

Exploring design specific factors for building longer term industry relationships

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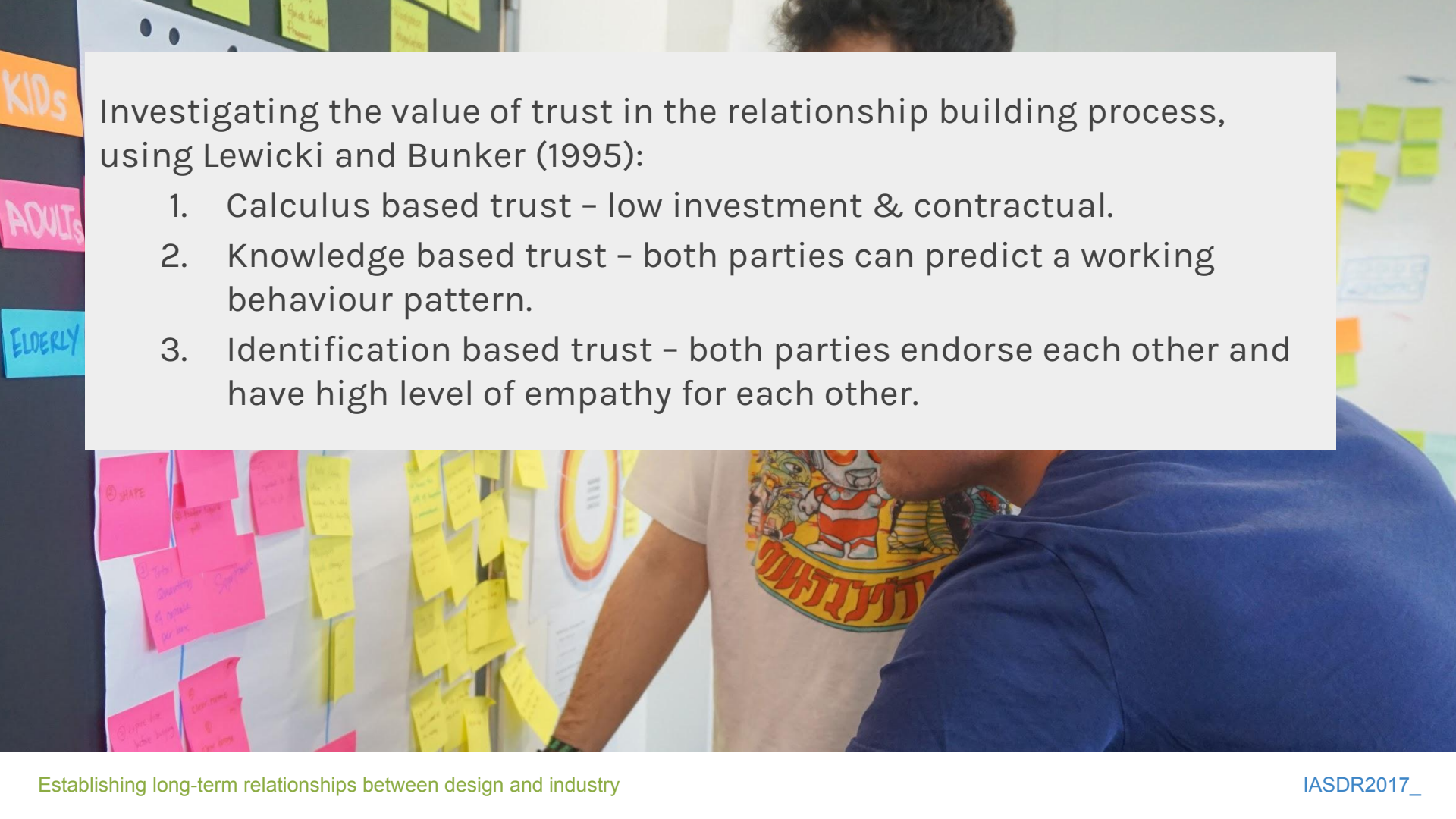
Are there any design specific characteristics that play a part in establishing long-term relationships between design and industry?





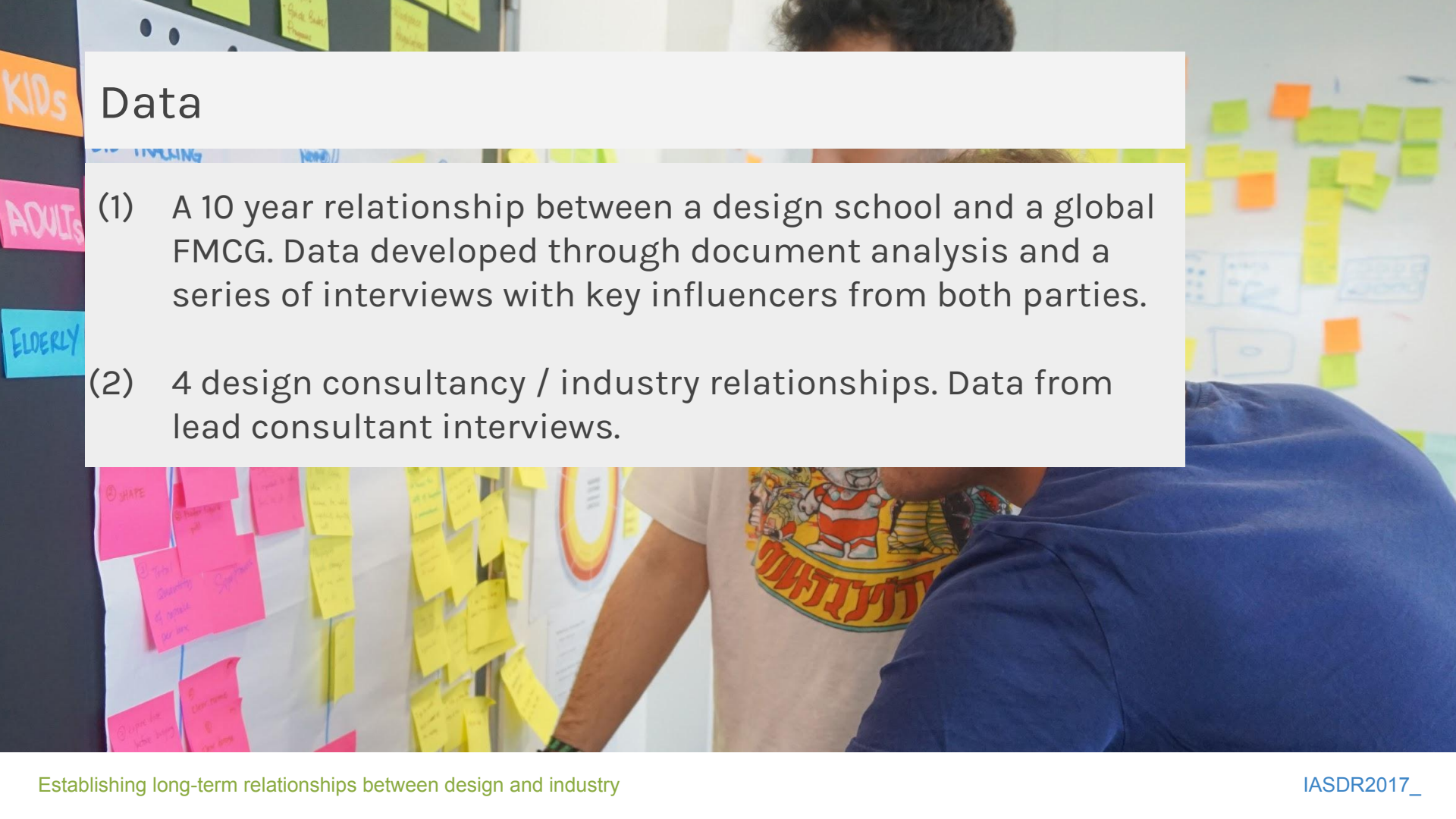
Are there any design specific characteristics that play a part in establishing long-term relationships between design and industry?

Relationship management falls into the business domain, however, design and designers are constantly trying to establish new relationships with industry.

The background image shows a workshop or collaborative workspace. On the left, a vertical board has three colored tabs labeled 'KIDS' (orange), 'ADULTS' (pink), and 'ELDERLY' (blue). The main area is filled with numerous yellow and pink sticky notes pinned to a white surface. Some notes contain handwritten text, such as 'I hate', 'I like', and 'I don't like'. In the foreground, the back of a person wearing a blue t-shirt is visible, and another person's arm is seen reaching towards the sticky notes. The overall atmosphere is one of active participation and idea sharing.

Investigating the value of trust in the relationship building process, using Lewicki and Bunker (1995):

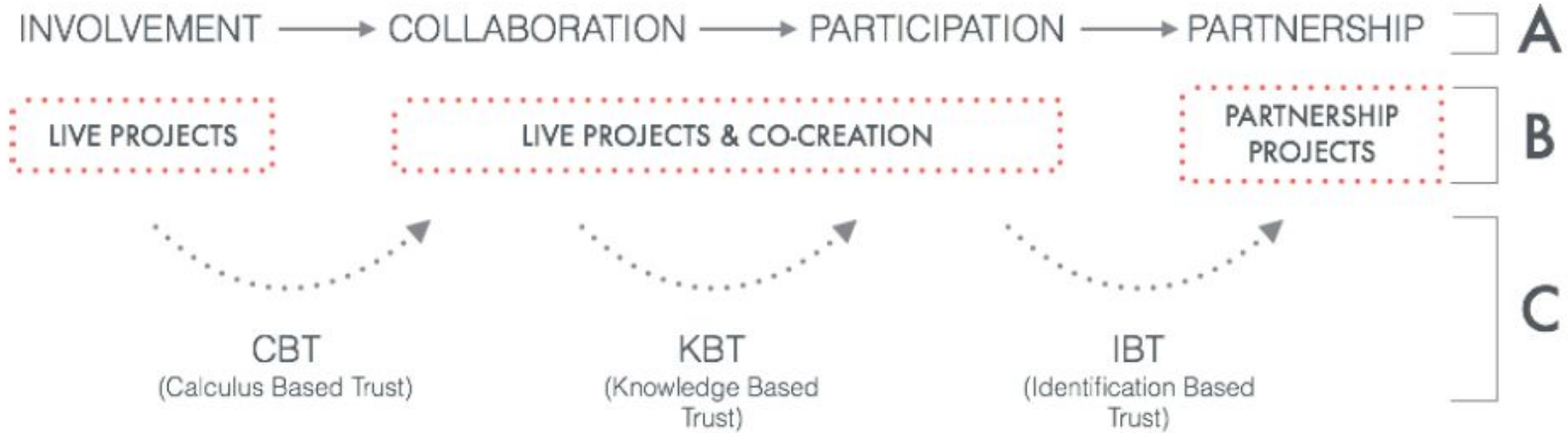
1. Calculus based trust – low investment & contractual.
2. Knowledge based trust – both parties can predict a working behaviour pattern.
3. Identification based trust – both parties endorse each other and have high level of empathy for each other.

The background image shows a workshop environment. On the left, a dark board has colorful sticky notes labeled 'KIDS', 'ADULTS', and 'ELDERLY'. In the center, a person's back is visible, wearing a white t-shirt with a colorful graphic of a cartoon character in a boat. To the right, a whiteboard is covered with numerous yellow and orange sticky notes, some of which are arranged in a grid-like pattern. The overall scene suggests a collaborative design or research process.

Data

- (1) A 10 year relationship between a design school and a global FMCG. Data developed through document analysis and a series of interviews with key influencers from both parties.
- (2) 4 design consultancy / industry relationships. Data from lead consultant interviews.

Data set one:



A. A Continuum on Involvement Model by Cahill (1996)

B. Project level of engagements between Design School and Company-A by Bailey *et al.* (2015)

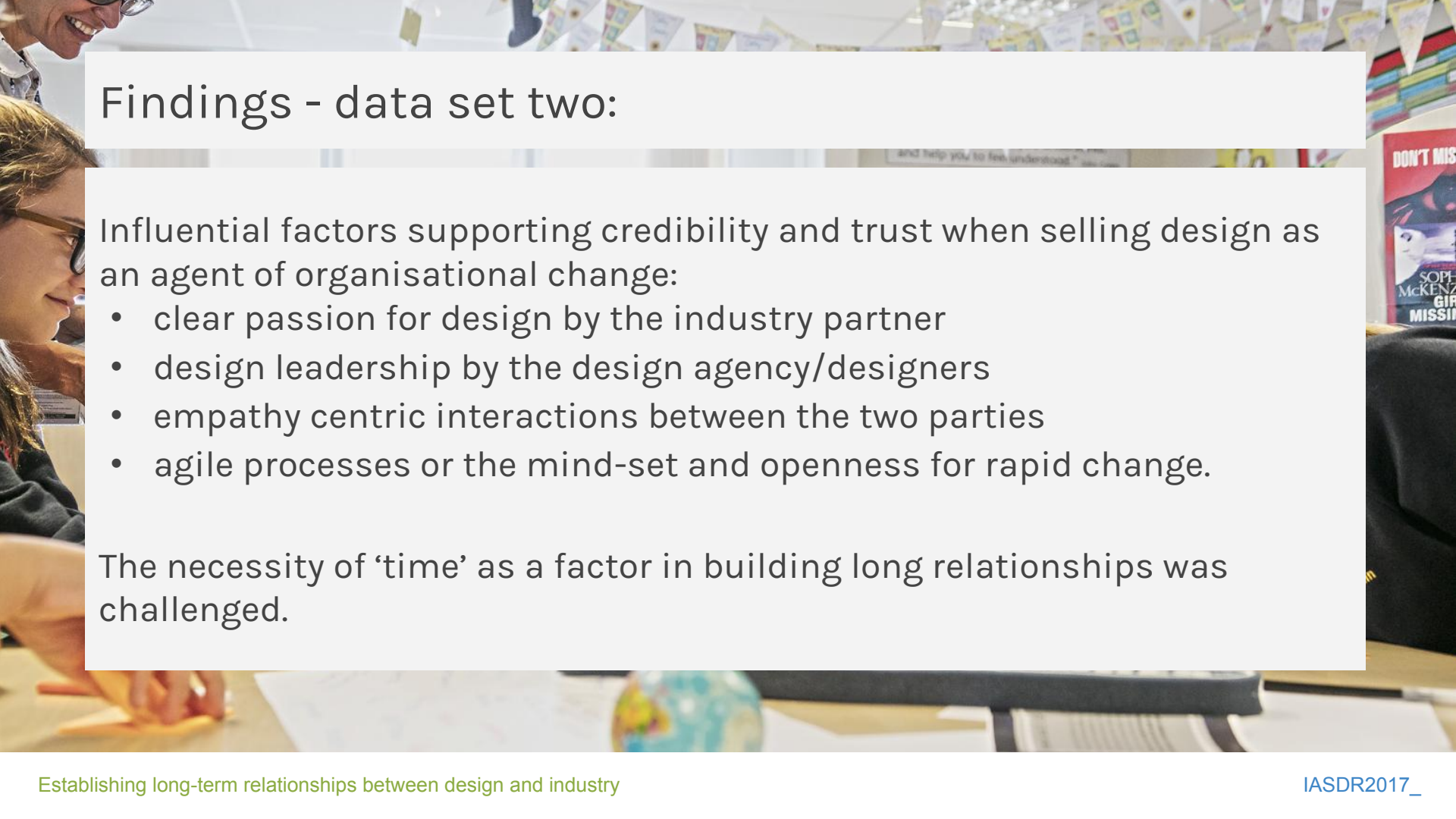
C. The Shifting up level of Trust by Lewicki and Bunker (1996)

Findings - data set one:

Live Projects: low risk, undergraduate design student-focused projects that demonstrated design skill credibility. However, pre- and post-project meetings and evaluations were the most influential for establishing stages of credibility (i.e. trust, influence and persuasion) about the potential role of design as an agent of transformation.

Co-creative Projects: centred on work conducted between, academics, researchers, industry employees and groups of multidisciplinary Masters students.

Partnership Projects: Strategic programmes of activity driving the role of design-led innovation within the organisation aligned to specific research agendas.



Findings - data set two:

Influential factors supporting credibility and trust when selling design as an agent of organisational change:

- clear passion for design by the industry partner
- design leadership by the design agency/designers
- empathy centric interactions between the two parties
- agile processes or the mind-set and openness for rapid change.

The necessity of 'time' as a factor in building long relationships was challenged.

Through trust and credibility design might be able to nurture and maintain lasting relationships with industry partners.



Nevertheless, if the real purpose of the partnership is for design to position itself as an important resource for industry, and be given easy access to work in non-design contexts, this will only happen when design has demonstrated credibility by working in such contexts and gained the trust of industry.



Thank you.

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