4   The Danish Design Ladder: Four steps of design use, Danish Design Centre, 2015
    http://ddc.dk/en/2015/05/the-designladder-four-steps-of-design-use/

How Design Adds Value and Scale to Business

| 1 | 2 | 3 | 4 | Long-term Benefit |

No Design

Design as Styling

Design as Process

Design as Strategy

Speed to Market
+ Revenue (short-term)
+ Adoption rate
+ Consumer feedback
- Development costs
- Break-even

Design Market Reach
+ Revenue (long-term)
+ Market penetration

Internal Capability Development
+ Cultural metrics
+ Executive support
+ Knowledge sharing
- Reliance on outside expertise

Customer Engagement & Loyalty
+ Conversion rates
+ Adoption rates
+ Market share
+ Brand Value
- Customer Churn

Visionary Transformation
+ New product/service revenue
+ Ability to attract and retain talent
+ Cultural metrics
+ Market reputation

A.Milton. A synthesis of Frog's *Measuring the Business Value of Design* and the Danish Design Centre's *Design Ladder*

There is a direct correlation between the value that businesses are able to realise from design and the extent to which design is embedded within the organisation: the earlier design is used — and the more strategic its role — the greater its benefit.

In the most advanced organisations design is used at every level of the business; from strategy, helping to find new opportunities for growth, through to implementation, ensuring that every experience that a customer has is as productive and engaging as it can be.

Excellent design can be a catalyst for business success. Regardless of its type, size or sector, a business can use design to accelerate growth, de-risk research and maximise the return on investment. Design can help address the need for rural and regional jobs and build upon Dublin's strong design services sector to expand into the regions.

Businesses that invest in high-quality design perform better across a number of metrics, including the ability to scale and secure investment, growth and market share. This brings significant opportunities for businesses within Ireland as well as for the Irish economy as a whole.

Investment in the design sector and design education is essential to ensure that this creative mindset can contribute to driving innovation across disciplines and throughout the Irish economy. The value of a design education can be seen in the number of leading technology companies co-founded by designers, including Flickr, Pinterest, YouTube, Kickstarter, airbnb, Twitter and Irish companies, such as Intercom.

If Irish businesses are to fully exploit the value, impact and potential of design in innovation, we need to meet the following key challenges:

Awareness

Raising awareness of the role and value of design

Capability

Increase the capability of businesses to procure and use design effectively

Collaboration

Facilitate collaboration to help businesses develop effective partnerships with Ireland's design sector

Culture

Facilitate and enable the adoption of design methods to successfully change corporate culture

Entrepreneurship

Support and resource entrepreneurship, enabling designers to fully exploit their creative talent and lead to more design-led start-ups

Scale

Support companies to successfully scale their business

Skills

Develop training collaborations between design educators and the design sector to meet the future skills needs of industry and wider society

Talent

Enable and increase the number of females in design roles

By addressing these challenges, we can accelerate economic growth through the wider adoption of impactful design across industry sectors and meet the economic, societal and cultural challenges of the future.
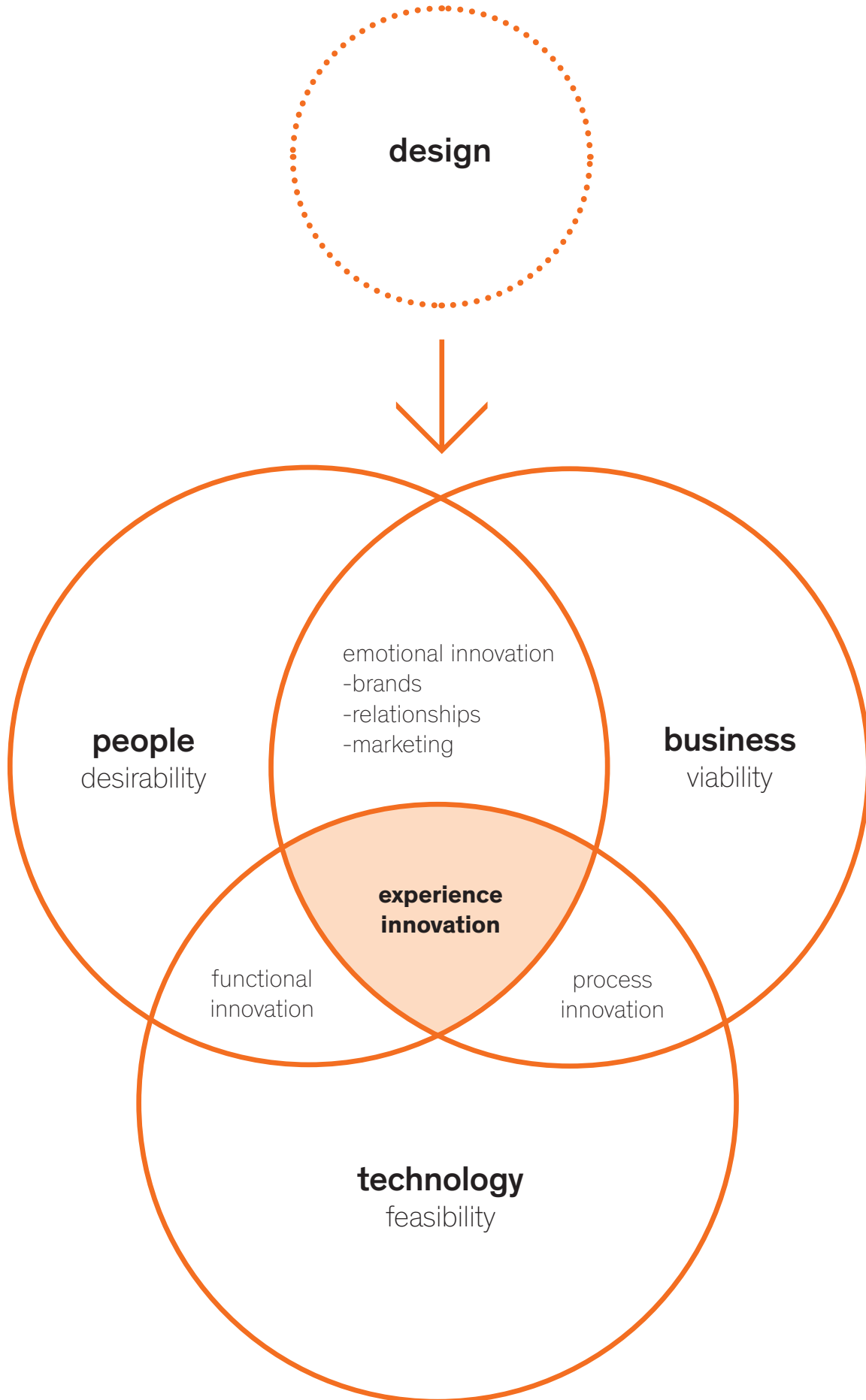
DESIGN INTO BUSINESS
CASE STUDIES

Never before has innovation been so important to the Irish economy. Design-driven innovation has become increasingly recognised and supported by a growing number of countries as well as the European Commission[5] as a key enabler of international business success and as a vital source of competitive advantage.

The following case studies reveal how design is helping Irish companies across a diverse range of sectors innovate and transform knowledge and ideas into new products, services, processes and systems.

These innovative companies demonstrate how the application of a design-driven approach has helped them to cultivate dynamic cultures, more desirable products and services, faster growth and passionate customers. The featured case studies reflect the benefits of universally embracing design-led innovation across the Irish industrial landscape.

5 The EU has a number of programmes supporting the adoption and use of design, including the *Action Plan for Design-Driven Innovation, Design for Europe* and *Design for Enterprises*. Further information can be found at: http://ec.europa.eu/growth/industry/innovation/policy/design/

design

people
desirability

emotional innovation
-brands
-relationships
-marketing

business
viability

**experience
innovation**

functional
innovation

process
innovation

technology
feasibility

AEROGEN
DESIGN IN MEDICAL DEVICES

Aerogen designs, develops, manufactures and markets aerosol drug delivery devices. The company is headquartered in Galway and has offices in Europe, America and China. Aerogen employs over 120 staff worldwide. Exports account for 99% of Aerogen's sales and its products are shipped to over 70 countries worldwide.

Design Approach

- Placing consumer/patient experience at the centre of all innovation
- Creating new markets by identifying opportunities in uncontested areas
- Enhancing Intellectual Property (IP) protection and commercial exploitation

Design Application

- User-centred design
- Engineering design
- Industrial design

All product and process design activity at Aerogen takes place in Ireland and the whole company is strategically built around design evolution. Adopting a 'Blue Ocean' philosophy of creating new markets and opportunities in uncontested areas, Aerogen works closely with customers to identify gaps and opportunities in the whole continuum of care.

Focusing the development effort on unrecognised clinical needs means that the customer/patient experience is at the centre of all innovation. Design principles allow the company to give the customer something that they did not realise they wanted.

Understanding user and patient needs in as much detail as possible is paramount to Aerogen's research and development process.
To do this, Aerogen recreates the clinical situation and practices for their products in the development lab. This is challenging, however, since there is considerable variation between hospitals in different countries and even between different hospitals in the same country. To resolve this, the company pursues opportunities that match significant customer needs and develops related products and services that are fit for purpose quickly.

Images courtesy of Aerogen

Impact of Design

The innovative design of market-leading products is the foundation on which Aerogen is built. Over the last eight years there has been an increase of more than 30% on sales growth each year and employment numbers have grown from around 20 to more than 120. Almost four million patients have been treated with Aerogen technology since it launched.

The impact of the design focus is felt through the success of the products in the market place, the quantities sold and the margins secured. Other advantages have included a shortened supply chain, which reduces the complexity of multiple suppliers and enhances business continuity with a lower risk of product supply.

In addition, design has reduced the carbon footprint and enhanced the level of IP protection in the area of product and process where outcomes have been inventive and novel.

The focus on manufacturing processes is particularly beneficial for Aerogen. In the past, manufacturing was mostly undertaken in the Far West (California) and the Far East (China & Taiwan); much of this has since come back to Ireland. This is the result of the process redesign effort, which has resulted in largely automated production runs and higher volumes that can be delivered cost effectively in Ireland.

www.aerogen.com

Author: CM International and PDR

Many thanks to Aerogen

KEELINGS
DESIGN IN FOOD

Keelings is an Irish-owned family business, focused on growing, sourcing and distributing fresh produce throughout Ireland's retail and food service sector. Headquartered in Co. Dublin, Keelings employs approximately 2,000 people with operations in the UK and Europe, and is currently expanding into Asia. At the beginning of 2010, Keelings did not exist as a consumer brand. The business was very focused on selling fruit and veg into the trade, both food service and the own-label retail channel. By 2015, Keelings' sales from berries and other Keelings-branded fruit and salad products had grown substantially and it was reported as being Ireland's 45th largest brand.

Design Approach

- Developing a strong working relationship with a design agency
- Successfully repositioning the brand
- Delivering growth through design

Design Application

- Graphic design
- Packaging design
- Strategic design

Keelings retains the services of a local brand and design agency to direct and implement all elements of the brand's identity and manifestations. Briefs are prepared by the Keelings marketing team and discussed with the design team prior to project commencement.

Key to Keelings' strategy is identifying different ways to package strawberries during the year, thereby using the package design to drive up purchases on different occasions throughout the year.

Following extensive market research in 2009/10, Keelings decided to launch its own consumer brand. This was a cautious decision as Keelings was essentially an own-label supplier and did not want to jeopardise this business with the introduction of the Keelings brand.

Today, Keelings regularly undertakes market research, with support from Bord Bia, to gauge consumer opinions and test new product concepts. Keeping close to the customers (retail buyers) and consumers is critical to Keelings' long-term strategy.

Throughout the six years since launch, Keelings has positioned brand and design at the centre of its business, ensuring that all marketing initiatives are on brand and designed to be relevant to consumers. This focused approach has ensured that all promotions are future proofed and successful from day one.

OUR PASSION FOR GROWING WAS PASSED FROM OUR GRANDPARENTS TO THE KEELINGS FAMILY TODAY. WE WILL CONTINUE TO CELEBRATE GROWING FOR MANY GENERATIONS TO COME.

Images courtesy of Keelings

Impact of Design

The Keelings brand was first launched in April 2010.
The brand grew the category by circa 25% that summer and delivered solid market share growth. This growth from a standing start was unprecedented. With no collateral, advertising or marketing spend, key to gaining traction quickly with the consumer was the design of the packaging, specifically the label which served to attract customers and drive impulse purchases.

After five years of solid growth, the Keelings consumer brand is now a significant revenue generator for the company and the farm output is now tailored each year to maximise the contribution to the Keelings consumer brand.

While the launch of the Keelings brand has provided an alternative to own-label produce, the brand has also grown the category as a whole. Berry sales have grown 136% in six years, whereas apple and pears sales are in decline. This demonstrates the power of a brand and design not only to grow market share but also to grow the size of the market.

www.keelings.ie

Author: Andrew Bradley

Many thanks to Keelings

HORSEWARE IRELAND
DESIGN IN MANUFACTURING

Horseware, based in Dundalk, was established in 1985 and has since become a household name in the equestrian world, employing over 650 staff.

Design Approach

- Developing products through extensive prototyping
- Committing to long-term design investment
- Maintaining ability to create bespoke products

Design Application

- Product design
- Fashion design

Starting from a core expertise in textiles, but inspired by a desire to continually improve the experience of horses and riders, Horseware has a rolling portfolio of design projects and allocates between 5% and 10% of turnover to this activity.

The company has two main teams that are involved in the design activity. The first is a team of five staff with a fashion design background who look after the clothing range. The second is a Research & Development (R&D) team of four staff, two of whom have a design background, who take care of a number of other design and development projects. Horseware has also invested in its own testing equipment and often works with external partners to bring in additional expertise and capabilities.

All Horseware design activity takes place in Ireland and the sizeable manufacturing operation in Dundalk allows the company to maintain a process design focus.

Horseware also develops all the ancillary elements required in the marketing of its products, from packaging and leaflets to point-of-sale display equipment for its network of retailers. It is this holistic design perspective, the drive to continually improve existing designs and the success in establishing the brand, that gives the company its competitive edge.

Many innovation and design projects will start as a response to an opportunity, either identified by the Horseware team or by inventors who offer up an idea to the company in exchange for design and development support. Either way, Horseware will identify a small number of development and design projects to focus on at any one time in order to be able to dedicate appropriate resources to these projects.

Images courtesy of Horseware

Impact of Design

Horseware's design-led approach has helped establish the company as a market leader. The sophisticated manufacturing process, warehousing system and the insistence to retain the skills of actually making things in-house means that Horseware has established a unique capability to make bespoke products alongside the main standard product ranges. Combined with a reputation for durable products, this has resulted in a growth in orders for bespoke products.

Seeing development projects through, even if this means investing more than might have been expected at the outset, ensures that the ultimate result is a tangible product, including the corresponding Intellectual Property (IP). This has been the company's key to gaining access to different market segments and securing market share.

Horseware products consistently win innovation awards at major European and American equestrian trade shows, and the company's continued success clearly demonstrates the positive impact of using design within the manufacturing sector.

www.horseware.com

Author: CM International and PDR

Many thanks to Horseware

CHUPI
DESIGN IN CONSUMER RETAIL

Chupi is an award-winning brand based in Dublin. The company has grown from one employee to 15 in the space of three years. The brand is currently stocked in several high-end department stores and boutiques around Ireland with plans for global expansion.

Design Approach

- Integrated approach across products and digital platforms
- Design as storytelling
- Building upon rich heritage and craft expertise

Design Application

- Craft design
- User Experience (UX) design
- Packaging design

Former Topshop designer turned jeweller Chupi Sweetman-Pell has built her business through the successful application of strategic design principles.

The company ethos is to be 'something different: not simply churning out designs but valuing every piece we make and how it is made', steering clear of fashion trends to create items that become heirlooms to be passed down the generations. This ensures that there is a design integrity to the company products, services and brand, based on a rejection of the homogenisation of the high street, and the embracing of a strong sense of narrative.

Everything it produces is designed and made in Ireland within an hour of its studio in Dublin and developed by a team, including UX designers, goldsmiths and marketing experts. The company draws upon the rich craft heritage and lost-wax casting manufacturing expertise within Ireland.

The company has challenged traditional perceptions of a jewellery company, designing not just highly desirable products, but an entire 'pre-purchase, purchase and post-purchase' experience.

'Design is the perfect way to craft an experience.'
Chupi Sweetman-Pell

The company's design approach involves carefully curating all consumer interactions, known as brand touchpoints, whether it be person to person, through a product, a website or any form of communication.

This holistic approach means that the same design aesthetic and sensibility that is applied to the transformation of shiny, malleable materials into highly sought-after jewellery pieces inspired by Irish nature, can also be found in the company's new concept store in Dublin and the bespoke packaging designs.

Images courtesy of Chupi

Impact of Design

Chupi's eponymous brand has featured in magazines across the world and has a large, highly engaged following on social media, serviced by an online strategy that employs the distinct design possibilities provided by each channel.

Online sales have confounded the traditional retail perception that you cannot sell jewellery on the web – digital purchases now account for over 30% of total sales. Chupi's integrated use of social media channels enables the brand to build upon extensive press coverage, and reach, engage and communicate with a growing international audience.

Chupi is currently exporting more than half its production around the world to over 60 countries, and following successful shows in London Fashion Week and in New York, further export growth is planned.

Through the use of crafted illustrations, seductive photography and compelling stories, Chupi has created a brand that actively involves existing and prospective customers, making them feel part of a boutique and increasingly global community. With exciting collaborations with the likes of Aer Lingus and a new line of fine solid gold jewellery, Chupi is delivering upon its mission to make in Ireland and be loved everywhere.

www.chupi.com

Author: Alex Milton

Many thanks to Chupi

IBM (IRELAND)
DESIGN IN SOFTWARE & SERVICES

IBM is a globally integrated technology and consulting company with operations in more than 170 countries, headquartered in Armonk, New York. The company develops and sells software and systems hardware, and a broad range of infrastructure, cloud and consulting services. Originally created as a hardware manufacturing base, the Irish IBM operation has undergone a wholesale transformation. Key areas of activity include middleware, apps and data analytics. Overall, IBM in Ireland employs just under 4,000 staff. As a fully owned subsidiary of the IBM group, IBM Ireland is a microcosm of IBM's global activities.

Design Approach

- Embedding design thinking in all company activities
- Ensuring an optimum user experience from the start
- Providing design training for all employees

Design Application

- User Experience (UX) design
- Digital product design
- Strategic design

The IBM Design Division was created in 2012 to embed design thinking in all aspects of IBM activities. The aim was to add 1,000 designers to IBM within five years and to develop a network of global studios to support design excellence and exceptional user experiences.

Designers play a crucial role in enabling communication and collaboration between relevant departments involved in product development and project delivery. Product or project managers, just as engineers, are expected to work with designers in an iterative way to address all user pain points through the delivery of a better designed experience.

Recognising that changing the environment is a key lever to change thinking, IBM invested in a network of Design Studios, which are the cultural centres of IBM Design. The Dublin studio, launched in 2015, is a flagship facility within this global initiative. These are dedicated spaces that are used throughout the design and development process to allow true collaboration for the whole product team.

To enable design thinking, design camps are provided for staff at all levels and in all business functions, from executives and designers themselves to product managers, engineers and even business partners.

In Ireland, 35 designers have been recruited so far for product development and the ultimate goal is to achieve a ratio of one designer to every 16 engineers.

Images courtesy of IBM (Ireland)

Impact of Design

Software solutions and services have to cater for the fast-growing market of mobile, social, and security tools. IBM Ireland's investment in design is a way of adapting to a changing market environment and transforming how enterprise technology is created, with user experience at the centre. As a result of the design focus, IBM has been able to improve the response from the market and transform how the new era of software is designed, developed and used by organisations around the globe.

Applying design thinking eliminates the risk of poor products being released on the market and thereby avoids additional cost for support and software updates to improve the initial user experience. Ensuring an optimum design from the start also helps gain market share as the product gets recognition for the great experience it delivers to all users.

www.ibm.com/ie/en

Author: CM International and PDR

Many thanks to IBM (Ireland)

DEVELOPING A NATIONAL DESIGN STRATEGY FOR IRELAND

Ireland — the Design Island has been developed through consultation with key stakeholders. The consultation paper seeks to address the economic, educational, social and cultural challenges and opportunities facing Ireland in the 21st century.

The main aims of *Ireland - the Design Island* are to:

· develop Ireland as an internationally recognised centre of excellence for design and design research, building on Ireland's rich heritage in craftsmanship, innovation and creativity

· create a design culture and promote a better understanding of both design and the value of design in business and society

· expand Ireland's design skills base, from primary-level education upwards

· increase the use of design as a source of innovation in Irish businesses, especially in the sectors identified as key growth areas for Ireland

· champion the use of good design in addressing Ireland's societal challenges and increase the use of design by public bodies

· encourage the use of design in public procurement processes in order to drive innovation

The steering committee was strongly of the view that the Department of Jobs, Enterprise & Innovation, working with the Design & Crafts Council of Ireland and other departments and agencies, will co-ordinate and deliver a strategy and action plan based on the proposals contained within this paper and:

· establish a government-led national design forum, including public and private organisations, to oversee the development of the National Design Strategy and Action Plan

· determine priority areas for strategic development against benchmarked criteria

· undertake benchmarking against Ireland's international peer group

· devise an approach to create competitive advantage through design

· examine the adequacy of long-term resourcing for the delivery of the strategy

· publish a policy paper on the value and potential of design education and research

· examine the suitability of funding mechanisms to support design research

· examine ways of promoting better design utilisation by the government sector as a means of delivering public sector reform

STRATEGIC THEMES

The information gathered through extensive consultation with key stakeholders in the development of *Ireland - the Design Island* has informed four strategic themes:

Theme 1: **Policy & Promotion**

Theme 2: **Research & Innovation**

Theme 3: **Education through to Enterprise**

Theme 4: **Society, Culture & Collaboration**

THEME 1
POLICY & PROMOTION

Ireland requires a design policy that focuses on economic and social development. Policymakers across the world are continually trying to boost economic growth and improve public services while delivering value for money from reduced budgets. Design offers ways to bring more open and creative approaches to complex problems in the public sector. The value of design for policymakers lies in its role to link policy vision to implementation on the ground, making complex ideas tangible and creating user-friendly public services.

The design policy and promotion strategy aims to encourage inclusive policymaking through design, and build on the awareness-raising achievements of Irish Design 2015.

High-level action areas within this theme include:

1. **Work with government to deliver a Government Design Policy led by the Department of Jobs, Enterprise & Innovation (DJEI) and sanctioned by all government departments, drawing upon this consultation paper**

1.1. Ensure the inclusion of design within the national and regional Action Plan for Jobs 2017 and beyond

1.2. Continue to consult with the design and craft community, industry and education providers

1.3. Connect national design policy to the implementation of government-wide initiatives such as Innovation 2020 and Enterprise Policy 2015-2025, as well as Enterprise Ireland (EI) and IDA Ireland strategies and the strategies of all government departments

1.4. Review the policy for public procurement to include design with criteria for assessment of all submissions

2. **Examine the regulatory framework that takes into account copyright and intellectual property in line with international best practice**

2.1. Conduct a benchmarking exercise regarding best practices relating to design-related rights protection, patents and trademarks

2.2. Develop plans for offering Irish businesses comprehensive advice on rights protection

3. **Embed design into government policy**

3.1. Promote design as a means for Ireland to improve competitive advantage, create high-value employment and generate economic value in both intensive and non-intensive sectors

3.2. Encourage state bodies to embrace the potential of design to modernise and compete

3.3. Continuously evaluate and measure design and craft's contribution to the economy

3.4. Promote Ireland as a country to visit, a place to do business and a source for the procurement of design products and services

3.5. Undertake a programme of evidence-building and research to gain a better understanding of the ways in which design can enhance the procurement and innovation process, linking to Small Business Innovation Research (SBIR)

4. **Examine policy mechanisms and the provision of incentives for promoting design to meet industry needs**

4.1. Examine the costs and benefits of strategic tax incentives for undertaking Research & Development (R&D) activities in design and for companies both supplying and using design services

4.2. Ensure that existing research funding mechanisms include design

5. **Promote the benefits of design to all, with customised programmes to specifically target the general public, public sector and industry**

5.1. Establish a National Design Innovation Centre focused on research and innovation and areas of high potential growth, such as design in technology, to encourage and promote best practice in research and design at a national and regional level

5.2. Implement dedicated programmes for industry highlighting the importance of design as a key component in innovation and competitiveness

5.3. Build upon Design Week and other activities and events to promote the role of design in enhancing our lives, our environment and our society nationally and internationally

5.4. Advocate a design-led approach to developing infrastructure, especially in relation to mobile phone coverage and access to broadband, to enable Irish businesses to function in a modern e-environment, irrespective of location

6. **Sustain and develop promotion abroad of Irish design and Irish design capabilities**

6.1. Develop and implement a targeted plan for Irish participation in key high-profile design events around the world

6.2. Develop and implement a plan for design-specific trade missions

6.3. Engage the network of Irish embassies in international promotional activities

6.4. Encourage inter-agency collaboration in Ireland and internationally on promotional programmes

6.5. Promote the value of products and services designed in Ireland as a key component of Brand Ireland

7. **Embed design into enterprise support mechanisms**

7.1. Devise and deliver appropriate supports for the design and craft sector to grow market potential and exports

7.2. Devise and deliver appropriate supports for design-led start-ups and existing design businesses

7.3. Support design-intensive and design-service companies to start up and scale and meet the needs of Irish SMEs and multinationals

THEME 2
RESEARCH & INNOVATION

Design research can achieve substantial impacts on public and institutional policy and professional practice, as well as raise awareness and understanding among the public. Key to this is the ability to apply design strategies to real-world issues, translating research findings into practice and establishing partnerships between industry, academic, corporate, non-profit and government sectors.

The design research and innovation strategy aims to promote interaction and collaboration across key sectoral domains that embed design as a strategic enabler for the future development of Ireland's competitiveness, economy and societal well-being.

High-level action areas within this theme include:

1.   **Develop a roadmap of existing design and innovation competencies in Ireland and benchmark against international exemplars**

   1.1.   Embed design thinking and process across all levels of the private and public sectors

   1.2.   Analyse sectors to identify skills gaps and opportunities for growth, building design competencies in areas where gaps have been identified

   1.3.   Encourage clustering amongst designers, innovators, entrepreneurs and technologists across target market sectors to adopt a design-led approach to innovation

2.   **Incorporate design as an essential component of Ireland's Innovation 2020 policy agenda**

   2.1.   Ensure design is represented on the government implementation group and associated consultation groupings tasked to deliver on objectives as part of the Innovation 2020 action plan

   2.2.   Include design in the rollout of the tax incentive 'Knowledge Development Box' scheme

   2.3.   Incentivise and embed design as a core component in all aspects of research funding programmes in partnership with relevant agencies

3.   **Include design as a core component in existing policies and funding mechanisms delivered through Enterprise Ireland (EI) and other state agencies as appropriate**

   3.1.   Review existing policies and develop new models as appropriate to deliver on the government's Action Plan for Jobs and on the policy for fostering design in non-design-intensive sectors

   3.2.   Embed design in EI programmes, such as the Competitive Start Fund, Innovation Vouchers, Innovation Partnerships and Commercialisation Fund

   3.3.   Expand the Design4Growth Voucher scheme in partnership with Local Enterprise Offices (LEOs) in order to assist businesses to achieve greater scale and commercial success through the effective use of early-stage design

4. **Develop the infrastructure to support design-led models and platforms that are flexible, responsive and adaptive and that use design as a tool that adds value to the changing needs of business communities; advancing societies; public sector; and civic communities**

    4.1. Research international models to develop a platform that facilitates a collaborative and experimental approach to design-driven solutions, involving citizens and businesses in creating new solutions for society

    4.2. Invest in programmes (such as the Universal Design Challenge and the Global Irish Design Challenge) and thought-leadership activities (such as conferences, masterclasses, and seminars with international experts) that identify and address societal challenges, and encourage public/private sector investment in high-potential design concepts resulting from these programmes

    4.3. Establish a platform for public/private partnership that promotes interaction and engagement through design, working across sectoral domains, such as cities, health, technology and advanced manufacturing

5. **Build on the legacy of Irish Design 2015 (ID2015) to develop Ireland's reputation as a 'Design Island' by cultivating our design and craft community**

    5.1. Establish a National Design Innovation Centre that fosters collaboration between industry and academia, and promotes the use and value of design-driven innovation

    5.2. Encourage inward investment of multinationals, through IDA Ireland, that aligns with and requires a high level of design skills

    5.3. Support the ongoing development of sectoral and regional design networks

    5.4. Develop a mechanism to cultivate a community of design and craft champions

    5.5. Invest in programmes that build Ireland's reputation for design and innovation internationally

    5.6. Promote Ireland as an ideal location for the establishment of multinational design activities and centres

    5.7. Encourage philanthropy to assist building excellence in design infrastructure and leadership

    5.8. Build design competency in companies through the expansion of Design Mentoring panels with a regional spread

6. **Develop a strategy to target EU funding for design-led innovation and research**

    6.1. Identify appropriate EU funding streams supporting design-led projects

    6.2. Develop partnerships between industry and academia to submit bids that develop design, innovation and commercial opportunities for the sector

    6.3. Promote greater design research collaboration and knowledge exchange between industry and academia

THEME 3
EDUCATION THROUGH TO ENTERPRISE

Enterprise in Ireland requires design skills and innovation capability to give it a competitive edge in international markets. The design sector has transformed in the last ten years with the emergence of new technologies, creative methods and collaborative working models. In order to respond to these changes, it is imperative that Ireland reinforces the link between education and enterprise.

The strategy on education through to enterprise aims to integrate design thinking and skills into and across all levels of education — from primary to third-level and on to continuous professional development — in order to develop and design new programmes of study in line with current and emergent industry and societal needs.

High-level action areas within this theme include:

1. **Enhance the educational framework to ensure that it meets the future needs of the design sector and wider industry**

    1.1. Produce a directory of all design education providers on the island of Ireland

    1.2. Identify and publish existing formal links and pathways between further and higher education design programmes

    1.3. Review existing education programmes to identify if current design and design thinking provision meets current and future needs of the design sector and wider industry, in consultation with multinationals, indigenous companies and with design-related education training providers

    1.4. Establish a framework for the development of new academic programmes, in particular vocational programmes, to meet skills gaps in the design and craft sector, working with further and higher education and skills training agencies, including SOLAS, Education and Training Boards (ETBs), and the Higher Education Authority (HEA)

    1.5. Establish centres of excellence across Ireland, building on regional design expertise and ensuring strategic partnerships with third-level institutions

    1.6. Review primary and secondary curricula to embed design skills, literacy and awareness

    1.7. Develop and deliver Continuous Professional Development (CPD) for teachers at primary and second level to extend design skills, subject leadership and awareness

    1.8. Develop and deliver Continuing Professional Development (CPD) for lecturers within third-level education to extend design thinking and awareness, helping promote design thinking within other disciplines

    1.9. Promote umbrella organisation(s) representing supply (design education providers) and demand (design sector and wider industry)

    1.10. Embed design and design-thinking modules within third-level programmes in general

    1.11. Invest in cutting-edge technology, resources and equipment to support the design agenda

2. **Promote a collaborative pipeline between education and enterprise**

    2.1. Encourage entrepreneurship amongst design graduates

    2.2. Provide collaborative incubation space for collaborative design services start-ups

    2.3. Encourage graduates into design-related postgraduate courses and enter mainstream industry through the provision of quality business modules within the undergraduate system and increased workplace placement modules

3. Develop an enterprise framework that meets the future needs of the design sector and wider industry

3.1. Produce a directory of all design enterprises in Ireland that includes their location, areas of specialisation, number of employees and turnover

3.2. Produce a directory of all providers of incubation space for design and design-related industries on the island of Ireland

3.3. Undertake a skills audit of the design sector to help inform current and forecasted skills gaps

3.4. Identify, establish and regularly publish key sectoral metrics to chart growth, development and future needs

3.5. Establish design industry advisory groups comprised of enterprise and education representatives, to set medium- and long-term strategic goals for specified design sectors

3.6. Ensure new courses designed by educational institutions are developed in collaboration with enterprise partners

3.7. Ensure the development of brand, marketing and selling skills within the design sector through training and mentoring programmes

4. Provide demand-side insight and assistance for a wide range of Irish-based companies who wish to provide products and services to global markets

4.1. Enhance market opportunities for Irish design-led businesses to enable them to open up and access markets for export, as well as within Ireland, through the successful use of trade supports and interventions

4.2. Develop innovative buyer-relationship initiatives to ensure that Ireland's design sector thrives in the competitive global marketplace

4.3. Facilitate a strong digital marketing focus in the design and craft sector to ensure that enterprises are best placed to capitalise on commercial opportunities online

4.4. Enable the scaling of high-potential businesses across all the relevant disciplines of design products and services

4.5. Assist Irish companies to grow their brands and reputations at the individual enterprise level

THEME 4
SOCIETY, CULTURE & COLLABORATION

Design in Ireland can be a catalyst in creating a successful, sustainable and inclusive society that values participation, equality and respect for all citizens, resulting in a strong, confident design and craft industry. Irish designers and makers are increasingly moving beyond their traditional design and craft disciplines and becoming engaged with social, environmental and cultural agendas, recognising that they can apply innovative processes and transferable design skills across a spectrum of settings.

The strategy on society, culture and collaboration aims to facilitate and support creative communities and drive innovation through the user-centred design of products, services and the environment, focusing on people's real needs and addressing ecological issues.

High-level action areas within this theme include:

1.   Promote the role, use and commissioning of design in government, industry and wider society

1.1.   Incorporate universal design into government procurement requirements

1.2.   Promote the appointment of designers to Boards of Directors, through bodies such as State Boards and the Institute of Directors, to encourage the use of design thinking across a range of practical applications, and to permeate organisational culture

1.3.   Promote the use of design as an integral part of all public-funded projects, and ensure authorities lead by positive example

1.4.   Establish interdisciplinary design research units to address design challenges, such as health and well-being; housing; transport; and water by tackling issues through the lens of universal design and person-centred pathways

1.5.   Establish public-private design-led partnership with government for developing and trialling innovative policy approaches to societal issues

1.6.   Promote collaboration across design and craft disciplines and between public, private and not-for-profit sectors

1.7.   Include design as a process in the National Standards Authority of Ireland (NSAI) guidelines for all public sector agencies and companies

2.   Promote and measure the societal benefits of good design

2.1.   Establish a research fund and research centre focused on designing products, environments and services for the third age

2.2.   Develop and fund an inclusive design research programme

2.3.   Research and disseminate the role design and craft can play in addressing the inequality in socio-economically disadvantaged communities in Ireland

2.4.   Promote the use of sustainable and environmental design

2.5.   Teach the value of design for society at all levels of education

2.6.   Develop and sustain Ireland's reputation for universal design

3.   Build on Ireland's existing design and craft networks, heritage and culture

3.1.   Support sustainable communities of creative practice

3.2.   Facilitate regional and sectoral design and craft networks through targeted supports, such as maintaining the Design Innovation Fund introduced as part of Irish Design 2015

3.3.   Honour Ireland's design and craft heritage and culture through targeted activities, such as exhibitions, interpretation and workshops

Consultation & Development Process

Ireland – the Design Island has been developed over many months through an extensive consultation process, including workshops with industry, academia, professional bodies, government agencies, design enterprises, DCCoI clients and members, and other key stakeholders.

The information gathered throughout this process led to a number of strategic themes that were developed through a Steering Committee and series of taskforces as outlined below:

Steering Committee:
Karen Hennessy, DCCoI (Chair)

Policy & Promotion Taskforce:
Eugene Forde, DJEI
Karen Hennessy, DCCoI
Kathryn Meghen, RIAI
Michael Hanley, DCCoI
Susan Brindley, DCCoI

Research & Innovation Taskforce:
Ali Grehan, Dublin City Council
Bill Kearney, IBM
John Tynan, DCCoI
Louise Allen, DCCoI
Stephen Hughes, Enterprise Ireland

Enterprise to Education Taskforce:
Alex Milton, ID2015
Andrew Bradley, IDI
Annie Doona, IADT
Bernard Hanratty, NCAD
Brian McGee, DCCoI
Edmund Shanahan, CIFD
Greg Swift, LEO

Society, Culture and Collaboration Taskforce:
Aileesh Carew, DCCoI
Elaine McDevitt, ICAD
Gerald M. Craddock, NDA
Jim Duggan, VFX Ireland
Laura Magahy, MCO

Additional members:
Stephen Fagan, Animation Ireland
Christopher Donnelly, IxDA

Companies & Organisations Consulted

Enterprise Ireland clients:
3D4 Medical Ltd
Aerogen
Burren Smokehouse
Caragh Precision
Contego Sports
Crospon
Glanbia Ingredients
Goatsbridge Trout
Marco Beverages
Modular Automation
Multihog Ltd
Neuravi
Novate Medical
Polypico Technologies
Red Mills

IDA Ireland clients:
Cook Medical
EdgeVerve
Fidelity Investment
IBM
IDA
Intel
Logitech
Microsoft
Zalando

SMEs and Microenterprises, in partnership with LEO network:
Aisling De Souza
AK Group
Authentic Reflexology
Associate
At it Again
Beacon Coaching Consultancy
Breda Haugh
Carlow Local Enterprise Office
Charter Services
Community Development
Docklands Cultural Forum
Dolmen
Dublin Local Enterprise Office
Enterprise House
FORM
Fumbally Exchange
Hugo Thompson
Innovate Dublin
Klyant
Offbeat Donuts
Sign Management Service

Smart Dublin / Dublinked
Smiley Jo Design
Survey Guru
Stefano Messori
Under the oak tree designs
Visual Carlow
Your Web
Zile Organics

Technology Gateway clients:
Irish Biltong
Polypico Technologies
Red Sport
Seed Golf
Veri Integrated Training

DCCoI Client Enterprises and Member Organisations:
Anna Nielsen Prints
Ceramics Ireland
Chupi Jewellery
Council of Irish Fashion Designers
Cork Craft & Design
John Shevlin Millinery
Joseph Walsh Furniture
Leitrim Design House
Liz Christy Textiles
Made In Westmeath
Marimu Quilts
Mike Byrne Ceramics
Shane Holland Design
The Design Corner
Irish Patchwork Society

International Organisations:
Bureau of European Design Associations
Design Council UK
Northern Ireland Design Alliance

Educational Institutions:
Carlow IT
CIT Crawford College of Art & Design
DIT
GMIT
IADT
LIT/LSAD
Maynooth University
NCAD
UCD
University of Limerick
Waterford IT