

Attachment 1

NEEDS, REQUESTS & CONDITIONS

1. INTRODUCTION

1.1 Purpose of the project put to tender

The purpose of the present call for tender is to create an overview of the design resource¹ in the Nordic countries; Denmark, Finland, Iceland, Norway and Sweden. The design resource is to be identified based on a quantitative data collection. Furthermore, the data representing the design resource is to be presented visually in a way that makes the overview and insights about the design resource accessible and transparent for design users such as small and medium-sized enterprises or public organisations across the Nordic countries.

1.2 Background for the project

Danish Design Centre has initiated the project 'Nordic Design Resource' in collaboration with sister organisations in Norway (DOGA), Finland (Design Forum Finland), Iceland (Iceland Design Centre) and Sweden (SVID) with the aim of mapping and creating a full overview of the design resource in the Nordic countries via data generated on the basis of a new design typology. Danish Design Centre is the formal proposer and contracting entity.

All partner organisations share the mission of increasing the awareness and use of design across all sectors. Thus, several studies have been conducted over the years in order to identify and map how businesses in the Nordic countries use design.

At the same time as the partner organisations are concerned with stimulating the demand for design, they share a common challenge; too little is known about the design resource, that is the professionals who constitute the supply of the design field.

The existing information on the design professionals is based largely on qualitative data - case studies and interviews - and on inadequate and non-representative data deriving from occupational statistics or the designers' trade or membership organisations.

Consequently, the partner organisations lack a representative and comprehensive overview of the supply of design competencies in the Nordic countries, and there is thus a need for a mapping which on the basis of a new definition of the design resource provides a more accurate overview of the people who have design competencies and/or work with design today.

The aim of the mapping is to make the design resource more transparent, understandable and accessible for the partner organisations as well as for design users across the Nordic countries, that is small and large, private and public organisations alike.

¹ **The design resource:** The professionals comprising the design resource are characterized by their design-driven approach and methods. Some of these professionals have acquired their skills through formal training within the design domain, while others have acquired them through experience and perhaps continuing training in the field (see Attachment 2 for a more detailed description)

1.3 The collective tender material

The collective tender material consists of the following documents:

- Agreement
- Attachment 1: Needs, requests and conditions (the present document)
- Attachment 2: 'A new typology for the Nordic design resource'
- Attachment 3: 'Questions about the design resource'

A complete list of design educations offered in the Nordic countries as well as a final version of the new categorisation of the design-disciplines of today will be provided at the start-up-meeting between the tenderer and the partner organisations.

1.4 The deliverable

The deliverable of this project is a comprehensive mapping of the design resource in the Nordic countries, based on a quantitative research approach. The mapping must take as its starting point the typology for the design resource in the Nordic countries formulated by the Nordic Design Resource project partners (see section 2.1) and should moreover be able to answer the questions that have arisen from the already conducted qualitative research (see section 2.2).

The deliverable of this project includes:

1. A data collection strategy
2. Execution of data collection
3. Analysis of the collected data on the basis of the questions listed in Attachment 3 as well as a statistical description on the collected data (including evaluations of validity and representativeness).
4. A visualisation (tool) presenting the data. The ambition with regards to visualisation is to make the new knowledge about the design resource accessible and transparent for the design users across the Nordic countries.

The tenderer's proposal must, in addition to the deliverables listed above, include a draft budget and a draft project schedule.

1.5 Questions regarding the tender material

All communication regarding this call for tender and the present tender material must be in writing and per e-mail to Christine Stahl, css@ddc.dk, at the latest by 02.07.18. at noon.

1.6 Language

The tender proposal must be written in English.

1.7 Tender submission

Tender proposals must be submitted in a pdf-format to Christine Stahl, css@ddc.dk

1.8 Evaluation of the submitted tender proposal

The submitted tender proposal will be evaluated on four different criteria. The criteria are described in detail below:

Criterion	Weight	Description
Quality	40%	<p>In the evaluation of this criterion, the degree to which the tender proposal meets the purpose, needs, requests and conditions of the project put to tender will be emphasised.</p> <p>This implies an evaluation of whether the tender proposal</p> <ul style="list-style-type: none"> - includes a concrete and detailed description of how the tenderer will solve the task put to tender. - includes activities of the required relevance and quality to realize the project's objectives. - establishes coherence between all phases and activities of the project. - addresses relevant risks and challenges and defines possible solutions to these. - demarcates adequately the sub-tasks required to solving of the task put to tender. <p>Moreover, the documentation of the tenderer's ability to access/gather data cross-nationally in the Nordics will be evaluated.</p>
Organisation and competencies	30%	<p>In the evaluation of this criterion, the degree to which the organisation and staffing meets the complexity and scope of the task put to tender will be emphasised.</p> <p>Particular attention will be given to the degree to which relevant competencies are present, whether relevant technical and professional qualifications are present, and whether the proposed staffing possess relevant experience with solving similar tasks.</p>
Budget	20%	<p>In the evaluation of this criterion, value for money will be emphasized.</p> <p>Moreover, emphasis will be put on whether the tender proposal includes a detailed budget for all sub-tasks in the project.</p>

Process schedule	10%	In the evaluation of this criterion, scheduled time for the total project period as well as sub-tasks will be emphasised. Particularly attention will be paid to whether the tender proposal includes a detailed description of sub-tasks and milestones.
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The tenderer who submits the most advantageous offer based on those criteria will be awarded the contract.

2. REQUESTS AND CONDITIONS FOR THE DELIVERABLE

As stated in section I.4, the data collection must take as its starting point the typology for the design resource in the Nordic countries as defined by the Nordic Design Resource project partners. The qualitative research which the new typology builds on is described briefly in the following section. For the full report on the new typology and the collective methodological overview, see Attachment 2. Potential data sources are moreover considered in the following; these are to be addressed by the tenderer as well.

2.1 Qualitative research conducted prior to the quantitative data collection

Prior to the present call for tender, the project partner organisations have conducted comprehensive qualitative research with the aim of developing the new typology for the design resource. This has been done by conducting 40+ interviews across the Nordic countries, comparing and analysing the interviews, and condensing this into the typology, which is to serve as the basis of the quantitative data collection.

a. Qualitative research conducted by Danish Design Centre, Design and Architecture Norway, Design Forum Finland, Iceland Design Centre and Swedish Industrial Design Foundation

By design we mean “a systematic, creating process. The process is visual and experimental, and it has people’s experiences and behaviour as its focal point. The results can be graphical or physical products, new services, systems or business models.” (C. Bason, Shape the Future, 2016). And by resource we mean the involved people. The term resource implies an individual person with design competencies, which are being or can be brought to use.

With this as the point of departure, and by employing an explorative/user-centred approach, the Nordic Design Resource project partner organisations set out to develop a new typology for the design resource by involving key stakeholders from the Nordic design ecosystem in a number of interviews and work meetings.

From October 2017 to February 2018, 42 people across all the Nordic countries participated in open discussions about the design resource in the Nordic countries, spread over 23 interviews and seven work meetings (2-3 interviewees per meeting). The entire design ecosystem was represented; that is

design education, the professional design sector, design users, design promotion, design actors, and policy makers. All the interviewees were C-level or managers; equal numbers of people were from the public and the private sector, and equal numbers of people were educated from design schools and from other backgrounds.

All interviews involved structured yet open discussions led by the interviewers from the respective Nordic Design Resource partner organisations, a testing of five hypotheses for determining the design resource formulated based on the results of a kick off workshop, as well as a persona exercise testing six different personas developed to challenge attitudes and biases in a visual and tangible manner. The results of these interviews were then condensed to a first draft of a new typology for the design resource which was then revisited and validated by all Nordic Design Resource partner organisations as well as by various stakeholders in the design ecosystem.

b. A new typology for the design resource in the Nordic countries, and the basis for the quantitative data collection in the Nordic Design Resource project

In short, the new typology for the design resource in the Nordic countries implies the following:

The professionals comprising the design resource are characterised by 1) their design-driven approach and methods. Some of these professionals have acquired their skills through 2) formal training within the design domain, while others have acquired them through 3) experience and perhaps continuing training in the field.

1) The design-driven approach and methods

Danish Design Centre defines the design-driven approach as being user-driven, holistic, future oriented and multidisciplinary (<https://danskdesigncenter.dk/da/din-modellen>); experimental, visual and tactile (C. Bason, Shape the Future, 2016). In other words, it involves working experimentally in multidisciplinary teams employing visual and tactile tools, with the purpose of creating future-oriented solutions for and with the people for whom the solution is created.

The design-driven approach involves specific processes and methods. According to Tim Brown of IDEO, the approach can be seen as having three more or less overlapping phases; inspiration, ideation, and implementation (“Design thinking”, article in Harvard Business Review in June 2008). The approach has also been described by the Hasso Plattner Institute of Design at Stanford University, commonly known as the d.school, as an iterative loop of actions and methods involving empathising, definition, ideation, prototyping, and testing (<https://dschool.stanford.edu/resources/getting-started-with-design-thinking>). The design-driven approach to creating new solutions is what ties together the professionals constituting the design resource.

2) Professionals with formal training within the design domain

Historically, formal design training and education was offered by design schools, and the professionals trained there would be ‘designers’. However, as the field has developed and the demand for design competencies increased, the offerings of formal design education have exploded. Equally, the job title of ‘designer’ (or variations of it) has been given to professionals with rather diverse specialisations, and this in itself calls for a new mapping of the field.

Across the Nordic countries, a large number of design educations (140+) have been identified. Some of these are taught by the design schools, but an increasing amount are offered by

universities and other higher education schools. The duration, subject matter and level of abstraction (specialist vs. generalist) of the educational tracks may vary, however they all teach skills, competencies and knowledge within the domain of design.

All professionals of working age with formal design training - either from the 140+ current design educations or from previously offered design educations - are seen as part of the design resource, reason being that they all possess the design-mind-set as well as skills, competencies and knowledge within the design domain. Whether or not the professional is actively practicing or engaged with design in her everyday life is of less importance with regard to this mapping; we perceive the 'inactive' design-trained professionals as latent parts of the design resource.

The group/category of formally educated design professionals (both active and inactive in the design industry) can be found in alumni network and/or records of previous graduates of the respective higher education schools offering design education.

Alternatively, they ought to be included in publicly available statistics and registers of employment or could most likely be identified via LinkedIn or other online professional communities as well.

3) Professionals who are not formally trained within the design domain

This group of professionals have either adopted the design mind-set and methods through experience, through their own "upskilling" activities, or through continuing training (e.g. executive education). This group/category of professionals are design resources on equal footing with the formally design-trained design resources.

The professionals who have adopted the design mind-set and methods through experience and/or their own "upskilling" activities (e.g. personal studies of design literature) have done so without it being recorded or registered. If they fulfil design functions, however, they are explicitly part of the design resource.

In the cases where these professionals do not fulfil design functions yet work consistently design-driven in other types of positions (e.g. facilitator of innovation processes), they are included in this category based on their subjective understanding of themselves as part of the design resource. Likely, many of the professionals with no formal training in the design domain nonetheless fulfil design functions. These professionals can be found in publicly available statistics and registers of employment, and most likely via LinkedIn and other online professional communities as well.

The professionals who possess a design-mind-set and work altogether design-driven, but do not fulfil design functions, are obviously the most difficult to identify and map. Some of them may not be possible to map, however our hypothesis is that a great part of this group of professionals do express somehow their "belonging" to the design resource. This might be via LinkedIn, online professional communities and/or personal websites, and this could therefore be the starting point for finding them.

2.2 A strategy for collection of quantitative data for the Nordic Design Resource project

The tenderer must take into account the following factors when drawing up the data collection strategy.

a. Questions about the design resource

The quantitative data collection should help us answer the questions listed in Attachment 3.

b. Data sources for the data collection

It is expected that various datasets are required to fulfil the mapping, and that they originate from a range of available registers, online professional networking sites or other such sources which might prove useful and insightful in the mapping. It is expected that a web/data scraping will be required to answer some of the questions posed above, but the tenderer is urged to think up possible ways of combining a data scraping with other quantitative data collection methods.

Danish Design Centre does not have access to specific datasets that must be included in the subsequent analysis and is of the opinion that the data collection and analysis can be carried out in various manners. Thus, datasets and/or sources of information will be agreed upon at a start-up meeting as well as continuous dialogue between the tenderer, Danish Design Centre and representatives from the partner organisations in the other Nordic countries.

Danish Design Centre requires that the data collected in this project will be available for Danish Design Centre, Design and Architecture Norway (DOGA), Design Forum Finland, Iceland Design Centre and Swedish Industrial Design Foundation (SVID) at any point in time.

2.3 Execution of the data collection

As the Nordic Design Resource project is a collaboration between the Nordic countries, it is required that the data collection be carried out across all project partner countries, that is Denmark, Finland, Iceland, Norway and Sweden. Further requirements regarding the data collection is described in the following:

a. Definition of the population

In accordance with the new definition of the design resource in the Nordic countries, the population is defined by people with design education, and people with design-related jobs (defined by their job titles, their job functions, and/or by the design disciplines they work in).

b. Definition of the sample

Due to the format of the project, it is expected that the sample for the mapping will largely represent the entire population. It is nonetheless required that the research design ensures a sufficient amount of observations in the data collection in order to ensure representativeness. It is required that the observations can be divided into categories of:

- Education (design education from the traditional design schools, design-related education from other higher education schools, other education from higher education schools, and non-education; full categorisation and listing will be presented at a later stage).
- Discipline (see listing of disciplines included in the design resource in ‘a. Definition of the population’).
- Geographical distribution on regional level (country and region).

In order to answer the questions listed in Attachment 3, other “filters” or categorisations might prove insightful as well.

c. Other data required for comparison and background information

In order to answer questions about the correspondence (or lack thereof) between formal design education and the design disciplines currently in demand, as well as about temporal development of design education, it is necessary to obtain data about the educational tracks of the design schools and of other higher education schools offering design education. These are either publicly available or obtainable by agreement with the schools.

2.4 Analysis and visualisation of the collected data

Analysis of the collected data should be based on the questions listed in Attachment 3, but the tenderer is urged to present insights into other aspects of the design resource and the people forming it if they occur during analysis.

The analysis of the collected data and/or the findings from the analysis must be visualised and operationalised through an online visualisation (tool). Thus, the reporting of the data must be in the form of such visualisation. The tenderer must also attach a short description of the statistical validity and representativeness of the collected data.

Danish Design Centre requests that the visualisation and operationalisation of the data and subsequent analysis be:

- digital
- compatible for use online/via browser
- interactive to the largest extent possible

so that decision makers, design users and the design resource itself can explore the data as dispersed across:

- design disciplines
- geographical distribution
- industries
- education
- time

If other variables and factors prove relevant and insightful through the data collection process, these should be included in the visualisation as well.

3. REQUESTS FOR THE DRAFT PROCESS SCHEULE

Danish Design Centre requests that the tenderer includes in its proposal a draft process schedule. In line with the concrete deliverables of the project, the project can be divided into three phases:

1. Drawing up of data collection strategy
2. Execution of the data collection
3. Analysis and reporting of the collected data, including a visualisation /tool).

As Danish Design Centre is of the opinion that the data collection and subsequent analysis can be carried out in various manners, Danish Design Centre requests that the process schedule includes estimations of the time needed to complete all tasks within each phase.

The overall requirements regarding the process schedule are the following:

Time	Activity
June 19, week 25	Publishing of call for tender
July 3 at 13.00, week 27	Deadline for submission of tender proposal
July 10 at 10.00-12.00, week 28	Start-up meeting
Week 28-44	Data collection
Week 36	Mid-term meeting
October 31, Week 44	Delivery of analysis and data
October 31, Week 44	Final meeting

4. REMUNERATION AND REQUESTS FOR THE DRAFT BUDGET

Danish Design Centre has a remuneration framework for the collective project of NOK 1,200,000.00 excl. VAT. The project is offered as a “reverse tendering”, meaning that it is up to the tenderer to define what Danish Design Centre can get within the framework of the budget and the tender material.

All expenses related to development, data collection strategy, execution of the data collection and subsequent reporting of the results must be included in the remuneration; the tenderer's own fee must be included as well.

The tenderer must thus draw up a detailed budget for the entire project; we suggest it be based on the process schedule. However, as the deliverables of the project can be carried out in various manners, Danish Design Centre requests that the budget includes an estimated price of all individual tasks within each phase.