CLICK **NL**

THE POWER OF DESIGN AGENDA 2024-2027

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PREFACE

Societal challenges are in need of the power of design. In a time in which well-being is not a given and significant changes are needed to address societal challenges, smart innovations and applications are indispensable. However, innovations can only lead to impact if they are actually used. To do so, the power of design is needed; the speciality of the creative industries.

INNOVATIONS CAN ONLY LEAD TO IMPACT IF THEY ARE ACTUALLY USED.

With its diverse and dynamic character, the creative industries continuously work on a range of innovative interventions. Consider, for example, new products, services, environments, games, clothing, music, and interventions that affect changes in a system. With its design capabilities and designerly approach, the creative industries are also a driver of effective change in societal challenges. These challenges call for connection, imagination, and direction; a designerly approach fulfils this need. This approach involves the people it concerns and facilitates collaboration on directive and supported interventions.

Societal challenges are complex and intertwined; they have no clear owner and often unfold on a (inter)national level. Interventions for societal challenges must address this. To do so effectively, the power of design and the designerly approach are rapidly evolving, and their knowledge base needs to be strengthened. This can be achieved by translating existing knowledge to the changed design practice, articulating the need for new knowledge, and developing the required new knowledge. At the same time, several practical issues need to be addressed, which stand in the way of the creative industries fully utilising their design competencies.

This is what this agenda is about. To ensure that the creative industries can optimally develop and deploy their power of design, the Power of Design Agenda describes priorities and ambitions for the knowledge development of the creative industries for the years 2024-2027.

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TABLE OF CONTENTS

1. INTRODUCTION

The Power of Design Agenda outlines the priorities and ambitions for the knowledge and innovation programming of the creative industries for the period 2024-2027, with the goal of strengthening and better utilising (the knowledge base for) the power of design. By 'strengthening the power of design', we mean developing the right knowledge, skills, and mindset. By 'better utilising the power of design', we mean deploying the power of design at optimal moments and in the best way possible within the process. The Power of Design Agenda focuses primarily on knowledge questions surrounding the development of design abilities.

The creative industries & the creative professional

The creative industries are a knowledge- and labour-intensive sector within the broad field of design and (content) production, developing physical, virtual, and systemic interventions and applications. The creative industries are a fast-growing and impactful sector known for its innovation capacity and its connection with other sectors. In the Netherlands, the creative industries are one of the ten top sectors. The work of the creative industries always has impact in one or more application domains. The Power of Design Agenda does not make thematic choices within this context.

Creative professionals shape the world in which we live, reside and work. They work within the creative industries or are embedded in organisations and companies outside this sector. This agenda focuses on creative professionals who want to address challenges within their daily practice, based on existing and newly acquired knowledge.

More about the creative industry and creative professionals can be found in annex A.

Getting started with the agenda

The Power of Design Agenda guides the knowledge and innovation programming and builds on the results of the KIA Resilience, which are described in more detail in section 6.4. How the Top Sector Creative Industries and CLICKNL will work on the Power of Design Agenda in the coming years is described in Chapter 5. In doing so, they collaborate closely with governments and politics, companies and organisations, knowledge institutions, education, and financiers. For each of these parties, the Power of Design Agenda provides inspiration for relevant and urgent themes to work on in the period 2024-2027.

Additionally, the Power of Design Agenda serves different purposes for different target groups:

- For **researchers:** an impression of the direction the Top Sector Creative Industry aims to further develop.
- For **creative professionals** and creative companies: inspiration for developing knowledge, innovations, projects, and collaborations.
- For **financiers** and **initiators** of projects and programmes such as NWO, Taskforce for Applied Research SIA, and various governments: guidance and inspiration for programming.
- For **educational programmes:** starting points for (further) developing curricula.
- For the **Top Sector Creative Industries** and **CLICKNL**: as a strategic framework for programming.
- For **CLICKNL:** a benchmark for knowledge and innovation projects funded under its responsibility.

Good to know before you proceed

- Wherever this agenda mentions the creative industries, it refers to the entire cultural and creative industries. Also see <u>annex A</u>.
- The different creative disciplines vary in the vocabulary they use. We have tried our best to honour this and in the glossary in <u>annex B</u> describe what we mean by certain terms.
- The agenda discusses the potential of the power of design, a designerly approach, and creative professionals. This potential is fully realised in collaboration with other disciplines and actors. The power of design strengthens them, and they strengthen the power of design. Because this agenda focuses on the power of design and a designerly approach, it might give the impression that design leverage can independently solve all the world's problems. That is not the intent of this agenda or the belief of the authors, however. Therefore, we emphasise the importance of (transdisciplinary) collaboration.

The power of design

The ability of design (as an activity) to develop appropriate and effective interventions. This ability arises from the deployment of an effective mix of specific knowledge and methods, skills, and mindset.

A designerly approach

The process of realising meaningful change in a situation or outcome through design.

Reading guide

The agenda starts with this introduction, intended to help you start reading this agenda. The second chapter describes the nature of societal challenges and the transitions needed to address them. In the third chapter, we explain what the power of design and a designerly approach are and why they are indispensable for societal challenges and transitions. In the fourth chapter, we set out priorities and ambitions to maximise the potential of the power of design for societal challenges. In the fifth chapter, we describe how the Topsector Creative Industries and CLICKNL will implement this. Finally, in chapter six, we provide context and background information to place this agenda within a larger whole.

2. SOCIETAL CHALLENGES AND TRANSITIONS

The aim of the Power of Design Agenda is to increase the impact of design capabilities on societal challenges. To achieve this, it's important to first understand more about the significant societal challenges the Netherlands is facing, about the changes needed to address these challenges, and about characteristics of a change process.

Societal challenges

The future is far from carefree. Across the world, urgent (global) societal challenges are demanding attention on a large scale. These challenges span various areas: there's a persistent shortage of nurses, teachers, and other professionals in many crucial occupations; large groups of people feel excluded and even discriminated against in accessing labour and services; we have an excess of CO_2, nitrogen, and other greenhouse gases threatening to bring the country to a standstill; the electricity network is at capacity; there aren't enough homes available, freezing the housing market and making homes inaccessible for large groups; the overall health of the population is declining due to poor eating habits and unhealthy food; we are experiencing longer dry periods followed by heavy rainfall, causing extensive damage; our privacy is under pressure as our data are used and processed outside our sphere of influence or not adequately secured; citizens have decreasing knowledge about citizenship and the rule of law and feel less well represented; democracy is under pressure, and trust in institutions is declining[1]. The vast number of challenges and their urgency make it clear: change is needed. At the same time, the future is uncertain: we do not know which challenges will emerge in the future and what the consequences of, for example, new technological possibilities such as artificial intelligence will be. We do not know in which direction the current situation will change and what the impact on interpersonal relationships, living, work, property, and decision-making will be. It is certain, however, that major changes are urgently needed in the (near) future.

Transitions and systems

The process of such a significant change is also called a transition[2]. Transitions take time to unfold and often span multiple generations. The possibilities during transitions are fundamentally limitless, and the changes go (much) further than improving, optimising, or 'doing things differently' within the current context. And that's necessary; to tackle societal challenges, we must move away from the systems from which they arose and create new contexts. Change is needed at the level of the system: the way society, culture, nature, institutions, economy, technology, and laws and regulations interact with each other.

The scale and boundaries of a system depend on the challenge. This can range from systems at a European or national level (e.g., the healthcare system) to more regional and local systems (think of cooperatives of self-sufficient communities). A challenge often cuts across different system levels, such as with the renewal of food supply: this requires innovations in national legislation and local distribution systems, or with the *Ruimte voor de Rivieren* ('Room for the Rivers') programme where Rijkswaterstaat (Directorate-General for Public Works and Water Management), provinces, water boards, and municipalities work together to protect the river area from high water.

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1. *Maatschappelijke waarde creëren. Hoe hogescholen bijdragen aan Maatschappelijk Verdienvermogen.* Green Paper 'hbo-thematafel MV', december 2022; Kammer, NRC, 28-11-23.
2. The Dutch Research Institute for Transitions (DRIFT) defines a transition as a process of fundamental and irreversible changes in culture, (institutional) structure and working methods at system level.

ROOM FOR THE RIVERS

Ruimte voor de Rivieren ('Room for the Rivers') is a programme in which Rijkswaterstaat (Directorate-General for Public Works and Water Management), provinces, water boards, and municipalities have collaborated since 2000 to protect the river area from flooding. The result is an integral design that improves safety, spatial quality, and livability for about 4 million Dutch people. In doing so, the programme provides system-level direction for the planning of the river landscape in the coming decades. The high water levels of recent winters clearly demonstrate how the river now has room to expand, preventing floods.

Image: iStock

Such a fundamental change of the system cannot be achieved over a short period. This means that work must be done on concrete applications, productions, and systemic interventions that together initiate a movement in the desired direction. The trick will be to connect all these interventions with each other: at the system level, it's important to set the long-term goal and give direction to concrete applications and productions. For example with the goal of being climate-neutral by 2050. Meanwhile, concrete applications and productions can help by visualising the desired direction, testing it, and offering possibilities to move a step closer to that desired future. Think, for example, of the app Peerby, which allows people to borrow items from each other so that not everyone needs to buy everything themselves and resources are saved, or The Vegetarian Butcher, which offers good and desirable meat substitutes through supermarkets. An example of a production is the podcast *Eerste Hulp bij Uitsterven* ('First Aid for Extinction') about what you can do in the fight against the climate crisis.

The role of people

People play a crucial role in the development and speed at which challenges evolve, through their personal motivations, worldviews, behaviours, and attention. Whether as a user of healthcare, an employee, a voter, a parent, a stakeholder on behalf of institutions, or as an initiator and creative professional. To generate necessary momentum in a system, whether it be healthcare, the judiciary, or the energy transition, it's essential to mobilise people within that system. To engage them, see them, and connect them with each other and with the challenge. This involves not just facts but also emotions and sentiments, for example when it comes to being open to change.

Public values, public interests, and ethical dilemmas

The fact that people play a significant role in transitions, and that the possibilities are endless immediately raises questions. Which direction should a transition move in? What is right and wrong in this context? And who decides that? Public values, such as privacy, transparency, democracy, security, non-discrimination, and self-determination, can provide direction here. They describe what we, as a society, deem important. The way we embody public values changes over time and is influenced by personal preferences and societal developments. For instance, sustainability has become a much stronger public value than it was around fifty years ago.

Complexity of societal challenges

Societal challenges are intertwined with each other and with other problems, often crossing multiple disciplines and domains. They have no clear owner, and the lines between what is public and what is private are blurred. Consequently, there is no single person consistently keeping the topic on the agenda and making decisions, despite there being many, often conflicting, interests at play from parties and systems operating in various ways and speeds. Moreover, in many cases it's difficult to determine cause and effect, making it unclear and unpredictable in which direction the situation will develop. All these characteristics and dynamics make societal challenges complex issues.

Finally, complex issues have no definitive end. They cannot be 'solved', and there is always more that can be done[3]. This gives societal challenges a capricious, open, intertwined, and ambiguous character[4], causing the impact of interventions within such issues to not be (fully) predictable. Hence, they do not lend themselves to a linear approach. The power of design and the designerly approach offer an additional repertoire to work as effectively as possible on accelerating these complex transitions. Chapter 3 will delve into this further.

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3. Rittel, H. W. J., & Webber, M. M. (1973). Dilemmas in a general theory of planning. Policy sciences, 4(2), 155-169.
4. This characterisation of the social challenge comes from the Public Design Practice Programme proposal (2023). The authors of that proposal were inspired by Kees Dorst, who in Frame Innovation (2015) speaks of open, complex, dynamic and networked.

Dialogue Session for The Public Design Practice Programme, Het Huis Utrecht, February 2023.
Image: Halle Ghilav

3. THE POWER OF DESIGN AND A DESIGNERLY APPROACH

This chapter explores the power of design: what are we talking about exactly? And what kind of interventions does the application of design capabilities produce? Then, we delve into the designerly approach. Lastly, we discuss what leveraging design and a designerly approach can mean for societal challenges, and what is still lacking to optimally deploy them for these purposes.

3.1 THE POWER OF DESIGN

The creative industries, with their richness of disciplines (see annex A) and expertises, purposefully employ creativity to shape society and the way people live. This is achieved through designing meaningful interventions: (a set of) coherent interfering actions that bring motion and change to a situation. For example, spatial designers literally shape our living environment, service designers create services that support society, fashion gives us a way to express ourselves, and media and arts enrich our lives and culture by informing us, prompting reflection, and visualising other worlds.

Since their inception, the creative industries and the design discipline have significantly broadened. Where design traditionally was known for 'making beautiful things' or 'making things beautiful', we now understand that services, social structures, and systemic principles can also be designed[5]. Hence, design competencies are increasingly being used in a strategic and directive manner.
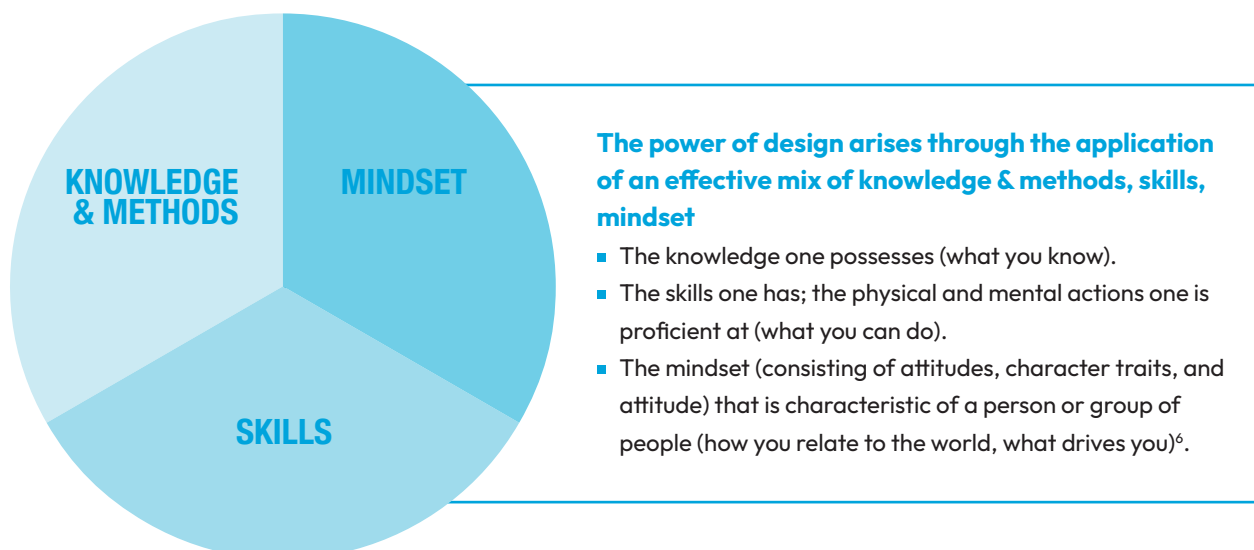
What do we mean by the power of design?

The power of design is the driving force of the creative industries. In this agenda, we define the power of design as the capability to develop appropriate and effective interventions. This capability arises from the application of an effective mix of specific (1) knowledge and methods, (2) skills, and (3) mindset.

Every creative professional and every creative company has amassed a unique profile of knowledge, skills, and mindset through education and practical experience, thereby possessing a unique profile of design competencies. There isn't one ideal profile; each profile, or a set of profiles together, suits certain types of challenges, roles, or domains. The diversity of profiles makes the creative industries highly versatile.

Skilled creative professionals compile the required mix of profiles for each individual challenge and process phase. These profiles often include both creative professionals and professionals from complementary disciplines and domains. The better the knowledge, skills, and mindset of this team match the challenge and the more room the process allows for design, the greater the potential impact of the interventions.

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5. Van Arkel & Tromp (2023). *Een ontwerpende aanpak voor maatschappelijke opgaven, waar hebben we het dan over?* The Public Design Practice Programme.

KNOWLEDGE & METHODS

MINDSET

SKILLS

The power of design arises through the application of an effective mix of knowledge & methods, skills, mindset
- The knowledge one possesses (what you know).
- The skills one has; the physical and mental actions one is proficient at (what you can do).
- The mindset (consisting of attitudes, character traits, and attitude) that is characteristic of a person or group of people (how you relate to the world, what drives you)[6].

3.1.1 KNOWLEDGE AND METHODS

The knowledge base of the creative industries comprises information from various sources: humanities and social sciences, technologies, methods, and specific domain knowledge.

Humanities and social sciences - Descriptive disciplines in the humanities and social sciences, such as psychology, sociology, media studies, business administration, economics, and change management feed insights on human nature and societal structures, and which underlying mechanisms are at play, into the power of design. These insights and expertises can help find new perspectives and shape interventions appropriately. For example, designing for behavioural change requires a deep understanding of how behaviour is formed.

Areas of expertise in the humanities and social sciences in which the Netherlands leads have been detailed by the SSH Council. Such areas include: Identity, Behaviour (such as sociology and psychology), Law and Regulation, Transition Processes, Economic Developments, Citizenship and Democracy, and Digitalisation.

Technologies - Technology is often utilised for the development of effective, sustainable, and innovative applications, both in the design process and in the designed application or intervention. Knowledge about the (im)possibilities of using (new) technology in the design process, in interventions, and about the interaction between humans, the environment, and technology is therefore important in developing interventions. Technological changes thus have a significant impact on the work of creative professionals and creative companies.

Technologies the Netherlands excels in scientifically and for which economic growth is expected in the coming years are grouped under the name Key Enabling Technologies (KETs). The *Nationale Technologiestrategie* ('National Technology Strategy') and the Knowledge and Innovation Agenda for Key Enabling Technologies outline the major technology domains that are important for the Netherlands to invest in, and what research is needed in the coming years to further strengthen these technologies. Within the KETs, the knowledge areas of Advanced materials, Digital & information technologies (including Artificial Intelligence), and Engineering & fabrication technologies are relevant for the creative professional to apply while working on societal challenges.

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6. There is often confusion between the concepts of mindset and attitude. The difference between the two is that an attitude relates to a specific subject, and mindset relates to how you relate to and view the world. The collection of attitudes is part of the mindset.

Methods - Design methods integrate insights, methods, and skills from the humanities and social sciences, thereby creating a course of action for design. They focus on the 'how' and provide tools for the effective and targeted development of innovations and interventions. For instance, a method for vision formation helps map out stakeholders' interests and values, work on the components that a successful vision should comprise, and develop this vision. Design methods evolve alongside the opportunities provided by technological developments, but also due to new knowledge (as mentioned above), or experience with applying the methods within new contexts.

Regarding methods, special attention is given to Key Enabling Methodologies (KEMs): a group of methods, strategies, processes, and tools that are based on, or enhanced by, a designerly approach, or that help strengthen such an approach. KEMs that contribute to solving societal transition challenges are outlined in the KEM agenda.

Specific domain knowledge - Domain knowledge refers to the specialised knowledge, customs, and skills that are characteristic of a specific field or discipline. This knowledge is important for creative professionals and creative companies, as they often work for one (or several intertwined) application domain(s), such as healthcare, education, the energy sector, or government. This includes both substantive knowledge and practical knowledge. For instance, designing for people with a chronic illness requires knowledge about the illness and its impact on people's lives, as well as insight into the organisation, decision-making, and financing of healthcare and the culture (customs, habits, jargon) of the healthcare sector to achieve meaningful, effective interventions. This knowledge can be found in part in professional journals and policy documents, but much practical knowledge is not documented. Various design methods aim to unearth such more implicit domain knowledge. Additionally, such expertise is commonly added during the design process by collaborating with specialists from the respective domain.

3.1.2 SKILLS

The power of design combines skills such as researching, visualising, critical thinking, conceptualising, hypothetical reasoning, synthetic thinking, collaborating, formgiving, and connecting. These skills are also found in other disciplines and domains. What makes these skills distinctive and powerful in the hands of creative professionals is their combination with creativity. Creative professionals use creativity as a means to create value. It enables them to adapt their way of thinking to a given context. They can switch between divergent and convergent thinking, between analysis and synthesis, between intuition and ratio, between visualising and directing, between empathy and strategy. The professional application of creativity is therefore a key skill in the unique value of design.

Creative professionals learn and train their skills during their education and development path. Some of these skills require extensive training, involving tacit knowledge that creative professionals acquire through experience. For example, by frequently working with specific knowledge and methods, across many diverse projects, creative professionals become proficient in using them. Additionally, they develop intuition from their experience. Creative professionals engaged in strategic methods for vision formation, for example, develop intuition to determine when which method works well and when enough stakeholders have been involved or relevant insights have been gathered. The skills acquired ensure that knowledge and methods are applied effectively; a crucial foundation for quality design.

3.1.3 MINDSET

In addition to the essential learned and practised skills, the characteristic mindset of many creative professionals plays a significant role in the power over design. This mindset arises from character traits, beliefs, and (partly learned) attitude. Below, we mention some examples that describe characteristics of the mindset of (most, but not all) creative professionals.

Creative professionals are curious and work from a deep conviction that functional interventions can make change possible on both small and large scales. They seek to change to achieve improvement or enrichment, whether on stage, through a work of art, a product, by means of a game, new policy, a smart (communication) strategy, through a building or environment, or with a new service. With their open, constructive, and inquisitive attitude and habit of thinking outside existing frameworks, they give their creativity the space to find an appropriate path for change and create value. They are open to learning, enabling them to make unexpected connections. They also understand that collaboration leads to greater achievements than working alone, building on each other's ideas. What stands out is that many creative professionals are accustomed to dealing with subjects and projects that carry uncertainty and ambiguity. They are thus ambitious ambassadors of change.

Creative professionals are often engaged in creation: in a thoughtful manner they work towards things, tangible or intangible, that serve a certain function. They are makers, contributing to the change they envision, whether commissioned or not. They are also doers: by creating, these creative professionals make tangible the direction of change.

Furthermore, a portion of creative professionals adopts an entrepreneurial stance. They possess courage that allows them to choose their own path, take the lead, and take on the responsibility of playing a connecting role and bringing parties together. They are convinced of the added value of transdisciplinary collaboration with specialists and stakeholders from various domains and know how to organise this collaboration.

Sanne van Manen (MVRDV) speaking during the Design Research & Innovation Festival, a collaboration between CLICKNL and 4TU.Design United, Effenaar Eindhoven, October 2023. Image: Kas van Vliet

3.2 THREE TYPES OF INTERVENTIONS

Societal challenges call for systemic changes. This seems to imply that interventions primarily need to happen at the system level. However, this is an oversimplification. All creative products – in the broadest sense of the word – are interventions that, when deployed, become part of the system and bring it into motion.

Three types of interventions can be distinguished: productions, concrete applications, and systemic interventions. Each type has its own point of impact in society and brings about change in its own way.

Productions

Productions are predominantly found in the domain of creative content and the arts, such as documentaries, installations, events, literature, performing arts, or heritage. They are often standalone interventions, visible and experiential, with limited availability. They inform society, increase its awareness and understanding, stimulate critical and reflective thinking, provide a sense of new possibilities, visualise other worlds and perspectives, offer a way to express ourselves, and create space by occasionally allowing people to escape their preoccupations.

Productions, therefore, intervene in the undercurrent. The undercurrent refers to the deeper layers of our collective foundation, including shared norms, values, identity, culture, traditions, and social structures. These are largely unconscious, implicit dynamics that determine how people feel, express themselves, behave, and (dare to) relate to their environment. It is the foundation of society's growth, development, and resilience.

Productions thus intervene indirectly and less visibly in the system. The impact of these interventions takes time to unfold and creates essential conditions to enhance the impact of other types of interventions. For instance, if people are not aware of climate issues, they cannot be expected to behave in a climate-conscious manner. New behaviours necessary for transitions stem from changes in beliefs, mindset, attitudes, norms, and a sense of urgency, often rooted in awareness and meaning. Thus, productions prepare society for change.

Image: ImproVive, commissioned by MEE & De Wering

REACTION

How can you strengthen youngsters' moral compass? ReAction is a VR game developed to stop knife violence among youth and to enhance their awareness of their own choices and moral compass. This production was developed through co-creation with youngsters and youth workers. It uses VR as a means to make the dilemmas surrounding (knife) violence tangible and to facilitate discussion about them. Read more.

Concrete applications

Concrete applications are the applications of (often technological) innovations that primarily focus on users, their environment, and their experiences towards a certain goal. They materialise solutions in the form of products such as artefacts, images, buildings, and environments. These are often standalone interventions launched in the market to meet a need, such as efficiency, sustainability, human contact, or supporting certain behaviours. Examples include the introduction of meat substitutes, green walls and roofs, smart thermostats, fitness equipment for parks, and recycled water bottles.

Concrete applications are visible and experiential and are well-suited for widespread dissemination or scaling. This type of intervention often intervenes in a visible and direct manner, delivering immediate results. Concrete applications not only meet a need but often also create economic value, which can strengthen their dissemination and scaling. They are therefore a crucial tool in systemic change.

While systemic change is not the primary goal in the development of concrete applications, they are essential to facilitate the necessary changes. Additionally, they influence systems by becoming part of the system upon implementation. For instance, the use of new materials in clothing affects labour conditions and waste streams worldwide; and games impact how young people interact and spend their free time. This agenda focuses on concrete applications that (also) contribute to societal challenges.

THE ERASMUS BRIDGE

The Erasmus Bridge is a concrete application that demonstrates how architecture can stimulate urban development by influencing the city's identity and its inhabitants, and by changing the system. The Kop van Zuid area in Rotterdam was redeveloped in the late eighties following a plan that included a new bridge 'with appeal' as a crucial component. The design by Ben van Berkel (UNStudio) has had a profound impact on the city and its residents. The bridge itself has become an important symbol for the city('s identity). Moreover, the bridge provides a physical link between the city centre and Kop van Zuid, contributing to the development of this area into a desirable residential and business district. In doing so, the bridge plays a key role in the development of Rotterdam as a dynamic and innovative city.

Image: iStock

Systemic interventions

Structural change is driven by interventions at the system level; these are called systemic interventions. They involve changing institutions, laws and regulations, or developing services. They aim to alter structures so that shifts occur in relationships and responsibilities, creating space for new behaviour, new possibilities, and different choices. These changes thereby shape the direction of transitions and changes in favour of well-being. Examples include energy subsidies, better-organised healthcare, and deposits on plastic bags.

Systemic interventions generally aim to bring a system into a different state by creating change at intervention points in the system, thereby creating the conditions for a transition. This type of change has an immediate effect but takes longer to realise impact than concrete applications. Systemic interventions are thus primarily meaningful in the long term. Due to the interconnectivity of systems and challenges (also see chapter 1), the outcome of these interventions is difficult to predict and assess.

In the development of system-level interventions, the entire system and the desired change within it are the starting points. The living environment (humans and environment) and the system environment (governance, institutions, underlying structures) are brought together to identify in which direction and with which coherent interventions change can be achieved.

The three types of interventions each have their own impact on the larger whole. Many interventions do not strictly fall under one type. For example, a step counter app can be seen as both a production (raising awareness) and a concrete application (supporting new behaviour). Moreover, they cannot be viewed in isolation; interventions influence the system and each other. In combination, they lead to results. Where productions raise awareness and develop a willingness for change, concrete applications facilitate the new behaviour designed and spurred by systemic interventions. Additionally, interventions are often part of a larger set of interventions that collectively address an issue. In change processes, therefore, creative professionals pay attention to all three types of interventions and the interplay between specific interventions, ensuring they are optimally deployed.

Image: Sebastiaan de Groot

REDESIGNING PSYCHIATRY

Redesigning Psychiatry is a network of designers, philosophers, researchers, healthcare professionals, and people with firsthand experience aiming to innovate for the mental well-being of future generations. With a newly developed vision for mental well-being, they work on practical system interventions in various design projects, seeking meaning in the persistent system patterns that cause hardships for individuals (such as patients and caregivers). The projects are collectively starting a movement towards a reliable, accessible, and flexible mental healthcare network. This movement is sustained by encouraging knowledge sharing and exchange, and by continually refining and developing ideas through design research. Read more.
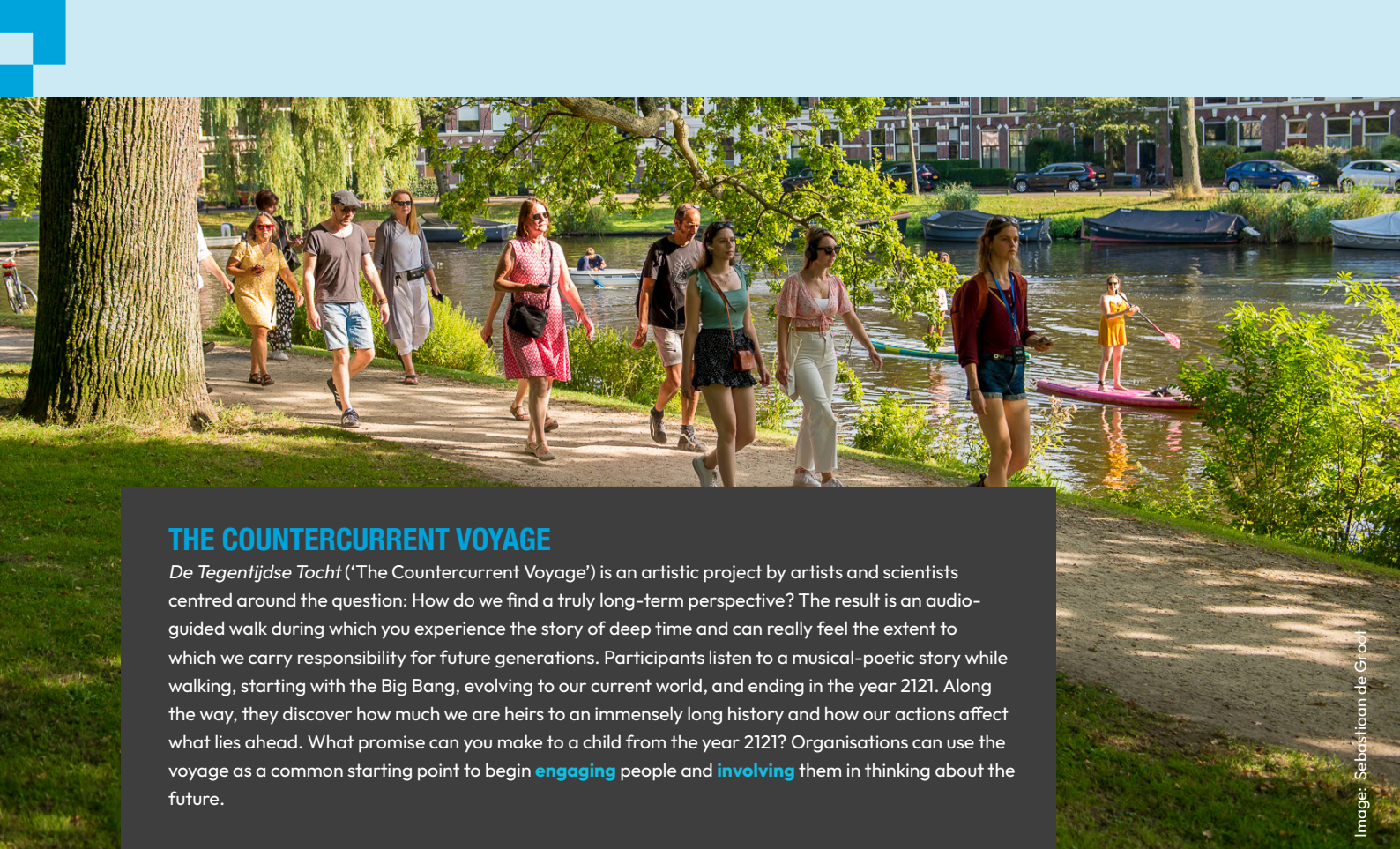
THE COUNTERCURRENT VOYAGE

De Tegentijdse Tocht ('The Countercurrent Voyage') is an artistic project by artists and scientists centred around the question: How do we find a truly long-term perspective? The result is an audio-guided walk during which you experience the story of deep time and can really feel the extent to which we carry responsibility for future generations. Participants listen to a musical-poetic story while walking, starting with the Big Bang, evolving to our current world, and ending in the year 2121. Along the way, they discover how much we are heirs to an immensely long history and how our actions affect what lies ahead. What promise can you make to a child from the year 2121? Organisations can use the voyage as a common starting point to begin **engaging** people and **involving** them in thinking about the future.

3.3 A DESIGNERLY APPROACH

A designerly approach optimally leverages the power of design. We understand a designerly approach to be the process of using design to bring about meaningful change in a situation or outcome. This involves the use of exploratory, future-oriented, human- and environment-focused methods and tools to help transform the current situation into a more desirable one.

This type of approach is employed in design practices. There is a wide variety of design practices (see also the definition of the creative industries in <u>annex A</u>) that, with their approach, help shape the future. What these practices have in common is that they always ask the question: **how** can tomorrow's world be better than today's[7], and how do we realise that through interventions?

Characteristics of a designerly approach

Complex challenges occur on multiple system levels and are intertwined with other challenges. This means the effect of interventions is hard to predict, and a certain degree of uncertainty must be embraced. A designerly approach provides tools to navigate this complexity and uncertainty. The approach is iterative, designing and working towards a targeted goal in small steps and with various collaborations. This learning approach explores how a challenge ought to be understood and viewed. It pays attention to relevant perspectives and levels of scale and creates interventions within the intertwining. Multiple complementary interventions eventually achieve a significant impact.

Each design process is tailored to the underlying question and the associated goal. Therefore, there is not one single designerly approach. However, several typical (conscious or unconscious) characteristics can be identified in designerly approaches, especially in the context of societal challenges:

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7.   The emphasis in this sentence is deliberately on the word 'how'. Because exploring and defining together what is 'better' (and therefore the direction we want to go, e.g. more sustainable, more equal), is an important part of the design process.

Engaging and connecting

A designerly approach takes the (human) living environment as the starting point and the system as the context. All layers and actors coming into view here, bring about a multitude of interests and desires. Interventions only have a chance of success if the (often conflicting) interests of all stakeholders are balanced. Also see *De Tegentijdse Tocht* ('The Countercurrent Voyage').

Therefore, a designerly approach pays much attention to engaging stakeholders, opening up to each other's contributions, using emphatic research to uncover and share their interests, desires, values, and dreams, and providing space for everyone's strengths. It has tools and methods to understand what drives people and to discover connecting, shared values that cut through contradictions. It's possible to consider not only human values but also those of more-than-human[8] factors and actors such as animals, nature, and the planet. Thus, this approach is suited for challenges that affect more than just the (living environment of) humans, such as climate change, nature conservation, and the energy transition.

Creative professionals can facilitate this process of multiple value creation and use this foundation and deep connection with stakeholders to collaborate towards a shared and supported future goal. They participate in the process without a specific or direct interest, allowing them to play a relatively 'neutral' role.

Exploring and imagining

Imagination is indispensable when exploring situations, perspectives, and existing or new worlds. Imagination involves sketching outlines, visualising what is happening or how it could be. The 'image' (e.g., through visualisations, models, prototypes, etc.) makes the subject concrete and imaginable, turns intangible things tangible and experiential, generates understanding and curiosity, and provides a basis for dialogue. Imagination is also often used to inspire, motivate, and entice.

Imagination can make latent information accessible. Existing situations and perspectives can be mapped to understand underlying values, norms, and interests that guide human behaviour. By placing these influences alongside possibilities and representing them in an attractive and relatable way, stakeholders can engage in dialogue, seeking meaning. This can lead to new perspectives on the issue and a shared vision of a more desired situation to work towards collectively.

Imagination is also necessary when working on transitions. Floris Alkemade, former Chief Government Architect, described imagination in this context as: *'Our true strength lies in our ability to dream. You only learn to build dikes when you can imagine living at the bottom of the sea.'* In other words, imagination is needed to design change, to envision where you want to go. Without a vision of the world we can work towards, of what that world can look like and what it can mean for us, people tend to see what is asked of them: what they need to let go of. People only start moving when they know what they're doing it for: when they can see it's better, also for themselves, and when they see their interests are considered and have a place; when they can long for it.

In a designerly approach, the power of imagination is evident, for instance, in *reframing:* actively exploring alternative interpretations of the issue. This also involves exploring and (re)defining the boundaries of the system for and within which design is employed. This exploration provides new ways of thinking, courses for actions, and directions for solutions[9].

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8. In line with the internationally used term more-than-human design.
9. Van Arkel & Tromp (2023). *Een ontwerpende aanpak voor maatschappelijke opgaven, waar hebben we het dan over?* The Public Design Practice Programme.

SHIT SANDWICH

BROODJE POEP ('Shit Sandwich') is about globally closing our food cycle. Under the motto 'poop is worth its weight in gold', *BROODJE POEP* visits festivals and events to make as many people as possible aware of the value we create and flush away daily. In their trailer, featuring a waterless toilet, *BROODJE POEP* serves sandwiches whose ingredients have been fertilised with compost from human poop and pee. This playful imagining captures people's attention, confronts them, and through dialogue lets them **explore** what they're presented with, why, and how they relate to it.

Image: Klant in zicht

Researching and experimenting

Research and experimentation are essential in a designerly approach. Research by or for design is often utilised as a means to gain practical knowledge[10] and insights about a specific challenge. It employs the design activity to gain understanding of the situation while simultaneously exploring possible directions for solutions within this situation. It yields practical knowledge and insights that can be directly applied within the specific context of the problem.

Research by design[11] is conducted through the development (whether or not by stakeholders themselves) of an intervention that elicits specific behaviour that can be studied, or because the making of design choices leads to the articulation of positions and reflection on the problem. Choices are thus made collectively and consciously during the design process, while gaining insight into the hidden questions behind the asked question and thereby into the core of the problem. Since observational research methods are often applied, these insights go beyond the specific desires and requirements of stakeholders for the 'solution'; they make, for example, the more implicit levels of dreams, motivations, needs, values, and worldviews visible. Only when the core of the question at that deeper level is clearly understood can unexpected opportunities and effective directions for solutions be discovered. These kinds of insights and solution directions do not arise in a rational manner and/or from behind a desk. Therefore, the space for research and experimentation is crucial in a designerly approach.

Due to the central role of research and experimentation, many living labs, field labs, or other experimentation environments and facilities are found in the creative industries. They offer an attractive place to develop and test new applications in short runs with various stakeholders. In the labs, subjects can be studied in their own context, or new creative concepts can be examined in their intended context.

10. In contrast to scientific research, the aim here is not to gain generic (scientific) knowledge and insights. This means that the scientific criteria for good research do not necessarily apply here (e.g. reproducibility, falsification, etc.).
11. The term research by design is used interchangeably in various contexts with the term design research or research through design (which is more commonly used in an academic context), where the aim is primarily to develop generalizable knowledge and methods as part of scientific research. In this agenda we regard design research as a method that is applied (especially by creative companies) as part of a designerly approach. Of course, there are also mixed forms.

Image: Nathan Reinds

MINDLABS: MORAL DESIGN

Data is playing an increasingly important role in news production. Journalists can better meet the audience's needs thanks to data, but they are also tempted to write for clickbait rather than quality. In the project Journalism by the Dashboard Light, researchers experiment with this dichotomy. Where is the balance between enhancing democratic citizenship and entertaining the widest possible audience? The board game Moral Design as a method helps to initiate discussion on this topic. The goal is to work towards better decision-making that thoroughly incorporates diverse interests and personal values.

Journalism by the Dashboard Light is one of the projects within MindLabs, a Tilburg ecosystem in which vocational education, universities (of applied sciences), the province, the municipality, and various companies and social institutions experiment with and collaborate on the development of technologies that interact with humans; i.e., human-centred AI. MindLabs operates on the premise that artificial intelligence and technology will drastically change our world; that we don't yet know how, but can guide this change by **researching** possible applications and **experimenting** with their impact. This is done both in multi-year scientific projects that further develop the technology and in short-term development projects where artificial intelligence is applied in new products or services. Through joint experiments and intensive exchange between projects in the labs, participants collectively learn about the unique opportunities these technologies offer for addressing social challenges, and the development of the technologies is directed and enhanced.

Structuring and integrating

Because of the interconnectedness of challenges and the fact that they extend across multiple domains, the approach to address societal challenges requires transdisciplinary collaboration. Transdisciplinary collaboration means working together with various types of stakeholders (the quadruple helix) and experts from different disciplines and domains. The integrative nature of a designerly approach is particularly useful here. Also see _Ruimte voor de Rivieren_ ('Room for the Rivers').

In exploring challenges, it maps short- and long-term perspectives of various human and non-human stakeholders, local, national, and global developments, and knowledge and insights from different domains and (scientific) disciplines. Creative professionals structure the knowledge, insights, and interests that emerge, to gain visibility on possible directions for interventions.

In giving shape to interventions, the creative professional explores how potential influences of various types of interventions relate to each other and ensures the balance between effects by uniting them in integral solutions. A designerly approach continuously switches between different scales and system levels; from how to motivate individuals to how to mobilise the system. Ideally, the context in which the interventions need to land is also included in the design, to ensure the interventions can succeed there.

Designing interventions

'Formgiving' plays an important role within the iterations of a designerly approach. Formgiving focuses on giving shape to ideas and concepts of new applications and situations.

During exploratory iterations giving shape is often employed with the aim of (creating means for) imagining and exploring. In this context, the shaping process is less directed towards the solution, and more towards the search for solutions. Eventually, efforts often lead to 'concrete' outcomes: interventions that assist people in doing things differently. These interventions intervene in the existing situation to bring the desired change one step closer. In both cases, formgiving ensures the materialisation of an apparent challenge or need.

When designing interventions, creative professionals apply their knowledge of materials and technologies to endow tangible or intangible productions, applications, or systemic interventions with properties that meet the desired direction of a solution. Here, they alternate between different levels of abstraction and from theories and concepts to concrete images, solution principles, and details. This process often coincides with the integration (see structuring and integrating) of various interests.

CHILD RESPIRATORY MASKS

More than half of the children in ICU require long-term ventilation through a respiratory mask. The effectiveness of this ventilation strongly depends on how well the mask fits. Especially for young children, there are few shapes and sizes commercially available, resulting in many children being ventilated with masks that do not fit properly.
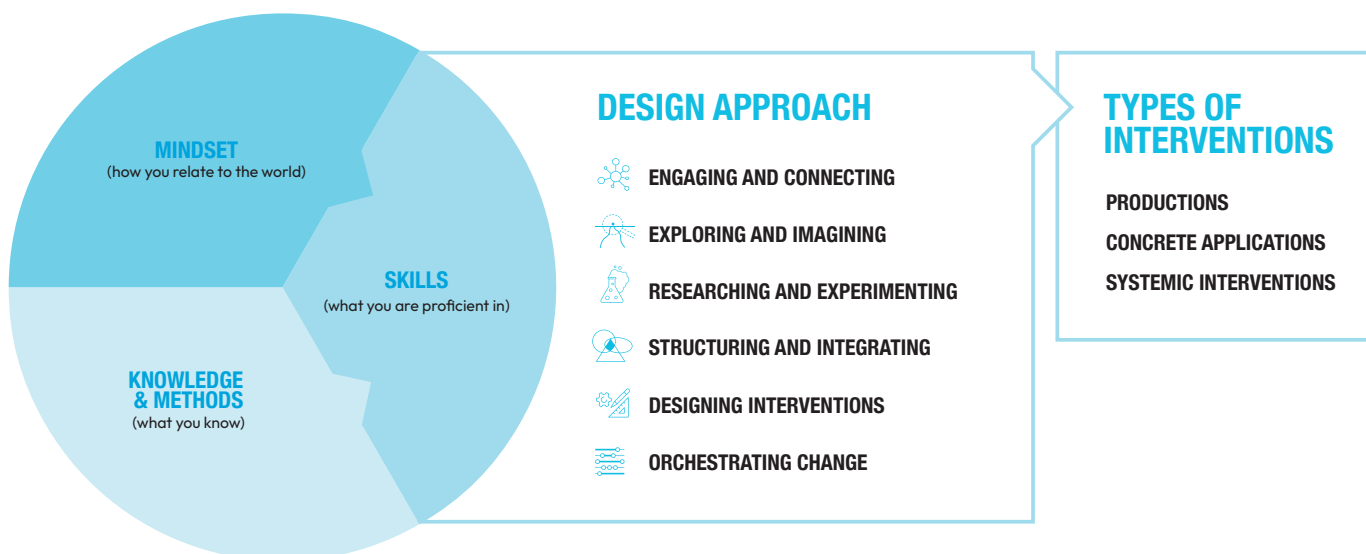
In the Fieldlab UPPS (Ultra Personalised Products and Services), new technologies such as 3D scanners and 3D printers are used to experiment with customising products. The project 'Tailored non-invasive ventilation masks for paediatric intensive care' by Jip Spijker (Amsterdam UMC) explored how 3D scans and prints can be used to quickly create masks with an optimal fit for individual children's faces. The new mask is modularly designed and includes a 'cushion' custom-made with 3D scan and print technology for an optimal fit on the individual child's face. In **designing** the cushion, the desired properties were achieved by **integrating** the necessary shape variations and dimensions, the possibilities of materials for application on children's faces, and the shape and material possibilities for 3D printing.

Image: Renée Hovenier, Amsterdam UMC

Orchestrating change

Addressing complex challenges requires long-term, transdisciplinary, multi-stakeholder processes. To achieve relevant interventions, it's important to bring different parties together and facilitate change. Increasingly, long-term collaborations in the chain are being established. Creative companies are also increasingly becoming part of innovation ecosystems, where a broad group of stakeholders finds each other, exchanges knowledge and insights, and collaborates on solutions to effect change. Also see Redesigning Psychiatry.

At the same time, the desired change results from multiple interventions developed simultaneously and in coherence with each other. However, these different interventions are often not developed by the same parties. This means the change as a whole requires coordination. This involves not just designing the change itself but also preparing society for change (raising awareness, developing willingness) and facilitating departure from the existing situation.

Coordinating change by overseeing the issue and the playing field, outlining the main contours and direction for solution, and establishing and aligning existing and new collaborations and interventions is referred to as orchestrating. A designerly approach and design methods can provide structure to orchestrate productive collaboration and organise the process of change.

MINDSET
(how you relate to the world)

SKILLS
(what you are proficient in)

KNOWLEDGE & METHODS
(what you know)

DESIGN APPROACH

ENGAGING AND CONNECTING

EXPLORING AND IMAGINING

RESEARCHING AND EXPERIMENTING

STRUCTURING AND INTEGRATING

DESIGNING INTERVENTIONS

ORCHESTRATING CHANGE

TYPES OF INTERVENTIONS

PRODUCTIONS

CONCRETE APPLICATIONS

SYSTEMIC INTERVENTIONS

3.4 THE POWER OF DESIGN FOR SOCIETAL CHALLENGES

The creative industries, with their design capabilities and designerly approach, are a driver for effective change in societal challenges. The characteristics of a designerly approach align well with the demands of societal challenges. It provides tools for navigating complexity, exploring the challenge, placing it in perspective, collaborating with stakeholders, collectively setting a goal, experimenting in various iterations, and shaping interventions that bring that goal closer. In other words, a designerly approach facilitates collaborative work on targeted and supported interventions.

Promising and developing

Although the potential of the power of design for societal challenges is significant and recognised, its practical substantiation remains challenging; the 'evidence' for it is often anecdotal. The power of design and a designerly approach are therefore developing rapidly and there is still a lot of work to be done to further develop design capabilities and the designerly approach in such a way that they lead to better and more reliable interventions for tackling social challenges.

This involves, for example, deploying the power of design on a larger scale, at different levels, and in different phases than in the past, both in directing and in executing a change process. It also involves leveraging design at the right moment: not only in the development of interventions but also in a strategic role in shaping the change process. Design skills that have always, in varying degrees, been part of creative disciplines take on a different function when applied to societal tasks.

Additionally, the context is different: within the context of societal challenges, the power of design is employed not only for clients but also for the public good. This changes the nature of interventions. Where previously the focus was primarily on satisfying needs, now the emphasis is on developing applications to help move transitions forward, and where we design for public values such as well-being and social cohesion.

A DESIGNERLY APPROACH FACILITATES COLLABORATIVE WORK ON TARGETED AND SUPPORTED INTERVENTIONS.

All this means that working on societal challenges demands more from design capabilities than the traditional subjects creative professionals work on, which means the knowledge base of the creative professional also needs to be strengthened.

To stimulate the development of design capabilities for societal challenges, the knowledge base of the power of design must be strengthened. Existing knowledge needs to be translated to the changing design practice, and the need for new knowledge must be articulated and validated. At the same time, a number of practical issues that stand in the way of the creative industries fully utilising the power of design for societal challenges need to be addressed. This will be further elaborated on in Chapter 4.

4. STRENGTHENING AND BETTER UTILISING THE POWER OF DESIGN

This chapter delves into the priorities for strengthening and better utilising the power of design. By strengthening the power of design, we mean developing the right knowledge, skills, and mindset. By better utilising the power of design, we mean leveraging design at optimal moments and in the most effective way throughout the process. In Chapter 5, we will subsequently describe what CLICKNL is doing to achieve this.

To strengthen and better utilise the power of design, we have identified issues that can be divided into three categories[12]:
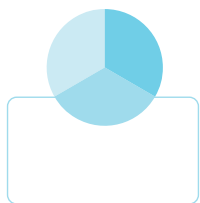
1 - Developing expertise to design transitions

Working on societal challenges requires strengthening design competencies, i.e., the knowledge, skills, and mindset that the creative professional possesses. Part of this is the knowledge base, which includes understanding systems and how we can influence them through interventions. It involves the human dimension within systems, value-driven design, the responsibility of creative professionals, and orchestrating coherence between interventions.

2 - Optimally deploying the power of design

We must learn how and when to optimally deploy the power of design and a designerly approach for societal challenges. This requires being able to articulate and convey the value of design capabilities and to learn more about our role(s). In addition, there is a focus on the conditions necessary to optimally leverage design.
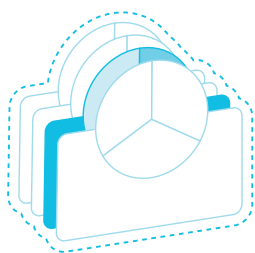
3 - Exploiting the power of a collective design practice

The creative industries work on societal challenges in various compositions. A culture and way of working within the sector that foster learning from and strengthening each other can lead to quicker, greater impact. Additionally, societal challenges cannot be addressed by a single discipline. Therefore, the designerly approach needs to expand into a transdisciplinary context. Finally, an open and curious mindset from partners and space for reflexivity in the process are required to make these complex collaborations successful.

In the following sections, we will further elaborate on this and discuss issues that arise. These include research questions, questions for practice-oriented research, and practical questions. Since this agenda relies methodologically on the KEM agenda and the topics and research questions mentioned therein, methodological questions are omitted in this agenda.

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12. Building on the following article: Van Arkel & Tromp (2023). *Een ontwerpende aanpak voor maatschappelijke opgaven, waar hebben we het dan over?* The Public Design Practice Programme.

4.1 DEVELOPING EXPERTISE TO DESIGN TRANSITIONS

Designing interventions that contribute to transitions requires a better understanding of systems and learning how to successfully intervene within them. This also involves motivating and enticing people, using values to direct transitions, and orchestrating broad collaborations.

Key Enabling Methodologies

Methodologically, the topics and research questions in the categories 'System Change', 'Value Creation and Upscaling', 'Behaviour Change and Empowerment', 'Participation and Co-creation', and 'Ethics and Responsibility' from the KEM agenda are specifically applicable.

4.1.1 UNDERSTANDING AND INFLUENCING SYSTEMS

The creative industries work on interventions for systems in which society, culture, nature, institutions, economy, technology, and laws and regulations interact. Creative professionals look at the entire chain, from the extraction of raw materials, the production line and process, transport, distribution, behaviour and use, disposal, and processing. The complexity of these systems has increased significantly over the past decades. Systems contain more and new actors, (intelligent) technologies and objects, and there are more connections, literally through far-reaching digitalisation, as well as socially and societally.

A system and the actors operating within it play a crucial role in the success of interventions. Therefore, to design systemic interventions, it's important to understand how all these actors with their behaviours, values, pasts, and interests interact with each other. Overseeing this playing field lays an important foundation for reframing the transition. Additionally, more knowledge needs to be developed about possibilities to successfully influence a system while fostering a human dimension. This allows us to learn more about the conditions and possibilities for targeted change. The existing discourse on transitions and transition management provides a basis for this.

Even when designing concrete applications and productions that do not primarily focus on systemic change, it's important to build an understanding of the system they operate within. This forms the context within which the designed intervention must deliver its value. By including this context, a designerly approach ensures that the intervention aligns well with the future environment and also considers the impact it will itself bring about. This also reveals where the context, and thus the system, might need to change along.

With knowledge about the conditions and possibilities for systemic change, specific methods and skills can be developed to design appropriate interventions. This includes taking steps towards the desired new situation and simultaneously dismantling existing structures. More insight is needed into which type of intervention, at what place in the system, specifically yields results. It's also about understanding the interplay between various (types of) interventions, and the conditions that determine when a solution from a specific context can or cannot be translated to another context. Lastly, this involves the role of unpredictability of effects and how to account for it.

We also need more knowledge and methods to deal with the multitude of actors in complex environments. Consider, for example, the business sector as the owner of existing and newly developed products and services as well as the public sector (more on this in 4.1.4).

4.1.2 MOTIVATING PEOPLE TO TAKE ACTION

Transitions are largely about people and almost always require adjustments in their behaviour or lifestyle, such as flying less, eating less meat, and generating their own energy. Many interventions are therefore aimed at behaviour change. But behaviour is not easily changed and certainly not from the outside.

To permanently change behaviour, we need to intervene in motivation and underlying norms and values. It requires, first and foremost, raising awareness, creating a sense of urgency and willingness. In doing so, we must consider various sentiments and beliefs people have developed; there's often significant resistance to change. It's important, therefore, to better understand how interventions and their properties affect people and their motivation, how they touch on resistance, and how they can have a lasting effect on people's attitudes and norms regarding their lifestyle and habits.

Additionally, new behaviours often require developing new routines and phasing out 'old' behaviours or traditions. This proves to be difficult time and again and only works in the long term if people are genuinely motivated and supported in the new behaviour. Imagination is an essential part of developing motivation: by showing and letting people experience how and what can change, how it requires something from them but also what the new situation can look like and what it can mean for them, and when they see that they are heard and their interests are considered, people allow themselves to be enticed. Here, (digital) immersive experiences can be utilised, and knowledge and insights from the humanities on, for example, imagination and storytelling can be built upon.

4.1.3 VALUE-DRIVEN DESIGN AND TAKING RESPONSIBILITY

The potential solutions for transitions are fundamentally limitless (see Chapter 2), which comes with a great responsibility. Where the more classical design practice is primarily aimed at creating 'practical' (and often measurable) values such as efficiency, ergonomics, and aesthetics, and the more recent disciplines also design for experiences and well-being, nowadays public values increasingly direct interventions. Public values reflect what society considers important, such as freedom, transparency, inclusivity, integrity, and sustainability. They guide attitudes, norms, values, awareness, and meaning; and are also a tool for change. To use them as a direction for design, it's necessary to gain more insight into how public values evolve, especially in interaction with interventions, and how they should be integrated into the design process.

The power of design often touches the public domain. This is visible in designs in the spatial and social domains, but also journalistic, digital, and artistic productions manifest there. Since interventions aim to create value for society while also motivating it to change, responsible design, with consideration for public values and interests, is essential.

Stakeholders may interpret public values differently. This is the domain of political science, public administration, and ethics. Outcomes of (different) public values can clash, leading to ethical dilemmas. For example, how do we deal with building in a polder that may be underwater in a few decades while there is also a severe housing shortage? And to what extent do we want to work more efficiently by linking information through various digital systems if it risks wrongly identifying people as fraudsters? When (public) values clash, it's important to uncover the context and the various interests within it, to weigh and discuss them to pave the way for widely supported interventions.

Questions

- How and by whom are public values defined? How can we operationalize and measure values?
- How can (public) values guide the design of transitions?
- How do values evolve, and what is the impact of influencing values?
- How do we deal with values that lead to conflicting interests?
- How do we integrate the principles of value-driven design and similar approaches into the designerly approach? How do we make (public) values and trade-offs between values applicable as design material?
- How do we map all anticipated and unanticipated effects of interventions in the long term?

Inclusivity & non-discrimination

Inclusivity and non-discrimination are public values receiving much attention. Inclusivity in the design team is about non-discrimination and striving for diversity in design teams. Inclusivity in the design process revolves around a lens with which the creative professional designs. Both are not always easy; inclusivity requires deep empathy. It challenges the creative professional to stand beside the involved parties from the start of the design process. It requires being curious not just about the person for whom they are designing but also taking an extra step, questioning the why, and incorporating different perspectives.

Taking responsibility

Transitions have a significant impact on society. The power that design brings to shaping transitions carries a great responsibility. Creative professionals must be aware of the context in which they work, which values are at stake, which choices they make, and continuously reflect on these (see 4.3.3). They must be conscious of both the potential positive and negative impacts, considering both intended and unintended effects.

The creative professional acts as a connecting facilitator in a relatively 'neutral' role. This does not mean that the creative professional is value-neutral, but rather that they are aware of and learn about their ideological position and how it influences their work. Additionally, it helps creative professionals to gain a good understanding of the values at play to prevent them from (unconsciously) contributing to changes that ignore (public) values.

Code of conduct for the creative industries

Several public values have been concretely translated into codes of conduct for working with and within the creative industries. The Fair Practice Code is a code of conduct for entrepreneurship and working in art, culture, and the creative industries based on five core values: solidarity, diversity, sustainability, trust, and transparency. The Governance Code Culture focuses on decent governance and oversight. The Code of Diversity & Inclusion ensures self-regulation around diversity and inclusion.

Questions
- What does designing with fundamentally unlimited solution directions mean for the designer's responsibility? What demands does our responsibility place on design competencies?
- How can creative professionals become aware of their own values and their influence on their work?
- How can you, as a 'neutral' connector, rise above your own ideological position?
- How do you ensure your design choices are thoughtful, traceable, and transparent?
- How can you gain a good understanding of the values at stake to prevent (unconscious) contribution to changes that ignore (public) values?

4.1.4 ORCHESTRATING COHERENCE BETWEEN INTERVENTIONS

Many interventions primarily focus on one of the three types of interventions: productions, concrete applications, and systemic interventions. They are small steps that, collectively, can lead to a transition[13]. To accelerate this process, creative professionals must be aware and account for the coherence of their work with other (existing) interventions deployed on the issue. It's important to identify as many interventions and other influences as possible, including those not planned in advance. Additionally, insights into mechanisms that enhance, amplify, or broaden the results of interventions must be gained.

The coherence between different interventions can also be designed, or in other words, orchestrated. By coordinating the overall change through overseeing the issue and the field, outlining the main direction and approach, and establishing and aligning existing and new collaborations and interventions, the impact that interventions can deliver together can be bigger, more focused, and achieved faster. This is a complicated and responsible task for which little knowledge is currently available.

13. Weick, K. E. (1984). Small wins: Redefining the scale of social problems. American Psychologist, 39 (1), 40-49. https://doi.org/10.1037/0003-066X.39.1.40

By learning more about this and gaining more experience, creative professionals can make a greater contribution to transitions in the future. We already see that creative professionals are increasingly able to deploy and develop this role or task, for example, when they are part of learning communities and regional innovation ecosystems where stakeholders know each other well, collaborate, and share knowledge. These seem like ideal platforms for (learning about) the orchestration of work on (coherent) interventions in these complex fields.

Questions

- How can we build a better understanding of the cohesion between types of interventions and the ways they create impact?
- How do you make the impact of interventions on the larger whole coherent and visible? What does this coherence demand from a designerly approach?
- How do you identify contributing interventions? And how can you enhance, amplify, and broaden their effects?
- How can we design successful sets of interventions that work integrally on systemic change? How can creative professionals better deploy their orchestrating skills within innovation ecosystems?
- What role do existing collaborations and interventions play when we talk about orchestrating?

Image: Muzes
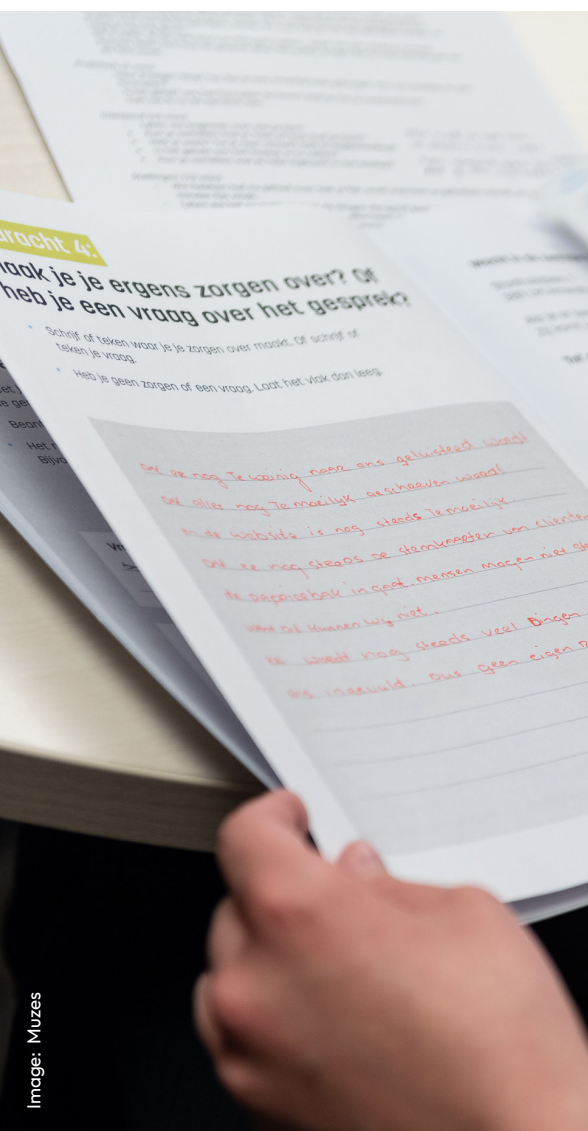
THE INSECURITY OF SOCIAL SECURITY

Innovation in the social security system requires a transition with interventions at different levels, which together bring about the desired change. Design agency Muzus initiated various projects over a period of more than ten years with the goal of redesigning the social security system. In collaboration with municipalities, ministries, knowledge institutes, and researchers, they have conducted research at multiple levels, designed innovations and solutions, and scrutinised legislation and regulations. The project *Als verrekenen een beperking is* ('When benefit is a disability') - about creating legislation and regulations around welfare with input from the perspective of citizens and the circumstances in which they find themselves - forms the basis for various follow-up projects and interventions. For example, the website loontwerken.nu offers insight into the uncertainties people with a disability experience when they work part-time alongside receiving benefits. Insights about the experiences of citizens have been translated into materials and interventions that can be directly used to 'communicate until the resident understands'. Muzus also contributed to several reports that highlight concrete improvements in implementation, policy, and legislation such as the report *Hardvochtige effecten op burgers* (...) ('Harsh effects on citizens') which led to parliamentary questions, further research, and the establishment of an independent commission.

Muzus learned that multiple small interventions together cause a snowball effect and as a whole, achieve a greater impact than the sum of its parts. Read more.

4.2 OPTIMALLY USING THE POWER OF DESIGN

The 'power' of the power of design hinges on its proper deployment. This means applying it at the right moments and in the correct role within the process. To achieve this, it is necessary to better articulate and convey the value of the power of design, for creative professionals to be more aware of their role(s) (and those of others) in addressing societal challenges, and for the client to fulfil their role effectively.

> **Key Enabling Methodologies**
>
> Methodologically, the topics and research questions in the categories 'Value Creation and Upcaling', 'Vision and Imagination', and 'Monitoring and Effect Measurement' from the KEM agenda are specifically applicable.

4.2.1 DEMONSTRATING AND CONVEYING THE VALUE OF THE POWER OF DESIGN

Creative professionals are not always aware of the value of design competencies and lack the tools for demonstrating and effectively conveying it. As a result, they sometimes position themselves too modestly, and the designerly approach is assigned a minor role in the process, preventing it from being fully utilised.

A major reason why it's difficult to grasp the value of design competencies is that a design process is not very visible. The outside world sees only the outcome, an intervention that often seems self-evident, while the value of design competencies lies precisely in the process that leads to this result. Moreover, the intervention is not always tangible. The more tangible the outcome of a design process, the better the impact is observable and the easier it is to measure. When it comes to less tangible outcomes, such as changes in behaviour or a sense of well-being or solidarity, it often involves a qualitative change in the undercurrent. This impact is not easily captured in text or parameters, while we are accustomed to judging results based on them.

Furthermore, the effect of many interventions is only visible in the long term and difficult to isolate due to their intertwinement with multiple interventions at different levels. This requires looking at the impact of the whole. Describing standalone case studies, as we often encounter in clients' questions and portfolios of creative professionals, makes the 'evidence' anecdotal and diluted. Moreover, these often focus on the intervention itself, while the intervention is not always the end goal but a means in the change process. Therefore, not the intervention itself is most interesting, but what the process triggers and the insights it provides.

Thus, new ways must be found to make the collective effect of the entirety of intertwined interventions over the long term visible, bypassing quantifiable outcomes. We also need ways to capture and transfer the value that is made visible. Such material helps creative professionals to stand up for the intrinsic value of design competencies and a designerly approach.

> **Questions**
> - How do we ensure that creative professionals become more aware of the value of design competencies and a designerly approach, and are better able to convey this value?
> - How can we make the impact of the power of design visible and palpable?
> - How do we demonstrate that design competencies have a unique impact, especially when deployed in combination with other disciplines? How can we grasp this added value?
> - How do we develop good examples of (the impact of) design competencies that explicitly show the effect of interventions in coherence?
> - How can you articulate the (economic) value of designed interventions within other domains?

4.2.2 DEVELOPING ROLE AWARENESS AND TAKING INITIATIVE

Design potential is fully utilised when creative professionals and all other stakeholders and partners participate in the process at the right times and in the right roles. Creative professionals possess knowledge and methods to support change processes from start to finish. By involving them at the setup of the change process, their expertise can be guaranteed to be used at the right moments and in the right roles. Creative professionals must organise this role for themselves within a project and act according to it. They must be clear about what they can and cannot do themselves, and where they need to (or must) collaborate with other stakeholders and disciplines. This is important because the added value of design lies in the mutual strengthening by and through other disciplines.

For conversation partners and clients, employing creative professionals often requires an investment in the unknown, a leap of faith. A creative professional must stand firm to convince clients to opt for larger, more impactful projects and to secure the right role for design in an assignment.

Besides being able to 'participate' as, for example, a contractor or stakeholder in change processes, the creative industries can also take the initiative to start projects and build programmes. They can set agendas on topics, bring parties together around that topic, and develop ideas collectively. This requires creative professionals to act entrepreneurially.

Questions
- How can we clearly understand the various roles of creative professionals in change processes, along with the associated knowledge and skills?
- What new roles does transition management offer that designers are well-suited for but are not yet approached for?
- How do we ensure that creative professionals know when and how to best pick up, take over, and/or pass on the baton from a certain role?
- How can creative professionals convince potential clients to take the leap of faith?
- How do we encourage and support creative professionals in initiating their own projects?

4.2.3 CREATING CONDITIONS FOR THE POWER OF DESIGN

Many creative professionals want to tackle societal issues, as evidenced by the rapid emergence of social design. However, they can't always find the right avenue for their ideas, or are unable to secure suitable assignments and projects. It helps if creative professionals are aware of the conditions for effectively deploying the power of design and bring these to the attention of collaboration partners and clients, so that together they arrive at assignments that enable creative professionals to do their best and most ambitious work.

One of these conditions is that the creative professional knows the public sector well. Since societal challenges do not have a clear owner, the public sector plays a significant role in realising interventions for societal challenges. However, many creative professionals experience the public sector as a black box. More practical knowledge about this sector helps them navigate better, work more efficiently, and target and embed interventions correctly. For instance, they could learn about institutional structures and cultures, understand policy processes and the different paces in the public sector, learn how to secure assignments in this domain and how to organise them, actively seek collaborations and networks, learn to take the initiative and learn how to effectively collaborate with public sector representatives. In this sector, there is a tendency to work with tight schedules and visible results directly aimed at the goal. This contrasts highly with a designerly approach, which focuses first on exploring the goal, works iteratively, aims to adjust the process along the way, and has difficult-to-measure societal effects as a result. It requires empathy and perseverance from both to come to a project in which they can work well together and do their best work.

Another condition is a suitable form of collaboration and funding. A form that activates the strength of the creative industries and at the same time facilitates the approach to societal challenges. The creative industries work on these challenges both on their own initiative and by participating in assignments requested by the public sector.

Seeking funding to advance their own initiatives costs creative professionals and creative agencies a lot of unpaid preparation time. The same applies to participating in subsidy schemes, tenders, and other requested assignments. For the often small businesses in the creative industries, such a time investment entails a risk, as they cannot be sure due to the competitive structure that this will pay off.
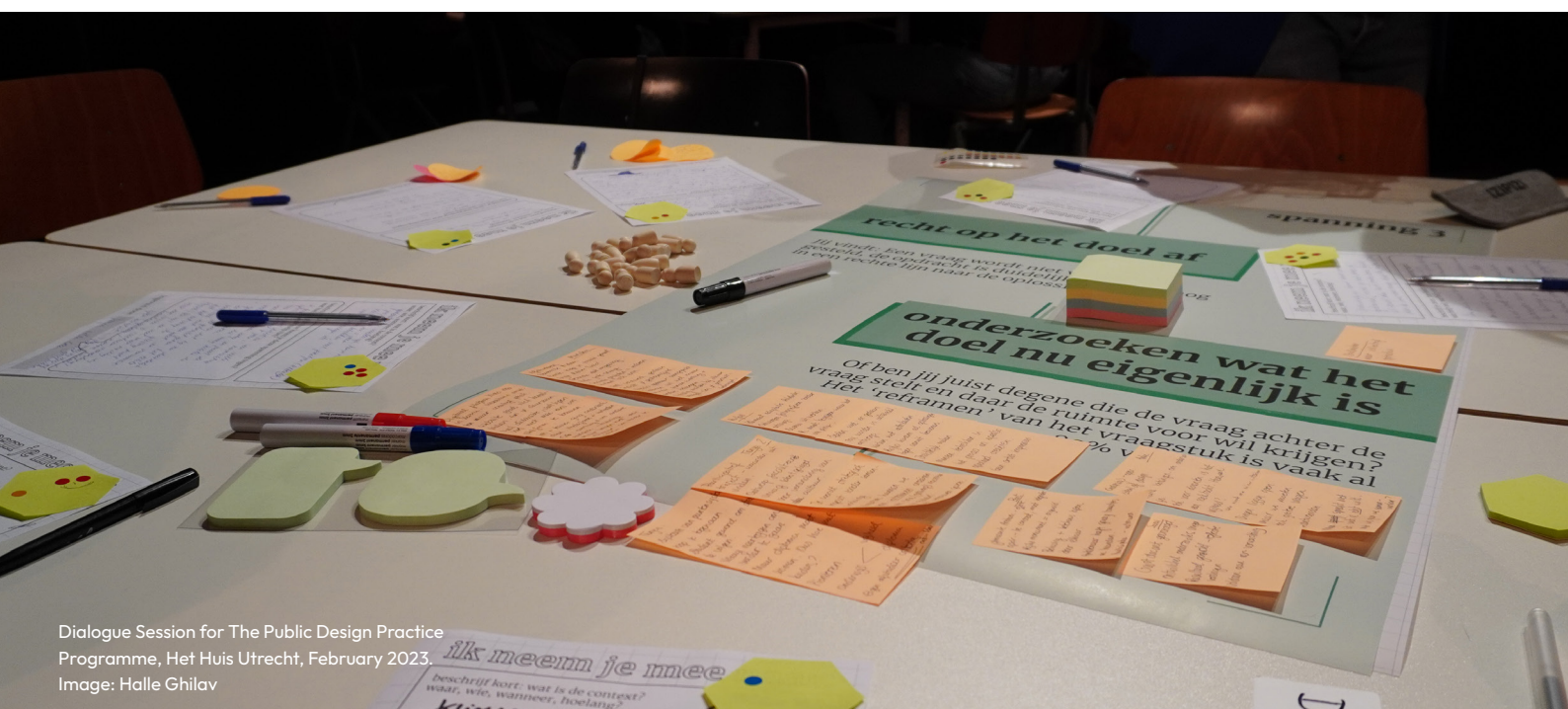
Dialogue Session for The Public Design Practice
Programme, Het Huis Utrecht, February 2023.
Image: Halle Ghilav

Moreover, such competitions often ask for a track record, making it difficult for newcomers to participate. For example, the design by Ben van Berkel for the Erasmus Bridge would probably not have been realised under current tender regulations. Thus, the selection method hinders innovation, which is necessary to initiate transitions.

Finally, creative companies are asked to compete with each other in grant applications and tenders, and attempts are made to formulate assignments below the procurement threshold so that purchasing conditions do not apply. The result of both is that many small assignments are given to various creative agencies. Working on single pilots and projects within defined time periods leads to a fragmentation of activities and engagement, causing creative professionals to continuously pass the baton to someone else who must familiarise themselves with the challenge anew. Even though it ultimately is much more effective and impactful for creative professionals to collaborate or at least be able to build on each other's work, so that they can set out the long-term strategies for addressing challenges. It is therefore worthwhile to seek forms of collaboration and funding in which there is room for this prolonged involvement, to work together and to build upon each other's work.

Questions
- How do we ensure that creative professionals learn to navigate the public sector, build networks, develop good planning, and develop projects on societal challenges in a way that also yields benefits for themselves?
- How can we stimulate entrepreneurship within the creative industries so that those who wish to can contribute to societal assignments?
- In what ways can subsidy schemes and tenders provide more room for a designerly approach and the character of the creative industries?
- How can we ensure that creative professionals can be involved in societal challenges for the long term?

SOCIAL DESIGN SHOWDOWN
Social Design Showdown is a widely supported initiative that emerged in 2019 from the desire of creative professionals to jointly professionalise the field of Social Design. The Social Design Showdown stands for a critical reflection on one's own design practice and the added value of social designers in societal challenges. This is put into practice by organising regular thematic meetings with a strong community, during which a lot of knowledge is shared and collective reflection and learning occurs.
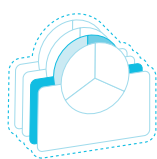
4.3 DEVELOPING THE POWER OF THE COLLECTIVE

To realise transitions, multiple interventions are needed at different levels and of different types. These interventions are often developed by various parties, sometimes even (accidentally) simultaneously. Therefore, the creative industries are looking for a way to harness the strength and knowledge of the collective and to create a culture and way of working where knowledge is shared and where we strengthen each other and each other's work. This is urgently needed because societal challenges cannot be addressed from a single discipline; it is essential to collaborate with experts from various disciplines. To do this well, we need to better understand the limits of the power of design and a designerly approach (and thus know our limitations) and how and when we can collaborate with other disciplines. Also, an open and curious mindset of partners and reflexivity in the process are needed to successfully work together as a collective.

Key Enabling Methodologies

Methodologically, the topics and research questions in the categories 'Participation and Co-creation', 'Value Creation and Upscaling' and 'System Change' from the KEM agenda are specifically applicable here.

4.3.1 COLLECTIVE LEARNING ABOUT DESIGNING FOR SOCIETAL CHALLENGES

Within creative companies, learning is often done by experienced designers sharing their rich practical experience with younger generations who, in turn, have learned more about designing for societal challenges. However, good design for societal challenges requires more knowledge and experience than an individual professional or creative company can acquire. Acting as a collective is therefore an important step towards achieving the full potential of the power of design: this not only strengthens the impact of design in individual projects but also the total impact. We can build on the many public-private partnerships, networks and connections that have been established in recent years.

By sharing knowledge and reflecting together on the chosen approach and results, we can better understand the value of design competencies in this domain, comprehend and delineate our roles, and look for (a set of) compelling and clear examples. This collective learning also contributes to the dissemination of knowledge about methods and (application) domains, so we don't keep reinventing the wheel. Knowledge sharing has the potential to make the practice more resilient: the potential 'failure' of a project is no longer an issue because what has been learned can be taken into the next project, also by others. Moreover, if we know well what we (together) can do, we also know better with which 'external' expertise and domains we should collaborate, and what knowledge and methods are still lacking. We can thus articulate specific research questions to present to knowledge institutions, so that knowledge is developed that strengthens the practice, starting knowledge circulation.

In practice, collective work and knowledge sharing are difficult because they touch on the business model of both the creative industries and involved companies. The expertise and methodological approach also form the signature and added value of a company. Already in education, students learn to compete with each other for prizes. In practice, this is complemented by the process of securing assignments and participating in tenders. This results in a limited sense of collectivity within the creative industries and a limited willingness to engage in places where sharing and learning can occur. Thus, the creative industries hinder their own development.
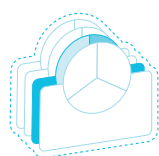
Questions

- How do you create a culture and methodology of sharing and collaboration when business models are built around IP? What alternatives are there, and what do they require from the organisation of the industry? And from clients?
- How can collective learning about addressing societal challenges take shape? How do you organise that, and who does it?
- How can creative professionals who are embedded in companies in other sectors participate in knowledge sharing for their companies?
- How can you scale intergenerational learning, which now mainly occurs within the context of companies, to the sector level?
- How do we ensure that we as a sector learn from 'failed' projects?
- And how do we then get the new knowledge to the creative industries in an appropriate manner?

## 4.3.2 EXPLORING BOUNDARIES AND COLLABORATING

To successfully shape change, it's necessary to consider and map out the entire system. This calls for a transdisciplinary approach, involving a wide range of stakeholders (the quadruple helix) and experts from various disciplines and domains. This way, all stakeholders, from individuals to the planet, from the business sector to governance, and from societal partners to science, can be involved in addressing the challenge. Only then can an optimally comprehensive intervention be achieved, where the whole is greater than the sum of its parts.

In a designerly approach, transdisciplinary collaboration can be embedded, provided we better understand what a designerly approach can and cannot do, and where and how other disciplines, domains, and partners can strengthen each other. It's important not just to develop this knowledge from the design perspective but to formulate and realise it together with other disciplines.

Transdisciplinary collaboration also offers opportunities for building on each other's work, see Section 4.3.3. This requires a conscious, continuous, and intensive collaboration with others working in the same domain. More knowledge is needed on how this collaboration can look, what prerequisites there are, and what skills are required to make it successful.

Questions

- What forms of collaboration are conceivable (within the creative industries and transdisciplinary)? What are their prerequisites, and what skills are needed to make it successful?
- How do a designerly approach and the work of other disciplines strengthen each other?
- How do you coordinate the timing and needed space of various disciplines?
- What does the transdisciplinary context demand from the integrative activities within a designerly approach?
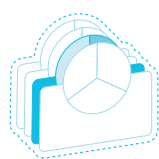
4.3.3 MINDSET AND REFLEXIVITY IN TRANSDISCIPLINARY COLLABORATION

Transdisciplinary collaboration means establishing relationships with different people and organisations. All these people and organisations come with diverse backgrounds, values, norms, worldviews, perspectives, methodologies, and knowledge. This makes collaboration complex. To make these intricate collaborations successful, it helps if partners exhibit a curious mindset, are open to what others bring, embrace the complexity of the collaboration, and are willing to bridge differences.

Differences in background also affect the process. To collaborate effectively, it's crucial for creative professionals to be aware of their own worldview, attitude, and values, and how these influence their approach. Here, the mindset of creative professionals (see Section 3.1.3) also plays a significant role. The belief that you can add something to the world and bring motion to issues affects the collaboration and the design process. Therefore, it's helpful to get a grip on this mindset and its impact.

Knowing yourself well and from there understanding 'where others come from' helps to find common ground. The empathic and reflective skills of creative professionals are useful here. While these are normally used to understand the issue and perspectives of stakeholders, they can also be used to question and understand worldviews, values, and (institutional) attitudes. Therefore, a designerly approach must also provide space for reflexivity, i.e., for systematic learning through reflection on relationships between participants and the subject. This makes it a habit to continuously and jointly scrutinise design choices when identifying and integrating, creating shared ownership and making it traceable why certain choices were made, so that you can relate to them again at a later stage and, if needed, reconsider them.

Questions
- How can a designerly approach encourage the curious and open mindset required for transdisciplinary collaboration among both creative professionals and various types of partners?
- How can creative professionals become more aware of their own worldview and its impact on a designerly approach?
- How can we characterise the mindset of creative professionals and gain control over how this affects the design process and transdisciplinary collaboration?
- How can we integrate reflexivity more into a designerly approach?
- How and by whom can a process that is incredibly broad and complex, both in terms of collaboration and objectives, be well managed?

5. GETTING STARTED WITH THE POWER OF DESIGN AGENDA

To implement the Power of Design Agenda from 2024 to 2027, the Topsector Creative Industries and CLICKNL call upon the creative sector. To address the challenges outlined in Chapter 4, further elaboration on how best to tackle them and what knowledge is already available is needed. The creative sector has various routes and tools at its disposal through the Topsector Creative Industries and CLICKNL to further address these challenges. This final chapter of the agenda further elaborates on this.

5.1 ASSESSMENT FRAMEWORK FOR CLICKNL

To develop and stimulate public-private partnerships (PPPs) focused on innovation, CLICKNL has access to the PPS Innovatieregeling (PPS-I), among others. The challenges related to strengthening and better utilising the power of design as described in Chapter 4 of the Power of Design Agenda will form the basis for projects awarded within this PPS-I scheme during 2024-2027. Those parts of the KEM agenda that this agenda refers to for a description of methods and corresponding research questions are also part of the assessment framework.

For the development and application of (new) skills, CLICKNL itself has no instruments. However, CLICKNL sometimes collaborates with others for this purpose. For example, CLICKNL and the Dutch Design Foundation together manage PONT - The Public Design Practice Programme (see box), in which developing new skills for creative professionals is a major goal.

The Public Design Practice Programme (PONT)

The public domain plays a significant role in societal issues. In practice, designing in the public domain proves challenging. Public organisations and designers operate according to fundamentally different logics. Also, design is too often used as a standalone step rather than as an overall approach.

The Public Design Practice Programme (PONT) is a three-year programme to increase the impact of a designerly approach on societal challenges. It does so by bridging the creative industries and the public domain. PONT strengthens collaboration between designers and the government and creates more room for a designerly approach in the public domain. PONT consists of five components that complement, inspire, and inform each other. One of these components is the Workshop. In the Workshop, new instruments, methods, and processes are developed to permanently improve the collaboration between the public sector and designers. Thus, PONT will also contribute to various themes from this Power of Design Agenda in the coming years, including: developing expertise about the public domain, role awareness, and collective learning.

PONT is an initiative of the Ministry of Education, Culture and Science. For the programme's execution, the ministry is collaborating with the Dutch Design Foundation. Dutch Design Foundation and CLICKNL jointly manage the programme.

5.2 STRATEGIC FRAMEWORK FOR CLICKNL

CLICKNL develops regional, national, and international programmes and projects for and with the creative industries, always with knowledge and innovation as the starting point. From this standpoint, CLICKNL also focuses on human capital and internationalisation. This agenda serves as a starting point for establishing new relationships, developing new programmes, and participating as a partner in third-party programs.

Development

The Power of Design Agenda provides direction for a movement to strengthen and better utilise the power of design. CLICKNL, together with its programme council consisting of scientific and field experts, reflects annually on the status of this agenda. If necessary, the content of the agenda is sharpened or adjusted in the interim.

5.3 DETAILING THE KNOWLEDGE AND INNOVATION AGENDA MISSION-DRIVEN INNOVATION (KIA MV)

CLICKNL coordinates the Knowledge and Innovation Agenda Mission-Driven Innovation (KIA MV). The KIA MV facilitates the development, testing, validation, and dissemination of knowledge about constructive ingredients for transitions, mission-driven innovation, and market creation, concretised in strategies and methodologies. In doing so, KIA MV aims for impact on transitions and market creation:

- Impact on transitions: ensuring an acceleration of transitions with an action-oriented and designerly approach.
- Impact on market creation: creating new markets by connecting technology, entrepreneurship, and societal challenges.

The KIA MV has three programme lines: 1) knowledge development, 2) experimentation and learning, and 3) application and value creation. The Power of Design Agenda contributes to parts of the first and second programme lines of the KIA MV. Research and experiments programmed from the Power of Design Agenda are utilised by the KIA MV to develop and utilise skills for transition management more broadly.

Between 2024 and 2027, NWO and Taskforce for Applied Research SIA will deploy various specific and generic subsidy schemes within the framework of the Knowledge and Innovation Covenant (KIC). In this covenant, companies, knowledge institutions, governments, and other organisations reaffirm their joint commitment to mission-driven innovation policy. The KIA MV provides a foundation for this. This agenda offers an additional perspective on the power of design within this framework.

KIEM MV

An example of a specific scheme around the KIA MV is the 'KIEM MV', which enables Taskforce for Applied Research SIA and CLICKNL to make (exploratory) research possible based on questions from practice. The subsidy supports strengthening (design) practice through financing the use of practice-oriented research. Coalitions of a practice partner, a changemaker (such as a creative professional) and knowledge institutions can submit an application under the direction of the knowledge institution.

5.4 SOURCE OF INSPIRATION AND POINTS OF CONNECTION

This agenda offers inspiration to researchers, creative professionals, creative businesses, financiers, institutions, initiators, educational programmes, and all others drawn to these themes, and points of connection for further activities.

The Power of Design Agenda is primarily written from the perspective of developing new knowledge and innovation. Yet, the challenges from Chapter 4 also sometimes lead to interventions in other areas, such as human capital, lifelong learning, education, and the development of new skills. Creative professionals and businesses can, for instance, start working on developing the necessary skills mentioned in this agenda. Financiers can use the agenda as a (assessment) framework for new schemes, and educational institutes can draw inspiration from it when revising their curricula. And public–private partnerships can use the agenda to give direction to their collaborations and the substantiation of their chosen approach.

Although the agenda is not tied to international subsidy schemes, European calls and subsidy schemes such as Horizon are also mission-driven. Dutch participants can benefit from the Power of Design Agenda by using it to describe and define the role of design capabilities and a designerly approach in projects.

Has the agenda inspired you? Do you want to contribute to achieving the goals of this agenda?
Or do you have questions, additions, or corrections in response to this agenda? We would love to get in touch via ontwerpkracht@clicknl.nl!

Tip! Also keep an eye on CLICKNL's newsletter and website for new initiatives, knowledge, and events around the topics of this agenda.

Workshop 'Imagination & Climate Futures' by Dan Lockton (Eindhoven University of Technology) and Julieta Matos Castano (University of Twente) during the Design Research & Innovation Festival 2023.
Image: Kas van Vliet

6. BACKGROUND INFORMATION FOR THIS AGENDA

The Power of Design Agenda is part of a coherent set of agendas developed under the responsibility of the Topsector Creative Industries and the Top Consortium for Knowledge and Innovation (TKI) CLICKNL, in the context of mission-driven innovation policy. This last chapter provides more background information on each of these elements.

6.1 RELATIONSHIP WITH MISSION-DRIVEN INNOVATION POLICY AND WELL-BEING

In the mission-driven innovation policy, the Ministry of Economic Affairs and Climate outlines the vision, courses of action, and instruments required to tackle societal challenges through a combined effort of the government itself, the business sector, knowledge institutions, and societal organisations. The goal is to both enhance economic earning capacity and to achieve societal transformation. Agreements about this are laid down in the Knowledge and Innovation Covenant, often abbreviated as KIC, where companies, knowledge institutions, governments, and other organisations reaffirm their joint commitment to mission-driven innovation policy.

The policy focuses on five missions within which lie major challenges: Climate & Energy, Circular Economy, Agriculture-Water-Food, Health & Healthcare, and Security. The policy aims to strengthen the Netherlands' earning capacity and to contribute to sustainable economic growth while also developing solutions for complex challenges through collaboration between public and private parties.

The Power of Design Agenda describes priorities and ambitions at a meta-level, independent of application domains and regardless of whether application domains are designated as missions. Because the agenda does not make thematic choices, it does not specifically address a relationship with one or more of the five missions from the mission-driven innovation policy. However, the work of the creative industries often has implications in one or more application domains, and all challenges within the five missions have characteristics that can make the Power of Design Agenda significant for these themes. In addition to this societal value, the work of the creative industries also has an economic value, also known as the earning capacity of the creative industries. More on this in Chapter 6.2.

With its design capabilities and designerly approach, the creative industries also contribute to well-being. Well-being is a measure of everything people value; material prosperity, but also aspects such as health, education, the environment and living conditions, social cohesion, personal development, and (in)security. It concerns the quality of life here and now, as well as the effects of our way of life on the well-being of people in other places and for future generations. The main idea here is that we can only be well in the Netherlands if all are well in the Netherlands. Each region is unique and has its own opportunities and challenges. Each region thus requires its own regional approach involving knowledge and skills from the region. The national government and regions work together on these challenges in so-called Regio Deals ('Region Deals'). By strengthening the power of design, this agenda also contributes to well-being.

6.2 ECONOMIC VALUE CREATION

What unites creative professionals is their methodological use of creativity as a means to create (multiple forms of) value. This value can be material, financial, social, cultural, or emotional. If we zoom in on economic value, the creative industries make a substantial direct contribution to the Dutch economy while also adding value to other sectors.

Economic value of the creative industries

The Monitor Creatieve Industrie 2023 reveals a significant increase in the number of professionals with creative occupations, both within and outside the creative industries. The Dutch creative industries accounted for 390,000 jobs in 2022, which is 4.2% of the Dutch workforce, and 93,000 more jobs than in 2012. With this long-term and above-average job growth, the creative industries boost Dutch employment and make creativity an increasingly important part of the Dutch economy.

Moreover, the added value of the creative industries grew by 4.2 percent from 2019 to 2023, faster than the Dutch economy as a whole (3.4 percent). The total added value of the sector in 2022 was €20.7 billion, accounting for 2.4% of the total added value in the Netherlands.

Contribution to economic value of other sectors

Creative companies and professionals significantly contribute to applications that find their way into other domains, such as healthcare, the energy sector, government, and mobility. Thus, the creative industries undeniably contribute to the economic value of these sectors. Despite several international studies on the so-called spillovers from the creative industries, concrete insights into the Dutch situation are currently lacking.

Many applications use (combinations of) the latest technologies. By developing new, attractive, accepted, and integrated applications for these technologies, the creative industries generate increasing demand for technology. In this way, the creative industries actively contribute to market creation for technology-driven sectors.

Achieving societal change and well-being is equally important for this earning capacity. Therefore, it is relevant to focus on growth markets where there are opportunities to strengthen the Dutch earning capacity, as described in the report *Groeimarkten voor Nederland* ('Growth Markets for the Netherlands') by Dialogic and SEO.

SMEs and knowledge institutions coming together to get to know each other and explore collaboration opportunities during Exceed-Expand, September 2023.
Image: Jan Willem de Venster

6.3 THREE INTERCONNECTED AGENDAS

The Topsector Creative Industries and TKI CLICKNL are responsible for three interconnected agendas: the Knowledge and Innovation Agenda Mission-Driven Innovation (KIA MV) , the Key Enabling Methodologies Agenda (KEM agenda), and the Power of Design Agenda. Together with the KEM agenda, the Power of Design Agenda provides further detail to the Knowledge and Innovation Agenda Mission-Driven Innovation. Each has its own goal and target audience, which we describe next.

Together, these three agendas contribute to a) developing interventions for societal challenges, b) strengthening the knowledge base of creative professionals, and c) the economic position of the industry in general and the creative industries in particular.

Context and Embedding The Power of Design Agenda

MISSION-DRIVEN INNOVATION POLICY
Ministry of Economic Affairs and Climate

TOPSECTOR CREATIVE INDUSTRIES & TKI CLICKNL

Together contribute to:
- Development of interventions for societal challenges
- Strengthening the knowledge base of creative professionals
- Economic position of the creative industries

KNOWLEDGE AND INNOVATION AGENDA MISSION-DRIVEN INNOVATION

THE POWER OF DESIGN AGENDA

KEM-AGENDA
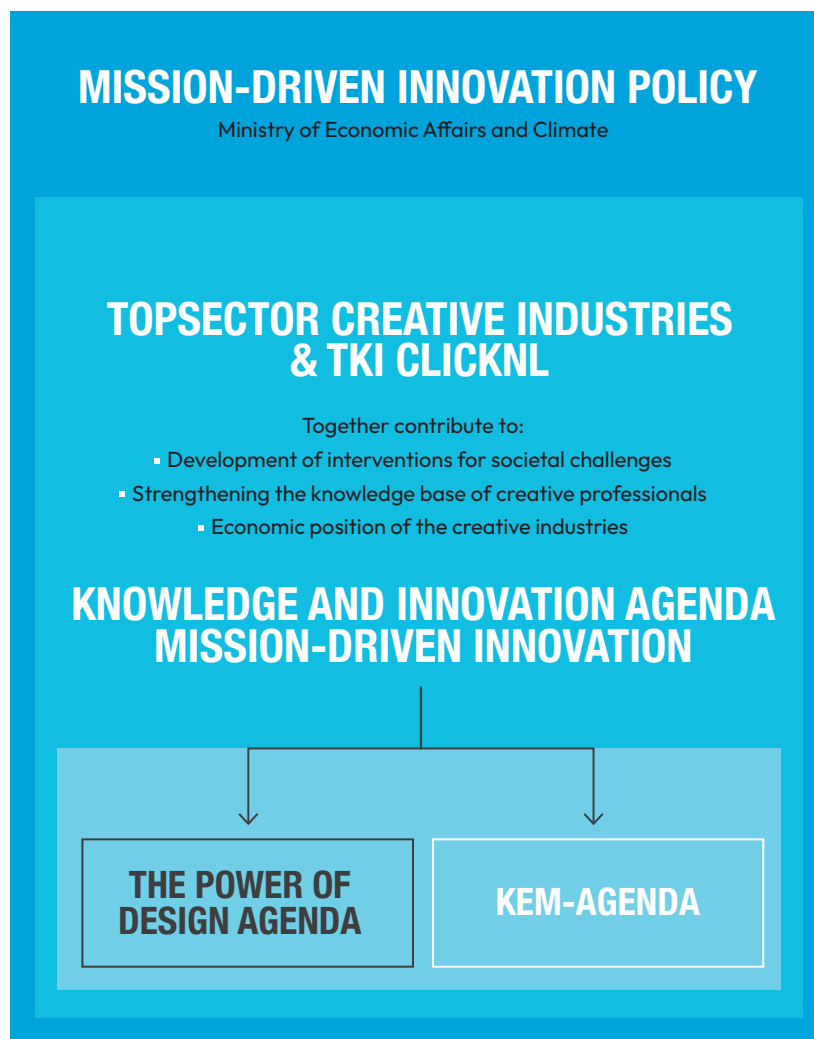
Knowledge and Innovation Agenda Mission-Driven Innovation

The KIA MV initiates the development and application of knowledge on how to organise mission-driven innovation and transitions. Its goal is to accelerate and scale societal innovations that contribute to both economic earning capacity and achieving societal impact. The KIA MV focuses mainly on regional innovation ecosystems and the collaboration between government, business, knowledge institutions, interest organisations, and citizens (the quadruple helix). The creative industries and creative professionals play an important role in these ecosystems by addressing complex societal challenges in alternative ways with methodologies, models, and working methods.

POSITIONING FROM TARGET GROUP

The target group here is: who will benefit from this specific subset?
The contribution here is: how does the subset contribute to the larger goal?

TARGET GROUP: Quadruple Helix
Mission-Driven Innovation Policy Ministry of Economic Affairs and Climate
GOAL: Increasing economic earning capacity & societal transformation

TARGET GROUP: Ecosystems
Knowledge and Innovation Agenda Mission-Driven Innovation
CONTRIBUTION: Accelerating and scaling societal innovations

TARGET GROUP: Changemakers
KEM-agenda
CONTRIBUTION: Strengthening and utilising the methodological knowledge base

TARGET GROUP: Creative Professional
The Power of Design Agenda
CONTRIBUTION: Strengthening and better use of (knowledge base for) the power of design

KEM agenda

To contribute with meaningful interventions, the creative professional uses tools, methods, and methodologies. The KEM agenda, the research agenda around Key Enabling Methodologies, primarily focuses on strengthening and utilising the methodological knowledge base of changemakers. The 'changemaker' is a professional working in the domain of design, making, and change. By 'changemakers', we mean professionals who are formally involved in societal challenges and transitions with the aim of effecting desired change.

The Power of Design Agenda

The Power of Design Agenda primarily targets creative professionals. It outlines what is necessary to strengthen (the knowledge base for) design capabilities and make better use of it, enabling creative professionals to more effectively deploy the power of design and a designerly approach for societal challenges. The agenda is complementary to the KEM agenda mentioned above.

Note: It's important to mention there's a fourth agenda: the *Kennisagenda culturele en creatieve sector* ('Knowledge agenda for the cultural and creative sector'). This agenda was released under the responsibility of the Boekman Stichting and is **about** the cultural and creative industries, whereas the Power of Design Agenda is **for** the creative industries.

6.4 KNOWLEDGE AND INNOVATION AGENDA RESILIENCE (2020-2024)

The Power of Design Agenda further builds on the Knowledge and Innovation Agenda (KIA) Resilience. From 2020 to 2024, this provided a framework for research proposals funded through CLICKNL with the so-called PPP grant, a scheme to stimulate public-private partnerships. Researchers used the KIA Resilience as inspiration to write proposals in which they geared their questions and problem statements to the content of the agenda, and CLICKNL's programme council subsequently used the KIA Resilience as a benchmark for evaluating those proposals. Between 2020 and 2024, projects worth approximately €7.5 million were funded with the PPP grant.

The funded projects often focused on interventions and knowledge development related to health (the societal implications of insufficient physical and/or mental health, in daily life and work), sustainability (developing new materials and circular design methods), and digitalisation: many of the studies had a digital component in the application being researched and developed (in the form of interfacing, apps, VR/AR, and artificial intelligence applications), but also looked at their desired and undesirable implications. Some projects also dealt with methodology, particularly focusing on the use of field labs and other experimentation environments, data-driven design methods, participation and co-creation methods, and methods for value creation and earning capacity.

In addition to the impact on projects funded by the PPP grant surcharge, calls from SIA (KIEM Go-CI, co-financed by CLICKNL) and NWO (the Transitions and Behaviour research programme) were also based on this agenda. Finally, the agenda provided inspiration for the National Growth Fund's proposal for the CIIIC program, centred around immersive experiences.

ANNEX A - THE CREATIVE PROFESSIONAL AND THE CREATIVE INDUSTRIES

The creative professional

Creative professionals shape the world in which we live, reside, and work. They operate within the creative industries or are embedded in organisations and companies outside the industry. This includes creative professionals working as facilitators, designers, copywriters, editors, process facilitators, pioneers, or dealmakers in the manufacturing industry, healthcare, the energy sector, or government.

Creative professionals are united by their methodological use of creativity and the power of design as a means to multiple value creation. This value can be material, financial, social, cultural, emotional, or other, and it's common for different values to be combined. This agenda focuses on creative professionals who wish to address issues within their daily practice, based on existing and newly acquired knowledge.

The creative industries

The creative industries are a knowledge- and labour-intensive sector within a broad field of design and (content) production, resulting in physical, virtual, and systemic applications. It's a dynamic and diverse industry where many different disciplines come together. The creative industries consist of companies, freelancers, and creative professionals who imagine, entice, clarify, and design; whether it concerns contemporary matters or the future. It's a fast-growing and impactful industry known for its innovation capacity and connection with various other sectors. In the Netherlands, the creative industries are one of the ten top sectors.

To illustrate the richness of the creative industries[14], an overview is provided to show the diversity of the sector. This overview is divided into two main groups under which various disciplines that often work closely together in practice are listed:

- Designing disciplines (designing products and services on commission, also known as creative business services)
  - Architecture & Built Environment - including landscape and interior
  - Product Design - including industrial design, furniture design, and food design
  - Fashion - including textiles and accessories
  - Game Design - including games for entertainment and applied games
  - Digital Design - including digital interaction and user experiences (UX)
  - Brand Creation & Communication - including marketing, internal communication, marketing communication, corporate communication, graphic and multimedia design
  - System & Process Design - including strategic consulting, service design, social design, design for policy
- Creative content (developing, producing, and exploiting)
  - Film & Photography - including series and documentaries
  - Radio & TV - including online video, podcasts, streaming, and formats
  - Events - including festivals, concerts, and musicals
  - Music - including modern genres and classical music
  - Literature & Journalism - including magazines, newspapers, and poetry
  - Performing Arts - including theatre, music, dance, and cabaret
  - Visual Arts
  - Cultural Heritage & Crafts

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14. Please note: this classification only serves the purpose as described here: to show the richness and diversity. The classification is not intended to delineate the creative industries or to be exhaustive. The Monitor Creatieve Industrie does provide a delineation of three subsectors. This is consistent with how we view the sector.

Adjacent disciplines also play a role in the chain for creative companies, acting as suppliers, distributors, or publishers, but are not creative disciplines themselves. This includes production houses, museums, and broadcasters. Internationally, the term Cultural and Creative Industries (CCI) is often used. When referring to the creative industries in this agenda, it encompasses the entire cultural and creative industries.

The creative sector

The creative sector is the set of professionals and parties within the creative industries, creative professionals embedded in other sectors and researchers, knowledge institutions, network organisations, governments and government-related organisations that work on, with and within the domain of the creative industries. In that sense, the creative sector is a broader concept that also applies to more parties and people than those working in the industry.

ANNEX B - GLOSSARY

In the Power of Design Agenda, terms are used that either occur infrequently or of which a multitude of definitions circulate. Below is a glossary with the definitions as we use them in this agenda.

Agenda - A document describing priorities and ambitions.

Application domain - A domain in which an intervention is applied, such as healthcare, the security sector, the energy sector, and the public sector.

Changemaker - (Creative) professionals who are formally involved in societal challenges and transitions, contributing to organising and accelerating them. An extensive definition of changemaker can be found on pages 11 and 12 of the KIA MV.

CLICKNL - CLICKNL is the Top Consortium for Knowledge and Innovation (TKI) of the Topsector Creative Industries. CLICK stands for Creativity, Learning, Innovation, Co-creation, Knowledge.

Concrete applications - A type of intervention. The applications of (often technological) innovations in products such as artefacts, images, buildings, and environments. See also Section 3.2.

Creative industries - The industries engaged in design and content creation, resulting in physical, virtual, and systemic applications. Also see annex A.

Creative professionals - Professionals who methodologically employ creativity and the power of design to shape, whether physically or not, the world in which we live, reside, and work. Creative professionals work within the creative industries as well as embedded in companies in other sectors. Also see annex A.

Creative sector - The entirety of professionals and parties within the creative industries, creative professionals embedded in other sectors, and researchers, knowledge institutions, network organisations, governments, and government-related organisations that work on, with, and within the domain of the creative industries. Also see annex A.

Creativity - The ability to find new and/or unusual paths to a desired outcome for problems.

Designerly approach - The process of using design to bring about meaningful change in a situation or outcome. See also Section 3.3.

Impact - The effect, influence, or outcome of, for example, an intervention. In the creative industries, interventions often have an impact on behaviour, environment, relationships, networks, structures, culture, attitudes, and/or awareness.

Intervention - A specific action bringing motion and change to a situation. See also Section 3.1. There are three types of interventions. See also Section 3.2.

Iteration / iterative - A repeating process of building, refining, and improving to achieve a desired result. An iteration is a step within an iterative process.

KEM - Also known as 'key enabling methodologies.' A large group of methods, strategies, processes, and tools that contribute to solving societal challenges – such as the energy transition or rising sea levels. These methods provide professionals with tools to develop meaningful interventions and innovations that initiate the changes our society needs. See also Section 3.1.1 and www.kems.nl.

KEM Agenda - The KEM agenda describes the KEM categories that contribute to solving societal challenges.

KEM Strategy - The KEM Strategy outlines the research needed in the coming years to further strengthen the KEMs.

KET - Also known as 'key enabling technologies'. Technologies in which the Netherlands excels scientifically and in which economic growth is expected. See also Section 3.1.1.

KIA - Knowledge and Innovation Agenda - A document that outlines the knowledge and innovation priorities for a certain sector or societal challenge.

KIA MV - Knowledge and Innovation Agenda Mission-Driven Innovation. This agenda addresses how to organise mission-driven innovation and transitions to ensure that innovations contributing to both economic and societal impact are rapidly applied and widely used. See also Sections 5.3 and 6.3.

KIA Resilience - The knowledge and innovation agenda for the creative industries for the period 2020-2023. The KIA Resilience is the predecessor of The Power of Design Agenda. See also Section 6.4.

KIC - Also known as 'Knowledge and Innovation Covenant' - Agreements between the government, business sector, knowledge institutions, and societal organisations about their joint commitment to the Mission-driven innovation policy.

Knowledge - What you know. Knowledge is compiled from different sources including methods. Part of the power of design. See also Section 3.1.

Knowledge base - The collection of (domain-specific) knowledge and methods required to practise a certain profession. The knowledge base is collective, individual creative professionals can draw from it.

Living environment - The human environment; the totality of things (physical, but also, for example, emotional, social, and mental) that one deals with in daily life.

Mindset - The set of character traits, beliefs, and (partly learned) attitudes that characterises a person or group of people. It encompasses how you relate to the world, what drives you. It is a component of the power of design. See also Section 3.1.3.

Mission-driven innovation policy - In the Mission-driven innovation policy, the Ministry of Economic Affairs and Climate outlines the vision, courses of action, and tools needed to address societal challenges with a concerted effort from the government itself, the business sector, knowledge institutions, and civil society organisations. Agreements on this are laid out in the so-called Knowledge and Innovation Covenant. The top sectors operate within the frameworks of this policy. See also Section 6.1.

NWO - The Dutch Organisation for Scientific Research. An organisation that annually invests nearly 1 billion euros in curiosity-driven research, research focused on societal challenges, and in research infrastructure. See also www.nwo.nl.

Orchestrating - Coordinating change by overseeing the issue and the playing field, outlining the main contours and direction for solution, and establishing and aligning existing and new collaborations and interventions. See also Sections 3.3 and 4.1.4.

Power of design - The capability to develop suitable and effective interventions. This capability arises from the deployment of an effective mix of specific knowledge and methods, skills, and mindset. Every creative professional and every creative business possesses a unique profile of design competencies. See also Section 3.1.

PPP - Public-Private Partnership

PPP-I - PPP Innovation scheme - A scheme aimed at developing and promoting public-private collaboration with the goal of innovating.

Productions - A type of intervention. These are visible and experiential interventions that impact the undercurrent. See also Section 3.2.

Public values - A reflection of what is considered important in society. It guides decision-making and interventions. See also Sections 2 and 4.1.3.

Quadruple helix - Refers to (the collaboration between) representatives of the government, knowledge institutions, businesses, and people.

Reflexivity - Systematic learning through reflection on relationships between people involved and the subject. See also 4.3.3.

Skills - Physical and mental actions that one is proficient in: what you can do. Part of the power of design. See also Section 3.1.2.

System - The way society, culture, nature, institutions, economy, technology, and law and regulations interact with each other. A system can be larger or smaller, depending on the scale being considered. See also Section 2.

System environment - The entirety of governance, institutions, and underlying structures in society. See also Section 3.2.

Systemic interventions - A type of intervention. Systemic interventions direct and create conditions for a transition by intervening at the system level and making room for change. See also Section 3.2.

Taskforce for Applied Research SIA - Organisation that promotes the quality and impact of practice-oriented research by universities of applied sciences. See also www.regieorgaan-sia.nl.

TKI - Top Consortium Knowledge and Innovation - Organisation responsible for the agenda-setting and programming of mainly knowledge and innovation for a top sector.

Top sector - A government-supported collaboration between representatives of businesses, science, and the government within a specific sector, appointed by the government. The top sectors strengthen the Dutch economy and enhance its capacity for innovation. The Netherlands has 10 top sectors, including the Top Sector Creative Industries. See also www.topsectoren.nl.

Top team - The Top Team determines the strategy and objectives of the Top sector and ensures they are achieved within the set deadlines.

Transdisciplinary - transdisciplinary collaboration means working together with various stakeholders (citizens, government, businesses, and knowledge institutions, the quadruple helix) and experts from various disciplines and domains. See also Sections 3.3 and 4.3.3.

Transition - A process of fundamental and irreversible changes in culture, (institutional) structure, and working methods at system level. See also Section 2.

Undercurrent - The deeper layers of our collective foundation. It includes, for example, shared norms, values, identity, culture, traditions, and social structures. See also Section 3.2.

Well-being - Well-being encompasses everything people find valuable. Besides material prosperity, it also includes aspects such as health, education, environment and living conditions, social cohesion, personal development, and (in)security. It concerns the quality of life here and now, as well as the effects of our way of living on the well-being of people in other places and for future generations. See also Section 6.1.

COLOPHON

Accountability & further development

The Power of Design Agenda was compiled under the responsibility of TKI CLICKNL. The agenda builds on the KIA Resilience and uses insights gained during the GoCI programme[15], design sessions, interviews and research in the context of The Public Design Practice Programme[16] pilot and conversations with creative parties in the context of the Closing the Loop project[17] and have been further supplemented by and with the Programme Council and Board of CLICKNL, Top Team Creative Industries and insights from various articles and reports. The agenda was then further refined with feedback from a broad representation (see Colophon) from the creative industries.

The agenda is not static: if there is reason to do so, CLICKNL and its Programme Council will further develop and refine the agenda in the meantime. The most up-to-date version can always be found at https://www.clicknl.nl/agenda-ontwerpkracht/.

Did the agenda inspire you? Would you like to contribute to achieving the objectives of this agenda? Or do you have questions, additions or corrections regarding this agenda? We would love to get in touch with you via ontwerpkracht@clicknl.nl!

Front image: Researchers and creative professionals at work during the workshop 'Imagination & Climate Futures' by Dan Lockton (Eindhoven University of Technology) and Julieta Matos Castano (University of Twente) during the Design Research & Innovation Festival 2023.

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15. GoCI was a joint initiative of Taskforce for Applied Research SIA and CLICKNL with the aim of connecting creative professionals and researchers to strengthen the knowledge base of the creative industry and promote innovation in order to increase the impact on societal challenges.
16. The aim of this pilot was to develop a three-year programme to increase the impact of the designerly approach on societal challenges. The result of this pilot is The Public Design Practice Programme (see box, Chapter 5).
17. Under the Closing the Loop label, CLICKNL held discussions with creative professionals about how they would be better able to contribute to societal challenges and make an income from them.

CLICKNL

THE POWER OF
DESIGN AGENDA
2024-2027

WWW.CLICKNL.NL