SVOD | Social Values Of Design

Measuring Social Values of Design in the Commercial Sector

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Contents

List of Abbreviations

CED   Committee for Economic Development

CR   Corporate Responsibility

CSR   Corporate Social Responsibility

FTSE   Financial Times Stock Exchange

GSF   Good Society Framework

HMRC   Her Majesty's Revenue and Customs

NGO   Non-governmental Organisation

NPO   Non-profit Organisation

PSB   Products/Services/Brands

ROI   Return on Investment

SME   Small Medium Enterprise

SROI   Social Return on Investment

SWOT   Strengths/Weaknesses/Opportunities/Threats

TBL   Triple Bottom Line

Executive Summary

The aim of this exploratory research is to understand the meaning of social value, especially in CSR practices, and to explore contextual issues, value and means of measuring the social impact of design. SMEs are the main focus, with a view to expanding the applications to cover other types of organisations in the future.

The project consisted of two main phases. Phase 1 attempted to understand the contextual issues surrounding social value, CSR and social design. This exploratory phase focused on identifying the theoretical and practical interpretation of social values and how design benefits social value creation. A literature review was followed by Exploratory Workshop 1, Workshop 1, and SME interviews were conducted. Phase 2, investigated current measurement tools in both business and social contexts, and in design, to create an agenda for developing a possible future tool to measure the social values of design. This phase also had two workshops: Exploratory Workshop 2 and Workshop 2, and supporting desktop research ensured that a balanced view of the topic was covered.

The following working definition of social value was created for the research: Financial/emotional appreciation by the users or potential users of products/services/brands (PSB) which address social issues for the individual, company, community and/or environment in order to create a good society whilst meeting the needs of an organisation. As a result the subsequent categorisation of social value emerged: i) Individual Ethics, ii) Company Ethics, iii) Community Ethos, and iv) Responsibility for the Natural Environment. The elements which create social values in PSB were also identified. These elements should be able to reach the masses with a good understanding of the culture and, should thus encourage improved behavioural and system changes. The social value categories were used to create an overview of possible social value areas where design can have a beneficial impact. Both the literature review and the series of workshops revealed that design influences all areas of the identified social value categories. Moreover, when design is fully integrated in a system it can make a real impact on society. Analysis of the workshops also identified the importance of balance in the measurement tool, i.e. the tool should be in-depth yet simple to use, which may be difficult to achieve.

The idea of a measurement tool for the social values of design was well received, and it is anticipated that it could amplify the ability of design to tackle social issues, both for companies and in the design community. It was also seen as a possible tool for designers to use, as a checklist to design better products and services which take societal benefits into consideration. The measurement tool can also be a competitive advantage for both design consultancies and businesses because it is expected to provide evidential documentation of the value of design work. However, issues which may arise from such a tool include difficulty in measuring design contribution and quality, the danger of being subjective, reliance on individual companies to take action, the complex nature of the social value to be covered by a single tool, and the need for continuous evaluation. Reliability (objectivity), measurability, adoptability and acceptability were identified as the key elements to consider in the development of a tool to measure the social values of design.

Introduction

Many businesses, aware of the importance and impact of Corporate Social Responsibility (CSR), take an active role in promoting their CSR programmes. However, despite the upsurge of interest in CSR, businesses, large organisations, and especially SMEs often lack awareness and understanding of the value of design in CSR. Similarly, existing tools are not appropriate for measuring the social value of design. This project explores opportunities for measuring the social value of design in the commercial sector, identifying the requirements and parameters of a possible future tool.

CSR is widely regarded as a self-regulation mechanism which enables businesses to identify their impact on society and ensure they comply with social standards, e.g. human rights. CSR is increasingly regarded as a crucial aspect of economic competitiveness, which can encourage product/service uptake on aspects beyond functionality and price sensitivity. The relationship of design to brand and CSR is often clearly and unambiguously stated, as in the case of Clarks' Soul of Africa shoes (Clark, 2013). The relationship also exists for many other brands, e.g. Nike, but the communication is generally not overt. SME brands such as Korea's Re;code (Margam, 2013) – which upcycles deadstock fabrics into modern masterpieces - have design for social impact at the heart of their production methods and brand. Philips and Nokia are examples of large corporates which strategically incorporate the element of social concern by including design in their products and services (Koo and Cooper, 2011), but little is said or known about the extent of this social impact or how it could be measured or valued.

The original concept behind the Tata Nano was to create a more effective way of tackling global poverty than giving to charity (The Times, 2008). Its price (in April 2009) competed well with the existing motorbike market, and it was hoped to provide a safer means of transportation for families who only could afford a motorbike as their family vehicle. Such a perception reflects strong commercial benefits in ensuring sufficient social values in product offerings, thus businesses are responding to CSR imperatives. Consequently, the majority of the FTSE100 and two-thirds of the FTSE's Global 100 now produce CSR reports, although most present a narrow view of CSR. To accelerate the effects, Gates (2008) urges companies to align business interests (profits) with wider interests (global issues). His Creative Capitalism idea suggests that CSR practices can be integral to every business activity and many frameworks, e.g. Seven Social Wins of Brand (Hilton, 2003) supports this idea, since socially responsible design begins with raising the standards of products/services. Moreover, a rapid increase in services providing information about the environmental and social performance of products and companies, e.g. GoodGuide, demonstrates the growing demand for reliable data about the social impact of products/services.

The main problem is that design is often used for one-off social innovation showcases and the social return of design is implicitly quantified. Moreover, existing financial appraising tools for Return on Investment (ROI) and social impact assessment are not suitable

for measuring social values generated through design, since they focus only on value for money and effective financial investment (Tuan, 2008). As a result, companies fail to consider design as a tool to address CSR requirements and to integrate social values into their mainstream products/services.

The development of an appropriate method for measuring the social return of design, which will complement existing tools by explicitly identifying the social impact of non-financial business investments, is therefore timely and of primary importance. The tool will (i) make UK companies effective users of design in CSR practices and (ii) help make UK companies leaders as ethical enterprises in the global market. The key question is: what are the key considerations in developing a tool to measure the social value of design?

This exploratory research aimed to understand the meaning of social value, especially in CSR practices, and explore contextual issues, value and means of measuring social impact of design. SMEs were the main focus with a view to expanding its applications to cover other organisations. In order to achieve the aim, the project consisted of four main milestones: i) to review existing theories of the social value of design, with particular reference to the social impact of CSR practices, ii) to identify the role(s) of design in relation to social value/responsibility and the critical notion of design value, iii) to examine current social impact assessment tools to understand the limitations of existing approaches, and iv) to explore the potential opportunities and benefits of developing the impact measurement tool.

The project consisted of two main phases (see Figure 1). The first phase was to understand the contextual issues surrounding social value, CSR and the social value of design. This exploratory phase focused on identifying a theoretical and practical interpretation of social value and how design benefits social value creation. This phase comprised a literature review, Exploratory Workshop 1,
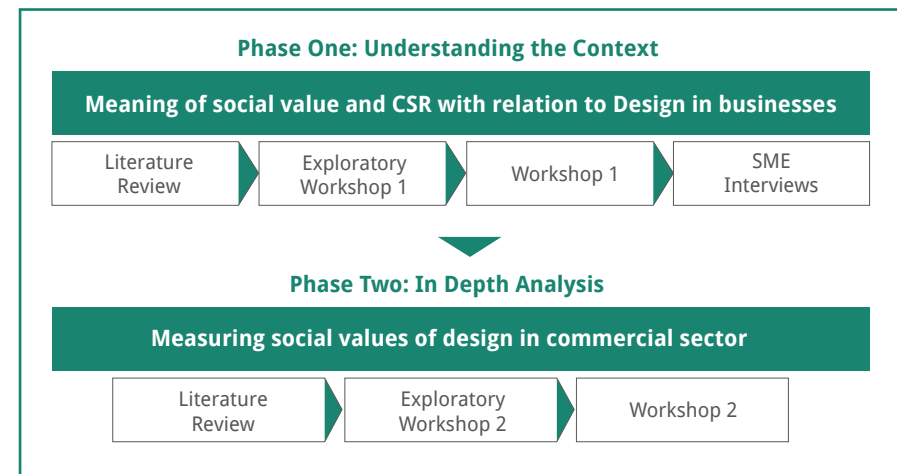
Figure 1. Overview of the project process

Workshop 1 and SME interviews. Exploratory Workshop 1 consisted of four activities: i) speed dating, ii) social value mapping, iii) social shoppers, and iv) design and social value creation. Workshop 1 had three activities: i) a social value element discussion, ii) social shoppers, and iii) the role of design in social value creation. In workshop 1, professional participant groups were divided into professional/trade bodies, usability, and design/brand professionals from leading organisations. Interviews were conducted over a six-

week period with five SME companies using a purposive sampling approach. Insightful data was sought from selected companies ranging from relatively new companies to well-established companies of various sizes.

Phase 2 investigated current measurement tools in business, social and design contexts to create an agenda for the development of a possible future tool to measure social value of design, This phase also comprised two workshops, Exploratory Workshop 2 and Workshop 2, and supporting desk research to ensure a balanced view of the topic covered. Exploratory Workshop 2 and Workshop 2 each included three activities: i) mapping social values of design, ii) the use and usefulness of assessment and measurement tools, and iii) measuring social values of design. The professional participants from Workshop 2 were from internationally renowned organisations grouped into of design consultants, brand consultants, companies/organisations, and interest groups, including universities. Further information about the workshops and interviews can be found in Appendix A and B.

Social Value and CSR

Much research on 'value' has already been conducted. According to Zeithmal (1988), value in a commercial sense is the overall appreciation of products or services, for which customers make appropriate payment. In a broader perspective, it can be divided into emotional value, social value and functional value (Sweeny and Soutar, 2001). Specifically, social value is what social enterprises and organisations give back in return, where success is not merely defined as 'shipping a lot of units' but trying to understand if they have improved life, made no impact, or made it worse (Hunter, 2014). Social value is more elusive than economic value as there is no objective means to measure its outcome, which may have a different impact depending on the audience or context. The many definitions of social value can make it difficult to construct a comprehensive frame within which the meaning of social value can be firmly planted. Mumford and Gustafson (1988) describe social value as 'the generation and implementation of new ideas about how people should organise interpersonal activities, or social interactions, to meet one or more common goals'. The HMRC (2010) defines it as "a process whereby organisations meet their needs... in a way that achieves value for money on a whole-life basis in terms of generating benefits to society and the economy, whilst minimising damage to the environment". Mumford and Gustafson describe the relationship or interaction of the individuals in a community (i.e. society) whereas HMRC expands the reach to include an organisation's environmental impact. In this research, social value follows the scope of the latter where it includes societal and environmental issues.

It is difficult to define social value, because it is intrinsically highly subjective and complex. Furthermore, since it is often seen as a separate entity to economic value, it can be hard to convince the commercial sector that social values should be an important strategic consideration for their business success. In contrast, NGOs emphasise this much more clearly, and social value parameters are more easily identified than those of businesses because their work is focused on particular areas of social value. Nevertheless, there is a growing trend for businesses to consider the social implications of their product, service and brand in response to consumer demand, since consumers have complex decision-making processes and purchasing habits. Recent research on CSR by Nielsen indicates that over half of global consumers are willing to pay more for goods and services from companies committed to social responsibility (Nielsen, 2014). This

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Table 1. Issues raised in group discussion on CSR, Brand and Consumer purchasing behaviour.

Issues discussed	Descriptions
Rising social issues (value)	Social values are rising up the hierarchy of purchasing decision.
Sophisticated purchasing decision-making	We now have a generation of young, brand-savvy shoppers who make sophisticated decisions - different measures (decision-making perspective) for different product/service categories.
Rise of the customer's needs	Is decision-making through social value a luxury for some people?
Diverse views	In a given society, there will be a spectrum of views about the social dimension, but we have insufficient knowledge of this spectrum and it is therefore wrong to state that 'the whole UK population thinks like this'.
Good and bad for Ryanair	Bad: regarded as making money by tricking customers i.e. constant adverts to buy a 'burger', paying extra for luggage, when the allowance seems smaller than on other airlines. Good: it is the customer's responsibility to read the small print for a cheaper fare.
Complicated shopping decisions	They are more complicated than merely 'cost' or 'brand'. Group members were interested in; a hybrid of 'vfm (value for money)' and 'brands', because 'brands' also include the perception of quality.
Betrayal of 'eco' personal care products	It was surprising to see how much we spend on 'eco' products which are essentially bad chemicals to spray on and around ourselves to achieve certain goal. Perhaps ethical consideration should be involved in buying these chemicals.
Conformity to the 'social norm'	Sometime we ignore the previous point because of conformity - to stay within the layer of the 'social norm' - our social choices are a level below that. – So an 'Entry level' satisfies the 'social norm' i.e. not wanting to smell bad, not wanting to have greasy hair etc.,
Criteria vs. consideration	Is social value the top criterion when making a purchasing decision, or only one consideration?
Convenience vs. social value	e.g. local airport vs. faraway airport but with social responsibility. This depends on the situation.
Functionality vs. social value	Different categories have different criteria- some are practical (functionality) e.g. the effectiveness of a household cleaner comes before considering social value.
Purchase frequency	Frequency of personal interactions and purchase is important: people interacting with the product more will think about social value more e.g. tea/coffee/water.
Public appearance / peer pressure	Commitment to buying socially responsible products or taking on a service to 'show off' that you care OR to be part of a group of people.
Ownership	Product they own (e.g. household products) vs. not-owned (hotels etc.,). People care more about the social value of what they 'own' compared with things they do not own.

(Source: Activity 2. Workshop 1)

was further explored in the social shopper activity of Workshop 1 which investigated the influence of CSR, brand and cost on purchasing behaviour with different categories of products and services, and through group discussions (Table 1). The result shows general agreement that the social value is becoming important in customers' purchasing and decision-making. However, the perspective of what is socially valuable can differ widely depending on individual circumstances and beliefs. Some people may regard considering social value as a luxury, while for others it may be the most important factor in their decision-making. It is apparent that decision-making in purchasing everyday products/services is becoming more complex, especially with the aid of readily available customer information. In the Ryanair case, perceptions and experiences of customer service (touch points) apparently play an important role in creating a stereotype of the brand itself. The company's policy of charging to use the toilet, smaller than usual hand luggage size restrictions, and constant in-flight advertisements to purchase a 'burger' appear to have the effect on people of assuming that Ryanair does not generate great social value. Conversely, some argued that a few inconveniences are necessary to reduce prices. Various 'for' and 'against' arguments were discussed about particular product/service examples. Social values were constantly compared, and sometimes conflicted with other elements in decision-making such as convenience and functionality. Consideration of social value was also affected by purchase frequency, peer pressure and ownership of the product/service they purchased. While a number of factors make understanding social value complicated, the research identified three, which demanded particular attention.

Shifting Boundaries. The social value of a product or service depends upon where the boundary around its impact is drawn, e.g. an electric car may give carbon-neutral journeys at point of use, but its environmental impact includes how the electricity used to power it is produced. Similarly, locally-sourced produce may have fewer air-miles than those produced abroad, but may require more chemicals to help them grow outside their most efficient growing habitat.

Narrative Fallacy. People's perception of social value is affected by the narrative accompanying the product. People tend to believe a product or service has high social value if an attractive story is attached, e.g. the Dove 'Campaign for Real Beauty' has struck a chord with many because it promotes the message that women of all shapes and sizes and ages are beautiful, yet the product range includes anti-wrinkle cream, suggesting that the story may not reflect the brand's real values.

Trade-offs. Sometimes social values clash, so the overall social value of a product or service depends on how we weight the comparative importance of different values, e.g. some FairTrade products may be associated with more air-miles, but the people involved in their production may work in good conditions and receive a fair wage, beneficial to developing world communities.

Although it is appropriate for companies to consider social value as one of their priorities, it must be acknowledged that companies are finding it increasingly difficult to create appropriate social values

which can also help the company grow. Furthermore, companies' increasing sophistication and integration of social value creation has led to the blurring of boundaries between social enterprises and commercial enterprises, as distinguished in Hebbar's (2010) social matrix of entities and their motives relating to social issues.

According to Cook (2011), the key contributors of successful 'social brand' are i) popularity, ii) receptiveness, iii) interaction, iv) network reach, and v) trust, all generically customer focused. To improve these aspects, design of product, service or brands can be a key factor as design is also intrinsically 'customer-centric'. Furthermore, as consumers' demands are as diverse as their different interpretations of 'ethical products', in future research different industries in the commercial sector can be further investigated to identify the specific drivers for consumers' ethical purchasing. This will also identify the industry where the tool is most useful, as the tool's purpose is both to measure the social values of design and to analyse areas of possible improvements.

Social Value Matrix and Working Definition

Social value must be categorised, if we are to comprehend its vast and complex parameters. Analysis of results from the workshop activities (social value mapping activity, Exploratory Workshop 1 and the social value element discussion (Workshop 1) helped to create the categories of social value and subsequent social

Categorisation of Social Values

Individual Ethics (individual):
Individual sense of right or wrong: the level of ethics reflects upbringing, family values, religion, philosophy and/or personal belief. Value allows an individual to increase self-esteem or 'feel good' about him/herself (emotion),

Company Ethics (Company):
Corporate sense of right or wrong: inward values are adopted to benefit people in the company (employees), whereas outward values are the actions a company takes towards 'doing a right/good thing' for people/community/environment.

Community Ethos (Community):
People-centred value for groups (community) can be for a local, national and/or global community, and is mostly driven by NGOs and the public sector to empower people in need and make the community better place to live.

Responsibility for the Natural Environment (Earth):
Caring for the Earth: preserving the planet, responsible use of natural resources, reducing waste, recycling and a circular economy all contribute to being responsible for the natural environment.
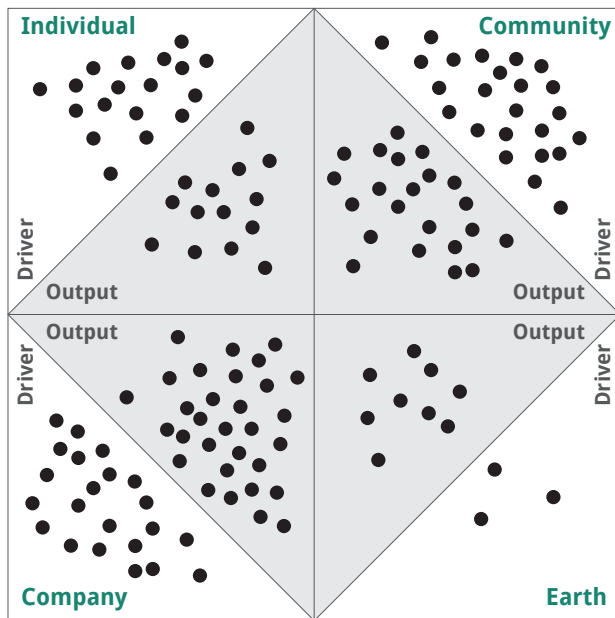
Figure 2. Social Value Matrix with dots representing the discussion points made by the participants in Exploratory Workshop 1.

result shows that discussions were clustered in company ethics and community ethics. The most discussed area was the 'output' of company ethics, perhaps because it is the most visible and relevant to the participants as they spend and use products/services in their everyday life. Interestingly, the driver (motivation) for the company ethic is mentioned less frequently than the output, which may be an indication that for company ethics, the participants are vigilant about 'what' and 'how' companies portray their ethics compared to 'why' they practice them. The second most discussed area was the 'driver' for the community, including 'moral code', 'connection' and 'empowerment'. In comparison to company ethics, motivation (the driver) is discussed more than the output for social ethics. Furthermore, the participants were least interested in the environment (Earth) category, perhaps because the term 'social' value does not emphasise the environmental aspect as much as interaction of people and community.

Social categories were also compared with the Good Society Framework (GSF) by Jordan (2010) to see how they are related to quality of life. GSF is created using eight indices which attempt to measure quality of life e.g. 'quality of life index', 'gross national happiness', etc. The elements of GSF are relationship, economy, environment and infrastructure, health, peace and security, culture and leisure, spirituality, religion and philosophy, education, and governance. Unsurprisingly, 'Community Ethos' had most relevance to the elements of GSF, followed by 'Company Ethics' and 'Individual Ethics'. The 'Responsibility for the Natural Environment' had limited relevance to quality of life, which was also reflected in discussions held in the workshops. Moreover, the comparison

value matrix (see Figure 2) where it included i) individual Ethics, ii) Company Ethics, iii) Community Ethos, and iv) Responsibility for the Natural Environment. These categories were particularly useful in identifying the distribution of participant opinions and were captured and arranged to provide an overview of opinion on the social value matrix in Figure 3 where each dot represents an opinion (word) relating to a particular category with the words presented in Appendix C.

All areas of the social value matrix are closely linked, but the

also showed that the categorisation of social values derived from the workshop was comprehensive enough to cover most issues addressed in a social context. The theoretical definitions and the results from the workshops were thus used to create a working definition of social value for this project:

Financial/emotional appreciation by the users or potential users of products/services/brands (PSB) which address social issues for the individual, company, community and/or environment in order to create a good society whilst meeting the needs of an organisation.

An organisation's needs depend on both the nature of the organisation and its vision and strategy. As this research focuses on the commercial sector, particularly SMEs, they are those organisations. In this sense, the needs can be 'to have financial stability', 'to have competitiveness' or even 'to be a leader in the market'. It is therefore important that social value creation is integrated in the business operation. A company can take many initiatives to create social value. Some organisations may view social value as a part of sideline activity to give back to society while others will consciously use social value as a competitive advantage. These activities are described by Kotler and Lee (2008) as the corporate social initiatives (Table 2).

These initiatives are for both passive and active companies interested in promoting themselves through social issue related works, to contribute to making a 'social brand', as previously described by Cook (2011). The level to which a company takes

Table 2. Six major initiatives and descriptions of Corporate Social Initiatives.

Six major initiatives	Description
Cause Promotions	To increase awareness and concern for social causes
Cause-Related Marketing	Sales-based donation to a Cause
Corporate Social Marketing	To support behaviour change campaigns
Corporate Philanthropy	Making a direct contribution to a cause
Community Volunteering	Employees donating their time and talents
Socially Responsible Business Practices	To make a community well-being and protect environment

(Source: Kotler and Lee, 2008)

on these initiatives will vary greatly depending on the company's circumstances. However, top management's ability to take charge and show leadership in these initiatives still remains the primary driver for the success of a company's CSR efforts (EY, 2013).

Corporate Social Responsibilities (CSR)

Social initiatives in commercial companies are often referred to as Corporate Social Responsibility (CSR). CSR, which originally focused on philanthropic learning, has become a strategic exercise for companies where "CSR is the responsibility business bears

towards society, environment and the community" (Hazarika, 2013). The European Commission defined CSR as actions whereby "a business monitors and ensures its active compliance worth the spirit of the law, ethical standards, and internal norms... [CSR is] the responsibility of enterprises for their impact on society." (EC, 2011). Although the terminology of a company's responsibility for societal issues can differ in the US and Europe (Matten and Moon, 2007), in this research CSR describes the strategy and activities a company adopts to address social issues to become a 'responsible' corporate citizen where the social issues include both environmental and community aspects.

The Committee for Economic Development (CED) published a report 'Social Responsibilities of Business Corporation' about how CSR operates within a company (CED, 1971). It describes three circles in which a corporation places itself. The 'inner circle' includes basic responsibilities: product, jobs and the economic growth of the company; the 'intermediate circle' expands the responsibility to include sensitive awareness of changing social values in protecting environment, improving the hiring of and relationships with employees etc., and the 'outer circle' further broadens the company's responsibility to include community issues such as poverty and urban blight. These circles show the fundamental CSR areas a modern corporation should consider. Interestingly, the circles can be seen as levels of CSR: the inner circle is level 1, contributing to socio-economic function as a corporation, the intermediate circle is level 2, where the company is responsible for the welfare and fair treatment of the people and environment connected to the corporation. Finally the outer circle is level 3 for

a corporation which actively extends its reach to wider areas, with great emphasis on social impact. The SME interviews revealed that their initial social value activity was seen as being 'in business'; therefore they support the local community with jobs and financial assistance through the tax system. This indicates that SMEs are mostly at CSR level 1, and could be more proactive in order to achieve higher level of CSR. The difficulty lies in the comparatively limited resources SMEs have, compared with larger companies, which makes them choose CSR activities much more selectively to have maximum social impact with minimum resources. In conjunction with these working areas of CSR, Matten and Moon's (2008) theory of implicit and explicit CSR further explains the meaning of CSR to businesses. An important difference between the two categories of CSR is intent. Explicit CSR is deliberate, voluntary and strategic, whereas companies with implicit CSR may have the same practices as companies with explicit CSR, but are often not a deliberate corporate decision but a reaction to the company's social and economic environment.

The CED's definition of CSR, together with Mattern and Moon's categorisation, and Kotler and Lee's different types of social initiatives, can be used as a barometer to identify a company's level, intent and types of CSR activity. This initial investigation of where a company stands on its commitment to CSR is important in order to form an overview of the environment in which design is used to create social values. Furthermore, it will help the top management develop a holistic view of their activities to use as a base to either intensify CSR effort or diversify social initiative in accordance with their level of commitment. Further research in developing this

framework would certainly make the measurement tool for the social value of design more thorough in addressing the commercial sector.

Although social responsibility activities are intended to be good for society, the research identified some issues (Social value element discussion, Workshop 1), which ranged from the difficulty of trusting a corporation which is seen as a profit-driven organisation, to the very meaning and value of CSR. The future tool should address these issues with a clear and purposeful interpretation of CSR and how design is involved in creating and delivering CSR activity. The SME interviews also found that it would be interesting to investigate how SMEs might more readily recognise their social value, and whether or not this might be a mechanism for business improvement. Moreover, further research would be worthwhile into SME attitudes to social value and the link to design, to investigate how social value can differ between companies where a social purpose is the driving factor.

Element of Creating High Social Values

The use and usefulness of assessment and measurement tools was explored in Workshop 2, in order to explore the PSB elements which create a high social value that appeals to the consumers. Figure 3 shows the aggregated elements of both positive and negative comments. Although all the elements mentioned should be considered as important in creating high social value, the ranking according to the number of mentions provides some insight into which aspects participants collectively felt were important.

Elements	No. of Mentions*
Reaching the Masses	5
Having a Genuine Brand Story	4
Understanding Culture and Context	3
Proving the Social Impact	3
Encouraging Behaviour Change	2
Encouraging System Changes	2
Creating Lasting Impact	2
Raising Awareness	1
Utilising Service Design	1
Being Highly Visual	1
Acting Selflessly	1
Being Original	1
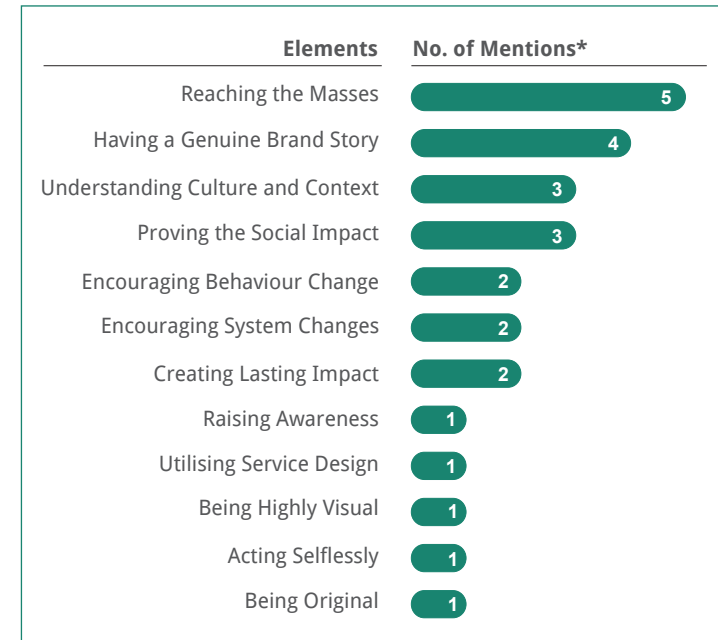
Figure 3. Elements (Actions) of PSB which create high social value.

*N.B. The number of mentions does not imply the number of individuals who have commented on the element, but the number of collective comments by participant groups in the workshop. It is an aggregation of the elements both positive and negative, i.e. if a comment of a PSB example card's placement in 'low social value' is because it is for only a few people, it is counted as a mention for the 'reaching the masses' element.

The result shows that the most mentioned element was 'mass reach'. This is one of the most obvious elements which can be shown through PSB, where participants saw value in helping as many people as possible. Furthermore, PSB should also have good understanding of the culture and context, and encourage behavioural and system change for the better. The last point of behavioural and system change is of note, as it can also contribute to making PSB's social initiative reach more people, and making the change last. The workshop participants also placed importance on social issues relating to 'people', reflecting the social value matrix result in the previous section, where the clustering of interests was also in individuals and community in Figure 2 (n.b. the company category is omitted here as it was already an integral part of the discussion throughout the workshop).

Participants were also quick to notice whether a company is genuinely promoting social betterment through PSB or merely using it as part of a marketing option. This could be judged using knowledge and awareness of the PSB, and whether it has a believable story behind what the company is trying to achieve socially. It is important therefore to have good PSB for a company with genuine CSR activity, but also essential to have an appropriate communication method to ensure effective consumer reach. The social activity, whether part of product/service or as a separate activity, will then have added value for the company and also be a part of competitiveness for their PSB. Design can address these issues ensuring that PSB has a rooted social interest which is communicated effectively to ensure the brand has genuine social interest at heart. These elements can be further developed to create

part of the assessment criteria of the measurement tool to ensure the measured value of design has an outcome which results in creating high social value PSB.

Design and Social Value

The importance of the social value of design is increasing as the expanding role and influence of design is cultivated as the discipline matures. The responsibility of design in addressing social issues has been emphasised by Victor Papanek in his book 'Design for the real world', where he states that "much recent design has satisfied only evanescent wants and desires, while the genuine needs of man have often been neglected" (Papanek 1985).

Design has in many senses been developing since then with more emphasis on its expanding role of design not merely as the creation of objects, rather as an essential process for innovation and creativity (von Stamm 2008). Furthermore, the principle of design - described as 'design thinking' by Martin (2009) - is now taught

" The social value of design can thus have many interpretations, especially to what extent design influences the creation of social value. Still absent, however, is a clear distinction in the relationship between design stakeholders, especially for the commercial sector."

in business schools to encourage future business leaders to think creatively about running a company. Joziasse and Selders (2009) describe the value added by design, most of which is directly related to organisations but with two areas which relate to society, including the 'lower levels of environmental degradation' and 'more solutions for social issues (ageing, literacy, etc)'. Similarly, in Mozota's (2006) relationship with design and the Balanced Score Card model, 'value for society' and 'socially responsible enterprise' are part of an area which leads to an organisation's financial success.

The term 'Triple Bottom Line (TBL)' used by Elkington (2004) describes the added value for corporations in environmental and social and the more traditional economic value, also known as the three pillars. From the late 1990s, corporations' interest in the triple bottom line surged, where CSR is created to embrace the three pillars of corporate value. The influence of design has been mostly on the economic pillar, as Papanek (1985) described. However, design's ability to influence change in society is now considered important, with the rise in interest of corporations in social impact. Furthermore, Lockwood argues that 'design has more potential to lead change, enable innovation, influence customer experience and add value to the triple bottom line than any other business function' (Lockwood 2011). The principle of design thinking is widely employed by many NGOs to influence and accelerate changes in society (Smithsonian Institution, 2013). However, the meaning and scope of design can be as diverse as the meaning of social value. It can have a specific view which describes design as part of activity which produces goods (discipline based design, i.e. product design, engineering design, graphic design etc.) to using design
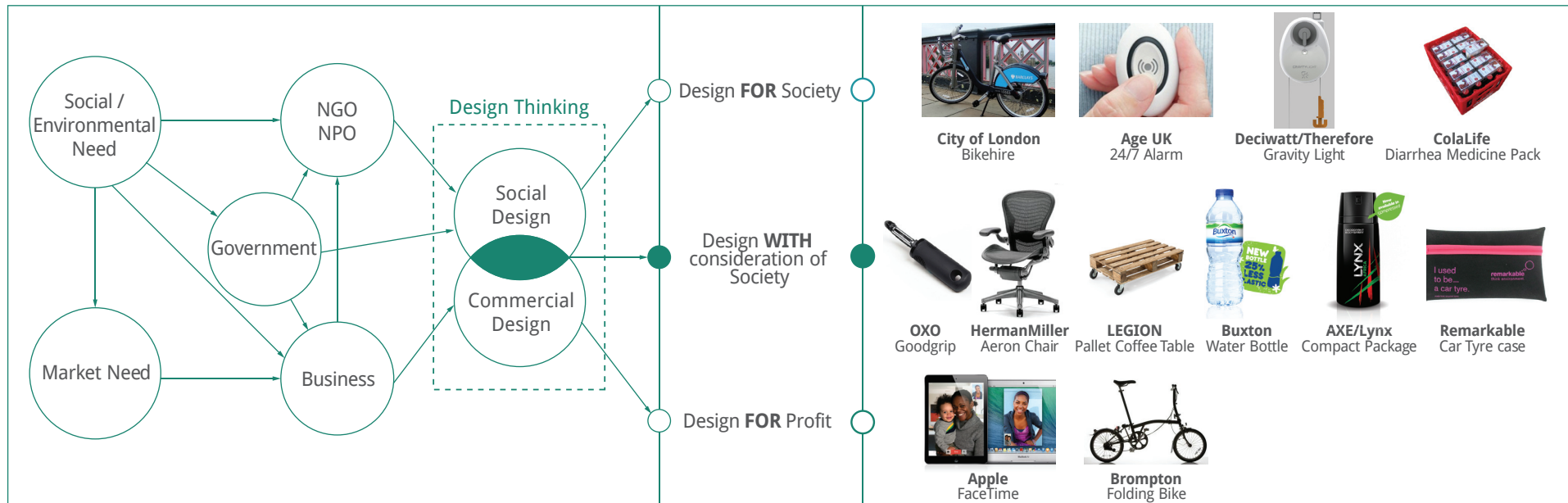
Figure 4. Overview of the relationship between design stakeholders (including social and commercial design) and examples of products/services with social value

as a strategic tool to manage business more creatively (sometimes referred to as strategic design or design thinking).

The social value of design can thus have many interpretations, especially to what extent design influences the creation of social value. Still absent, however, is a clear distinction in the relationship between design stakeholders, especially for the commercial sector. An attempt to visualise an overview of this relationship can be seen in Figure 4, which depicts the interlinking stakeholders of 'social design' and 'commercial design'. For the purpose of this overview, it was necessary to separate social design and commercial design

to indicate the ultimate outcome of design; the former is for the betterment of society and the environment, while the latter is for a company's profit, whether product, process or service.

Social/environmental need is a society's requirement to improve people's lives and the environment where they live. It tends to be in the lower level of the hierarchy of needs (i.e. physiological and safety) and is often addressed by NGO/NPOs and the government. Market need, which is more subjective and individual, tends to be higher in the hierarchy of needs (i.e. esteem and self-actualisation). Market need is sometimes created by social needs, as when

people want to buy products with a smaller carbon footprint, or buy Fair Trade coffee etc. The business opportunity can come from both needs, however, it is predominantly market need which drives businesses to harness design to make more beautiful and functional products or convenient services. Government also addresses the social needs of businesses through regulations and laws e.g. minimum wage, banning materials which could harm the environment. Businesses are supporting NGOs/NPOs in addressing social issues, in the form of sponsorship and collaborative works. More recently, companies are trying to obtain insights from NGOs/ NPOs about social issues, to create better CSR activities for their firms. Design, when used with an underlying design thinking principle, can address both social and market needs. As discussed earlier, increasing numbers of design consulting firms work with NGOs and governments to provide creative solutions to social needs (Design FOR Society). Commercial design as a profit-generating activity (Design FOR Profit) of a company is increasingly addressing social issues, with more companies realising the potential of integrating social design principle in their design activity. The result is the 'Design WITH consideration of society' which is both profitable and good for society.

Products/services have a different purpose depending on whether they are created for companies or organisations. The products/ services in Figure 4 all have some social values; the difference is in their initial aim, whether the products were designed for society, with consideration of society, or for profit. Products designed for profit do not necessarily lack value for society - they can also have indirect societal/environmental benefits. The Brompton bike, for example,

is a product which has made commuting by bike fashionable, with the added environmental benefit and better health for the rider. However, the product designed with consideration for society will be of greater benefit to society and/or the environment: the OXO Good Grips range's initial aim was to address the social issue of kitchen utility usability for people affected by arthritis yet has created great economic success as it is considered to be comfortable for all users. This design is powerful because it provides a simple effective solution for a wicked and complex problem which affects many lives.

Influence of Design in Social Value Creation

The influence of design was further discussed in the design and social value creation activity in Exploratory Workshop 1 where each group had a similar idea that design impacts on creating social values for the commercial sector. Interestingly, although some opinions overlapped, the discussion identified several ways design can have impact. Visible solutions included better store design to influence customer behaviour, and package design which reduces waste: these are aspects of design which can create and improve social value. Service design can also be applied to help the customer be more socially responsible, or serve the community more effectively. Participants' opinions were placed in the social value matrix to explore how and where design can influence social values. Figure 5 shows the clustering of social value and design
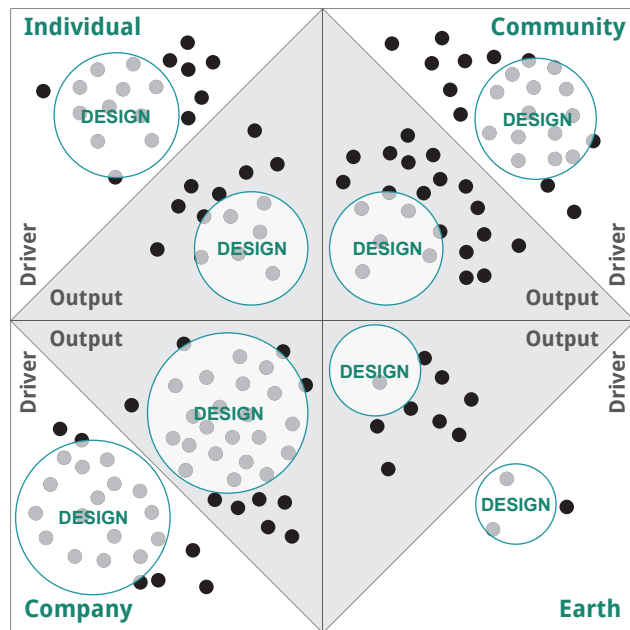
Figure 5. Influence of design on the social value matrix. Each dot represents a word used in the discussion of social value; the size of green circle represents the number of words counted for different design influences.

Figure 6. Representative model of the influence of design in the Social Value Matrix

where the area of the green circle represents the number of words that represents different types of design which were mentioned in the discussion.

As with the social value mapping discussion, the participants were relating design to company ethics more than to other parts of the social value matrix. However, the number of overlapping influences was far greater with design than the social value mapping. Design

was discussed as a part of discipline (i.e. product design, package design, service design, etc.), as a strategic decision-making tool, and also as a change management tool. In this respect, a simplified model of design in the social value matrix can be created (see Figure 6) which shows that design can influence all aspects of social value.

Design and social value discussion in Exploratory Workshop 1

Figure 7. Expanding the influence of design and branding (Group 1) on the Social Value Map

Figure 8. Expanding the influence of design and branding (Group 1) on the Social Value Map

Expanding the influence of design and branding (Group 1)

The influence of design was first seen in a new product development (designing product, a process of design such as research). Further into the discussion, design was seen to influence decision-making where it is used strategically to identify the areas of priority and focus for companies. Business model generation and organisational culture improvement were also all part of design which can influence social value for companies. Branding was another part of design which could influence social value where conveying the right message would increase a company's social value.

Experience and Branding (Group 2)

Group 2 found that most design influences are interlinked in the areas identified in previous session of social value mapping. Branding was found to have a significant role in amplifying social value for any organisation, whether a charity or a for-profit organisation. Together with communicating with the user or customer, materials play a big part because the appropriate choice of material can also convey social value. Furthermore, design can be used to influence the customer's experience and, make them more socially aware or responsible.

Figure 9. Direct/indirect influence of design (Group 3) on the Social Value Map

Figure 10. Product and internal/external environments (Group 4) on the Social Value Map

Direct/indirect influence of design (Group 3)

The discussion focused on user-centred design for ease of use, multi-functional products, design for people with a disability, addressing environmental issues - including designing packaging which reduces the carbon footprint whilst in transit, design in health sector - which were the direct benefits of design in a social context. The indirect influences of design were also discussed, e.g. eBay, Amazon and charity shops, which provide a platform for people to re-sell (or donate) items which can be bought and re-used by others, thereby benefiting the environment.

Product and internal/external environments (Group 4)

Group 4 looked at the three key areas where design can have impact: product, internal environment and external environment. For products, more sustainable production methods and materials were discussed, and reducing the environmental impact of packaging. In an internal environment, design can influence employee welfare, employees' commitment to the company (empowerment), and work placement design. Similarly, for external environment of the company, design can impact on retail design including using the five senses, and through communication design, the company's CSR activities can be effectively promoted on the website, and the social media.

Elements of Design to Create High Social Value

To further investigate the elements which make PSB appear to have a high design input, mapping social values of design activity of Workshop 2 was conducted. Each group was asked to place example cards of PSB to indicate their views on the level of design input, while considering its level of social value (high/low) in a matrix (see Figure 12). Group 1 consisted of design consultants, Group 2 branding consultants, Group 3 included companies and organisations, and Group 4 included interested bodies e.g. universities. The group's example card placement cannot provide an absolute value of design input as they are not in numerical scale. However, it represents the relationship between the example cards, i.e. which example of PSB has significant or low design input compared with other examples. The reasons the group placed PSB examples were noted with both positive and negative points: "positive" meant the PSB had 'significant design input', "negative" were those the participants regarded as having 'low design input'. The elements identified were aggregated and grouped to produce a list (see Figure 11).

Perception of design varies, so it can be challenging to identify common elements the whole group agrees on. However, it appears that system design is mentioned by all the groups as an element which may be perceived as having significant design input. This included examples such as Tesla and London Cycle Hire, where complex large design resources are used to create a system. Product examples like OXO Good Grips also showed both
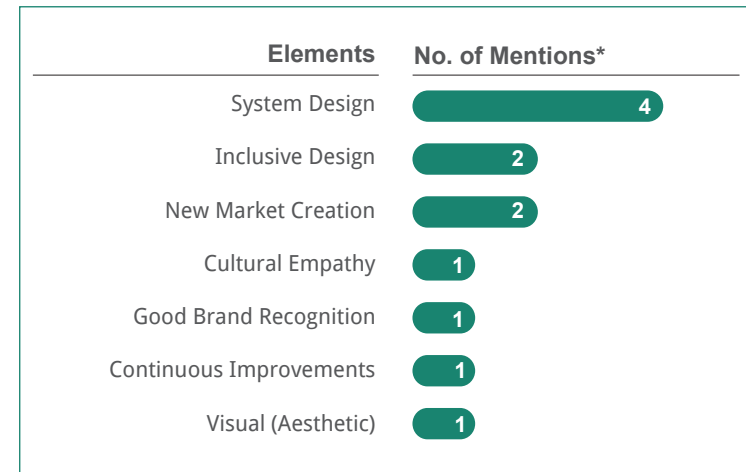
Figure 11. Elements of PSB recognised as having significant design input

*N.B. The number of mentions does not imply how many individuals commented on the element but the number of collective comments by participant groups in the workshop. It is an aggregation of both positive and negative elements, i.e. if a comment of a PSB example card's placement in the 'significant design input' is because it is seen as having design influence in a complex system for a product or service, then it counts as a mention for a 'system design' element.

significant design input and high social value because it removed the stigma attached to products and services for disabled people by using inclusive design. It is also noteworthy that having significant design input does not necessarily mean it has high social value: all groups chose Dyson Hot+Cold as having significant design input, but the participants also agreed unanimously that it does not have high social value. It was difficult initially to identify an emerging relationship between the design input and social value. However,

Figure 12. PSB example card placement in design input and social value matrix by professional groups in Workshop 2.

when the PSB example cards of each group were separated and re-grouped by each PSB category, some interesting patterns emerged which were worth closer inspection.

'Product' Category

Figure 13. Grouping of Product example cards on a matrix to determine the relationship between design and social value.

The participants' opinions were fairly unified with product category. Interestingly, almost no example cards were placed in high social value and low design input (Grouping of Products in Figure 13). This void seems to show that without design input, there is less chance of having a high social value for a 'product' category. This is also true of the example cards with low design input (i.e. Sponge and MADE), which all appeared to be in the low social value area. However, products which appeared to have significant design input

did not always have high social value, as seen in the result where OXO was agreed to have high social value but Dyson was placed in the low social value area. Participants saw Dyson's 'Hot + Cool' as an expensive product which does not reach the masses, similar to the MADE re-purposed pallet coffee table. Compared with MADE, Dyson is a complex product with significant design input, but its social value appeal was not significant enough for the participants to place it in the high social value area.
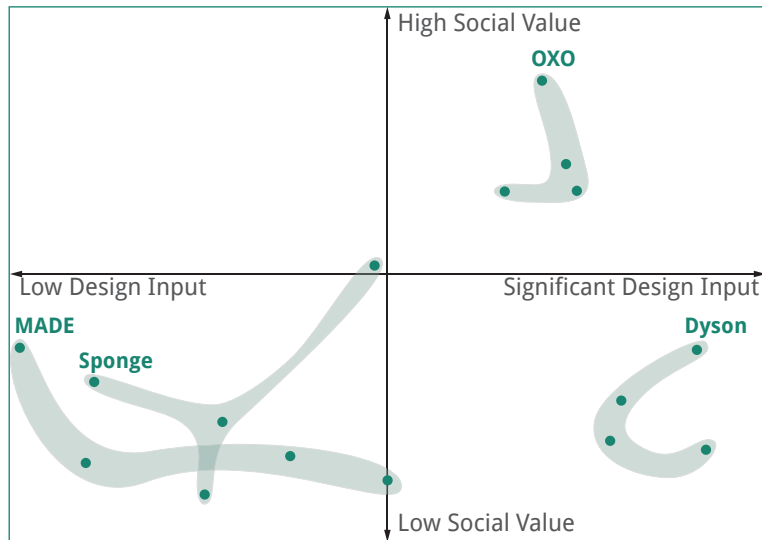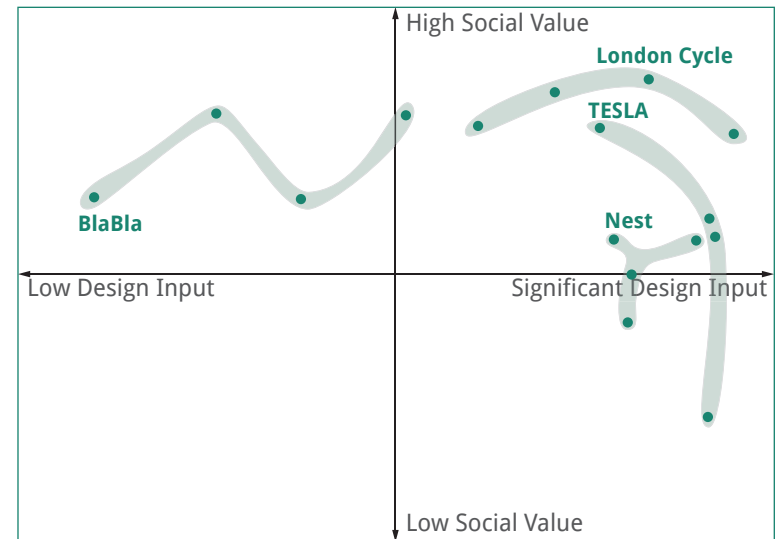
'Product/Service System' Category

Figure 14. Grouping of Product/Service System example cards on a matrix to determine the relationship between design and social value.

In the 'product/service system' category, almost all example cards were placed as having high social value (see Product/Service

System in Figure 14), indicating that even with perceived low design input, the product/service system can have high social value, unlike the product category. The result also shows that the service category is broadly likely to have higher social value, unsurprisingly as it is much easier to see how services will impact people and community. This may also explain why participants regarded service design as important, as they see well-executed service design as having PSB which appeals to consumers, showing the company's social intent much better than the product itself.

'Campaign (Brand)' Category
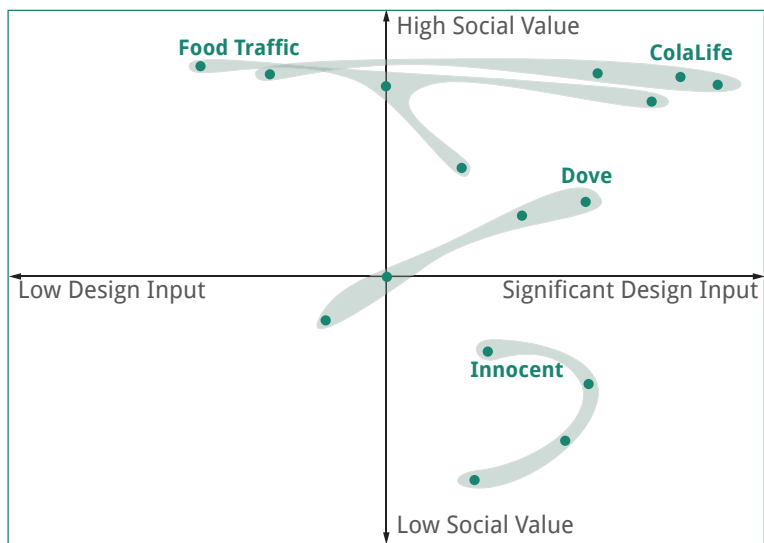
Figure 15. Grouping of Campaign/Brand Promotion example cards on a matrix to determine the relationship between design and social value.

As with the product/service system category, the campaign category showed that design has less impact on social value (Campaign/ Brand Promotion in Figure 15). Most of the example cards were thought to have some design input, but even with perceived design input there was no guarantee that it would have high social value. The Innocent brand showed low social impact even though all groups agreed that it had significant design input. The Innocent brand initially satisfied several social value elements in Figure 3 such as encouraging behavioural change, raising awareness and being original in making healthy drink fashionable with a genuine brand story. However, as the market became saturated with similar products, its differentiation has been dramatically reduced, as happened with their campaign to help Age UK with the knitted hat on the bottle, when losing its originality compared to when it was first launched.

The influence of design on creating social value appears to vary dramatically depending on the perception of what design is. When design is seen as part of creating a service or system, design's role in social value becomes higher than if the design practice is limited to making a product aesthetically pleasing. The research results indicate that having design input alone is not enough to create high social value which is agreed even with design professionals. Real impact for society occurs when the design is fully integrated in a system which addresses the elements of creating high social values.

Measuring Social Value of Design

The research found that there is lack of measurement tools to measure the social value of design. In an attempt to investigate current categories of measuring the social value of design, most recent winners in design award 'social-value' submission categories (where present),- such as Core 77, IDSA, dba, D&AD, red dot, iF, Innovation by Design and AIGA re-design - were explored because awards can be used as a indicator of what is currently regarded as 'good' design. Although it was difficult to determine meaningful criteria for some awards, most common criteria were identified as i) quality and efficiency of design, ii) problem definition, iii) impact and value of design solution, and iv) the effects and impact of the project (and the duration of the impact). The design awards cannot be seen as a measurement tool for commercial use, but may nevertheless be a means of assessing PSB's social

> " *In the market where demand for social PSB is high, a tool which measures the social value of design would certainly be beneficial for both designers and managers to meet increased demand.* "

value. However, the criteria derived from the awards still lacked rigour specifically for measuring the social value of design. Some tools for measuring design values - such as the Design Ladder (SEE, 2011) and Design ROI (SEE, 2013) – were also explored. These tools attempt to measure the impact of design in businesses but do not include the role of design in creating social values. In the market where demand for social PSB is high, a tool which measures the social value of design would certainly be beneficial for both designers and managers to meet increased demand.

The research also revealed that businesses and design/design managers have to buy into the tool for it to be successful. Therefore, to further investigate the profession specific issues and opinions about measuring social values of design, the results of Workshop 2 were analysed according to the professional groupings: i) design consultants, ii) branding consultants, iii) companies/organisations, and iv) interested bodies including universities. The results show that the design group and the companies/organisations group placed emphasis on 'people' when dealing with social values. These two groups found it difficult or were sceptical about judging or measuring their own discipline, i.e. the designers on measuring design and businesses judging on commercial value. This was surprising since the professionals were experts in their own fields and it was expected that they would be comfortable judging or finding a way to measure the impact or value of design or commercial impact. A participant's comment may explain this tendency: because professionals know how difficult it is to objectively measure the value of design, they may be sceptical about a measurement tool. This is another major issue which needs to be addressed in further research, where measuring the social

value of design should be challenged and accepted by the designers and the business community. Moreover, the result also suggested that the designers group had good knowledge of business tools but did not tend to use them, while also having poor recognition of social tools - which all indicates the importance of more in-depth study on the social value of design for both businesses and the design community, to ensure that the measuring tool can be successfully adopted and trusted by designers and design managers.

Business Performance Measurement Tools

The most important aspect of a business performance measurement tool is the objectivity and balance between ease of use and thoroughness. These attributes were identified in the Exploratory Workshop 2 and Workshop 2, where a selection of performance measurement tools in the business sector was chosen to be tested by the professional participants. The result (see Figure 16) shows that SWOT was the most frequently used tool, followed by Interview/Observation, ROI, and Benchmarking. The participants chose SWOT because of its ease of use, practicality, and its ability to obtain a holistic overview. Further comments about SWOT suggested that it is a common language for communication, and that data/research findings are better than judgemental and experimental perspectives. Interview/Observation was chosen mainly for its in-depth nature and practicality. Other comments referred to its ability to identify current problems and the cause of the problem and potential opportunities. ROI was chosen for its

Most used (%)*
- SWOT — 91
- Interview / Observation — 91
- ROI — 41
- Benchmarking — 41
- Survey / Omnibus Survey — 41

Least familiar
- Lovemark — 55
- Business Model Canvas — 45
- BCG Matrix — 41
- Survey / Omnibus Survey — 41

Most familiar
- SWOT — 100
- Interview / Observation — 100
- ROI — 95

Most liked
- SWOT — 15
- Interview / Observation — 11
- Business Model Canvas — 11
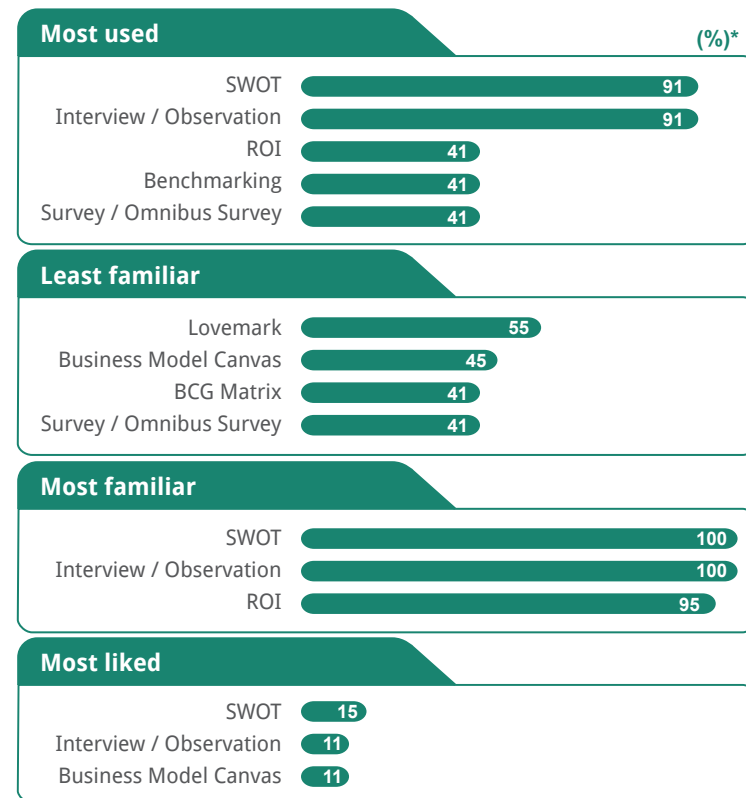
Figure 16. Top three ranked business tools

*N.B. Quantitative data was converted into percentages to illustrate the overview of the result.

practicality and in-depth approach. Participants also commented that it is essential when a financial case has to be made, and a good persuading tool for new products/businesses or continued investment. Benchmarking was chosen because of its ease of use, in-depth approach and practicality. Further comments were that it is good for measuring success or failure, and the flexibility of it being

used in different environments/products/services and at different levels. Common negative points made for the tools (see Figure 17) were that they are prone to manipulation, too easy or too complex. These comments again emphasise the importance of balance, which can be difficult to master i.e. the tool should be in-depth yet simple to use. A recurring comment was that the tools should be objective, so the future tool should have some mechanism to prevent manipulation and maintain objectivity.

Social Impact Measurement Tools

There were few social impact measurement tools compared to the business-oriented tools. However, the social impact measurement tools had similar issues with the business performance measurement tools, with objectivity and reliability identified as the key problem areas. Social value has been measured for many years in all sectors. According to Mulgan (2010), these measures are predominantly for values created by NGOs, social enterprise, social ventures, and social programmes. However, because 'value' is highly subjective with 'soft' outcomes, it is difficult to find a generalised measurement tool which satisfies all parties involved in social value creation. More recently, with the development of SROI, attempts are being made to measure the economic indicators of social value. Nef (2005) reviewed twenty-two tools, and created a comprehensive chart of different tools and their functions. Comments from Mulgan (2010), Nef (2005, 2008), and Wood and Leighton (2010) shows that the reliability of measurement is the most common issue, which reflects the statement by Mulgan (2010)

Positive Comments — No. of Mentions*

Comment	No. of Mentions*
Detailed (segmentation & ranging level of depth)	4
Simple & good foundation for further analysis	3
Flexibility to be adopted in range of situations	3
User-focused	2
Performance review	1
Uses common language	1
Potential usage by diverse group	1
Improving work process	1
Persuasive (commercial logic, financial case, investment)	1
Sophistication to access intangible benefit	1

Negative Comments — No. of Mentions*

Comment	No. of Mentions*
Input can be subjective (prone to interpretation, manipulation)	8
Lack of rigor (detail)	4
Depends on detailed financial data input	3
Complex to apply consistently	3
Too 'mechanical'	2
Lacks credibility & practicality	2
Difficult to weigh values of different factors	2
Lack of overview (holistic view of situation) – narrow perspective	2
Inflexible	1

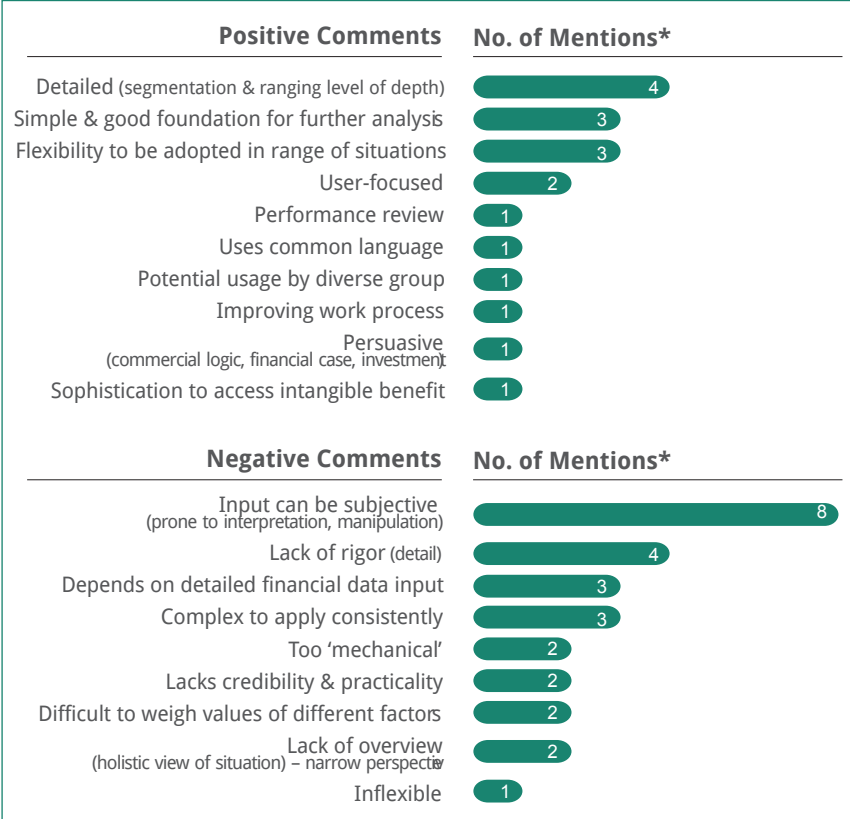Figure 17. Aggregated positive and negative comments on business tools

*N.B. The number of mentions is the aggregated number of comments by individual participants in the workshop where similar comments are grouped together.

that "Social value is not an objective fact. Instead, it emerges from the interaction of supply and demand, and therefore may change across time, people, places, and situations". Measuring social

value must therefore be approached by clearly understanding what should be measured and how. This is more apparent with measuring social values of design, where design itself can be also difficult to define and measure. Because the impact the tools have to measure is inherently soft and subjective, it is more difficult to judge the output. This was apparent in the use and usefulness of assessment and measurement tools activity of Workshop 2, where the participants were given a set of examples of tools ranging from company reporting tools (e.g. SROI), award-based (e.g. iF Award), company-specific (e.g. the NIKE environment design tool), and design-oriented (e.g. Storyboard) because the Exploratory Workshop 2 showed a result that social tools are much less likely to be familiar than business tools unless you are involved in work which specifically deals with social impact. Workshop 2 results again showed this (see Figure 18), where the most familiar tool (Triple Bottom Line) achieved only 66.7% awareness compared with 100% participant awareness of the most familiar business tool (SWOT). This clearly indicates that social value measurement is still unfamiliar, and not seen as essential in the commercial environment.

Storyboard/Impact Mapping was the most used tool in a social context, by half of the professional participants (Use and usefulness of assessment and measurement tools activity, Workshop 2). Its ability to give a holistic overview and ease of use were among the reasons why they use the tool. Furthermore, the participants commented that it is a good tool to use for reflection and measuring progress. However, participants felt it was prone to manipulation and could lead to oversight. The iF award was the second most used tool despite only a quarter of the participants having used the award as
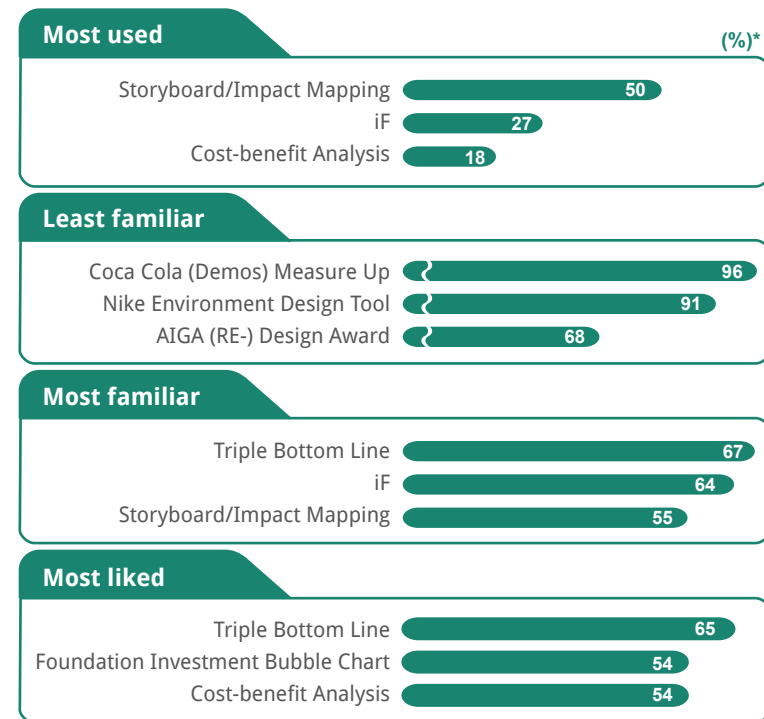
Figure 18. Top three ranked social tools

*N.B. Quantitative data was converted into percentages to illustrate the overview of the result.

a tool. Practicality was one reason why the participants have used it. Others comments included that it was a good encouragement to achieve more. However, there were some concerns about using the award as a measurement tool because they can be biased. The comments about social impact measurement tools were similar to those about business tools. Although recognition of social impact measurement tools is much lower than of business tools, there was

a recurring theme in the participants' comments: they mentioned objectivity and quality of input more than any other aspect. However, unlike the business performance measurement, which can rely on hard data (financial sales figures, profit margins, etc.,), social impact measurement is much 'softer'. Further comments (see Figure 19) show other points which need consideration when constructing a social value measurement. Furthermore, how would soft measures or intangible elements be reliably and objectively measured? This would be a key issue if a tool is to be developed for measuring social value of design.

Considerations of Measuring the Social Value of Design

Certain key considerations must be made in order to effectively measure the social values of design. First of all, the parameter of social value must be identified i.e. the aspects of social value the tool should measure, the area people are most likely to be interested in. Secondly, measuring design input is important because without reliable design input measurement, it will be difficult to determine the effect of design in creating social value. Thirdly, the tool must consider who would have to buy into it for it to be successful. This is particularly important as the tool has to be agreeable to the target audience, which is also related to the fourth and last consideration of the tool, i.e. the form of inputs and outputs which would enable its reliable and effective use. These considerations were the key discussion questions in the measuring
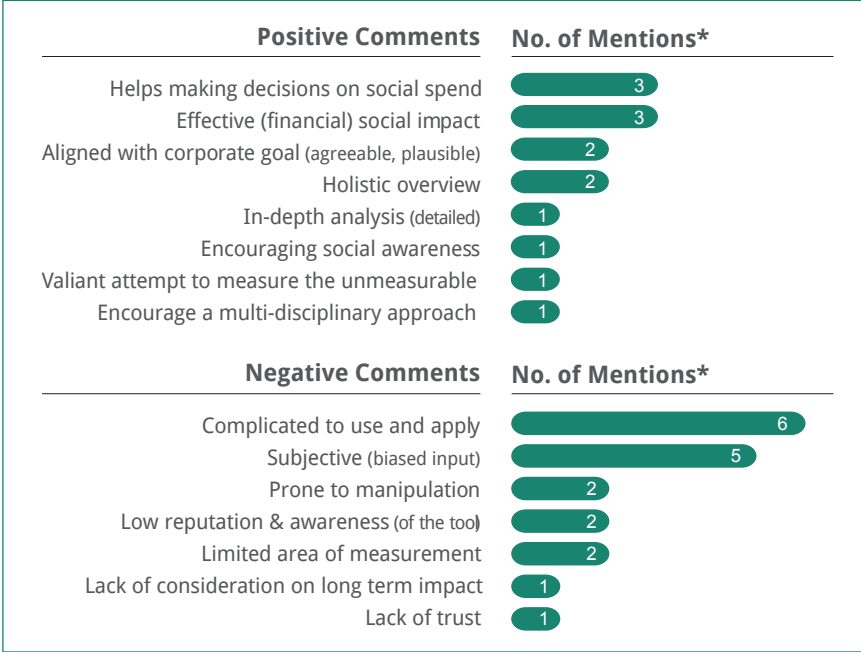

Positive Comments	No. of Mentions*
Helps making decisions on social spend	3
Effective (financial) social impact	3
Aligned with corporate goal (agreeable, plausible)	2
Holistic overview	2
In-depth analysis (detailed)	1
Encouraging social awareness	1
Valiant attempt to measure the unmeasurable	1
Encourage a multi-disciplinary approach	1

Negative Comments	No. of Mentions*
Complicated to use and apply	6
Subjective (biased input)	5
Prone to manipulation	2
Low reputation & awareness (of the tool)	2
Limited area of measurement	2
Lack of consideration on long term impact	1
Lack of trust	1

Figure 19. Aggregated positive and negative comments on social tools

*N.B. The number of mentions are aggregated numbers of comments by individual participants in the workshop with similar comments grouped together.

social values of design activity of Workshop 2 with professional participants from various organisations covering design, branding, business, and other interested bodies such as universities.

The research revealed that people were interested in measuring social elements which would increase quality of life - 'health', 'education' and 'relationships' - which are all human-centric issues. The SME interviews revealed different opinion where they expected

consumers were more concerned about PSB's environmental impact, not the human-centric impact. Therefore their efforts were placed in reducing the environmental impact. This is an interesting contrast, indicating that SMEs may have to re-examine their focus on CSR efforts if they are to satisfy consumer's demand.

For measuring design input, the 'level of design intervention' was found to be the most appropriate way to measure, which coincides with current measurement tools of design e.g. the design Ladder (See, 2011) and Design ROI (See, 2013) with emphasis on social value of design. Workshop participants felt that intervention of design in all levels of business could be useful in determining how the social value of design impacts society through PSB. 'Spend on design/design person-hours on project' was chosen as the second most appropriate way of measuring design, because it is quantifiable, which is an attractive proposition for businesses to assess design input. However, this method does not count for design quality. One participant commented that a designer could achieve great impact in quality of output in just a few hours. The quality of design outcome is far more difficult to measure, especially for social value, as the impact is elusive. The participants' third choice - the 'internal assessment of design quality' - can elicit similar arguments and pitfalls, where it is difficult to quantify quality; it depends on who in a company assesses the design quality. Interestingly, the Workshop 2 designer group found 'internal assessment of design quality' is the most popular way of measuring design input, saying that individual companies may have different barometers, which is more appropriate than a generalised means of measurement.

The research revealed the importance of a company's influence on the success of a tool in Workshop 2's 'measuring social values of design' activity. The participants voted that the tool must be 'business-led' for it to be successful, followed by 'designers/design mangers' (Figure 20). This is an expected result because the businesses have to see value in accepting the tool to be used to measure the social value of design, whereas the designers/design managers will have greater understanding of the extent to which design has influence in creating social value through PSB. It is also interesting to see the relatively low vote for the Governmental Organisation and regulatory body, and NGOs. Subjectivity was deemed very important so the separate body (regulatory bodies and NGOs) were expected to provide that objectivity. However, most participants saw the practicality of having the actual users buying into the tool. As the research focused on the commercial sector, buy-in from businesses was emphasised. However, the results also suggest that whichever sector the tool is focusing on, the organisations themselves must be fully committed and engaged for the tool to be a success, whether SMEs, large companies, NGOs or governments, even though the tool is measuring the social value of 'design'.

Benchmarking and measurable social targets were among the most popular form of input and output for the measurement tool (Figure 21). Workshop 2's professional participants indicated that this is because they are measurable, comparative, easy to understand and evidence-based. This reinforces the importance of measurement using objective judgements, perhaps to compensate for the fact that social value itself is soft to measure. Measurement of design
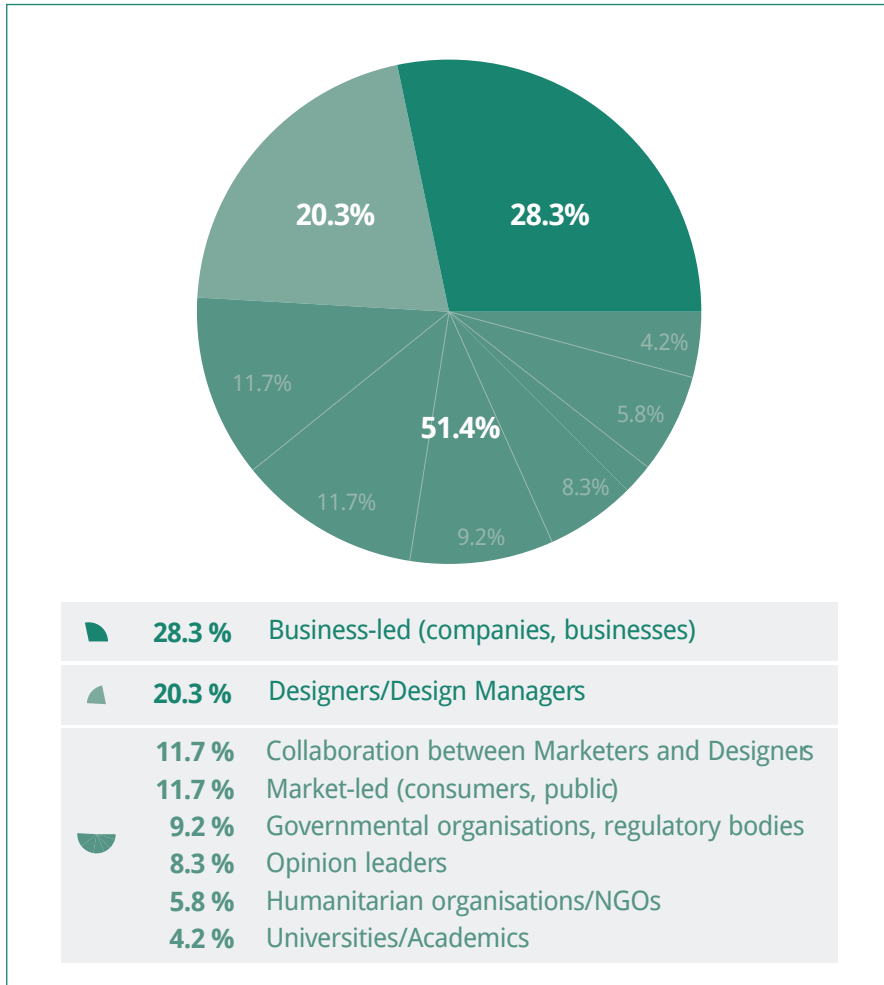
Figure 20. Most popular answers to 'Who would have to buy into the tool for it to be a success?'

N.B. Quantitative data was converted into percentages to illustrate the overview of the result.

Figure 20 legend:

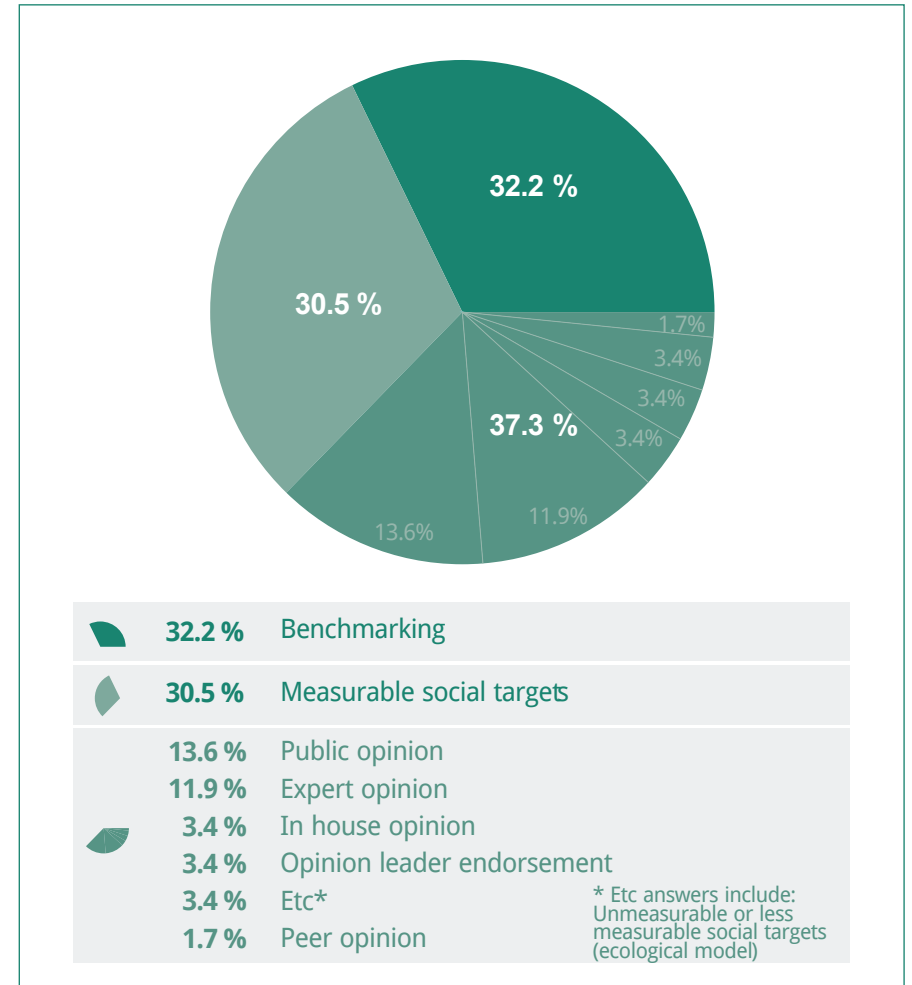|	%	
	28.3 %	Business-led (companies, businesses)
	20.3 %	Designers/Design Managers
	11.7 %	Collaboration between Marketers and Designers
	11.7 %	Market-led (consumers, public)
	9.2 %	Governmental organisations, regulatory bodies
	8.3 %	Opinion leaders
	5.8 %	Humanitarian organisations/NGOs
	4.2 %	Universities/Academics

Figure 21. Most popular answers to 'What form would the inputs to the tool take?'

N.B. Quantitative data was converted into percentages to illustrate the overview of the result.

Figure 21 legend:

	%	
	32.2 %	Benchmarking
	30.5 %	Measurable social targets
	13.6 %	Public opinion
	11.9 %	Expert opinion
	3.4 %	In house opinion
	3.4 %	Opinion leader endorsement
	3.4 %	Etc*
	1.7 %	Peer opinion

* Etc answers include: Unmeasurable or less measurable social targets (ecological model)

input can also change according to different interpretations, so benchmarking may be a good way of providing agreeable measurement. Benchmarking can be used as a way of judging the value of something with ambiguous indicators. This was noticed during the 'mapping the social values of design' activity of both Exploratory Workshop 2 and Workshop 2, as when the participants were unsure of the value of a particular PSB example card, they started to compare with other examples in order to place the card within the matrix. It is also interesting to note that public, expert, and in-house opinions were low in the ranking because of the subjective and ambiguous nature of the opinions. However, public opinion topped the ranking among the opinions, as the participants felt the user's opinion is the most important. It would therefore be desirable in the development of the future tool to use benchmarking as a base for the measuring method, but if opinion is used as an input or output, public opinion would be the most preferable type of opinion.

Desirability of a possible future tool was high among the workshop participants, but there were also concerns about how the tool would be trusted and evaluated continuously, and the difficulty it faces in measuring design and social value at the same time. The pros and cons of the measurement tool are shown in Figure 22 which illustrates the issues the future tool must consider. The idea of a measurement tool for social value of design was well-received, with anticipation of it amplifying the ability of design to tackle social issues for companies as well as for the design community. It was also seen as a tool for designers to use, effectively a checklist to design better products and services with consideration of societal benefits. The measurement tool can also be a competitive

Pros

- Could be a competitive advantage
- Designers can design better products and services if we know the social value
- Improving human engagement/ relationships - better for business
- Drive action and visibility of social impact and implications
- Good publicly, feel-good factor, useful in improving reputation
- Documenting the value of designers' work
- Building a case for better design (of places)
- Evidence and Narrative for external communications
- Raise the ability to bring 'social values' to the project brief
- Nudging for design behaviour change
- Raise the profile of CSR in the design community

Cons

- Might be viewed sceptically
- Hard to access quality of design process. Often more important than money spent
- Hard to classify and separate 'design' activity
- Some organisations will 'pretend' to value social design
- Subjectivity detracts from overall social value assessment
- Need validation (from public and other experts)
- Tools often draw attention to issues if you do not implement
- What level is design used at? Strategy vs image
- Could conflict with client's core objectives and be seen as a costly distraction
- Without buy-in it will fail
- Tools are by nature specific/restrictive
- Most issues are too complicated for a single tool to solve
- Investment banks more concerned about impact of design than with 'social value'
- Too complicated for many
- Needs to be trusted & continuously evaluated

Figure 22. Pros and Cons comments on the future Social Value of Design measurement tool by the participants.

advantage for both design consultancies and businesses because it is expected to provide evidential documentation of the value of design work. However, some were sceptical about the tool. The main concerns throughout the workshop were reliability (objectivity) and adoptability. Other issues which may arise and need consideration in developing a tool include difficulty in measuring design contribution and quality, danger of being subjective, reliance on individual companies to take action, covering the complicated nature of the social value with a single tool, and needing continuous evaluation.

Conclusion and Future Research

 This exploratory research was developed to identify how the meaning of social value is understood, especially in the application of CSR practices, and to investigate the contextual issues and importance of measuring the social values of design in the commercial sector. The study found that in commercial sector, SMEs in particular, find it difficult to comprehend the added-value design can provide to increase the efficiency of CSR activities, and how these can contribute to the overall success of businesses. Leading companies are increasingly placing importance on the social value of their PSB. Furthermore, consumers are becoming more aware of the social implications of their purchasing behaviour and choosing, increasingly, to say that social values positively influence purchasing behaviours. However, the complex and subjective nature of 'social value' - including varying perspectives on what is socially valuable, which inevitably change markedly depending on individual circumstances and beliefs - makes it challenging to define the term and to identify where companies should focus their efforts. Not surprisingly, there are perennially conflicting 'for' and 'against' arguments about which PSB should be regarded as having high social value.

While various factors make understanding social value complicated, the research identified three in particular which demand attention: i) shifting boundaries, ii) narrative fallacy, and iii) trade-offs. If we are

Summary

- *Social value is complex and subjective, variable across industries, societies and time.*

- *Currently 'people-centred' social activities predominate, but this could change.*

- *Good social values exhibited by organisations can modify their brands and the purchasing behaviour of their consumers in a positive manner.*

- *A positive acceptance and value would be ascribed to any new framework which:*
    - *Identifies and analyses the current level, intent and types of CSR activities*
    - *Provides an holistic view of a company's activities*
    - *Can be used as a base to either intensify CSR effort or diversify social initiatives AND can be applied easily and effectively.*

- *Design appears to play a significant role in realising social value, and it is seen as a simplifier of any framework, hence making such a framework usable and accepted.*

to make accurate, honest assessments of the social impact of PSB, we need to systematically tackle these three issues. This includes commitments to: analyse the impact of a product as broadly as is practically possible; act with integrity and logical consistency when developing narratives about a product or service; consider how a product, service or brand contributes to the full range of social values, and be clear what are the trade-offs between them.

This research shows the discrepancy between the opinions of SMEs and general consumers on what is the most important social value category, e.g. consumers considered social activities or PSB which places 'people' as the most important, whilst businesses tended to believe environmental concern is consumers' most important social consideration. To address this discrepancy, in future research different industries and commercial sectors should be further investigated to identify in more depth the drivers for consumers' ethical purchases within sectors. This will also identify the industries or types of industries where a measurement, diagnostic or action tools or framework could be most useful, as the aim of the 'tool' should be both to measure the social values of design and analyse areas of potential improvement. Developing a framework which identifies and analyses the current level, intent and types of CSR activities would make the measurement tool for the social value of design more thorough in addressing the commercial sector, and help top management to develop a holistic view of their company's activities, using it as a base to either intensify CSR effort or diversify social initiative, according to their level of commitment.

Design's influences on social value creation appear throughout the research, indicating that design can affect all aspects of social value. It was clear that without design input 'products' have less chance of having a high social value. However, 'product/service systems' and 'campaigns/brands' categories showed that even with perceived low design input, they can have high social value. This indicates that having design input alone is potentially not enough to create high social value. Design can make a real impact on society once it is fully integrated into a system, which addresses the 'elements of creating high social values'.

The research reveals that PSB should be able to reach the masses with a good understanding of the culture, and encourage behavioural and system changes for the better. It is also important for a company to have unpretentious CSR activity, and essential to use an appropriate communication method to ensure effective consumer reach. These elements can be further developed to create part of the assessment criteria of the measurement tool to ensure that the measured value of design has outcomes which create high social value PSB.

The research clearly illustrates a lack of appropriate measurement tools for the social value of design. Debate flourishes in the design industry about the ability to objectively measure the value of design, but progress continues and a 'social value' framework or tool could add a key dimension to the debates. This should be addressed in future research where measuring the social value of design should be challenged and accepted by designers and the business community, because in the market - where demand for social

PSB is high - a tool measuring the social value of design would be beneficial for both designers and managers to effectively meet increased demand.

This research has identified the initial issues to be considered when creating a measurement tool in a commercial context, where the study of current design measurement tools has expanded into business performance , and social impact measurement tools. Business tools indicate the importance of balance, which can be difficult to master, i.e. the tool should be in-depth yet simple to use, possibly why SWOT remains the most commonly used business tool. Recurring comments indicated that they should be objective. The future tool should have a mechanism to prevent manipulation and maintain objectivity. Study of social impact tools showed that they are still unfamiliar, and are unfortunately still not regarded as essential in the commercial environment. The issue to be considered for future research is: how would 'soft' measures or intangible elements of social values be reliably and objectively measured?

The research results indicate that commitment from businesses and designers is important for the success of the tool: from both commercial organisations and NGOs and governments. When measuring design input, the 'level of design intervention' was found to be the most appropriate input. However, other concerns were raised about developing a tool: a further challenge to consider would be the difficulty of separating and measuring design contribution, and subjectivity in both social value and design quality.

Future Research

This research suggests a potential future research of measuring the social values of design, including the process and key areas to be addressed (Figure 23).

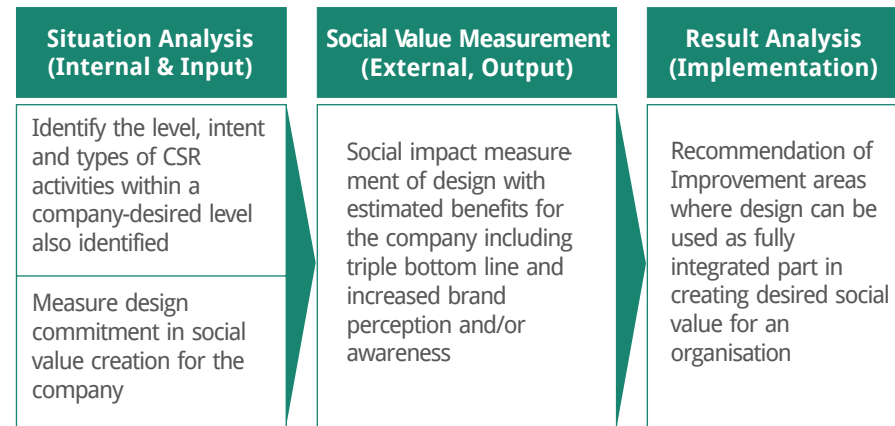| Situation Analysis (Internal & Input)	Social Value Measurement (External, Output)	Result Analysis (Implementation)
Identify the level, intent and types of CSR activities within a company-desired level also identified	Social impact measurement of design with estimated benefits for the company including triple bottom line and increased brand perception and/or awareness	Recommendation of Improvement areas where design can be used as fully integrated part in creating desired social value for an organisation
Measure design commitment in social value creation for the company		

Figure 23. Potential future research of measuring social value of design in the commercial sector

Firstly, measuring the level, intent and types of CSR should be investigated, both for the benefit of the company and to ensure that top management has a comprehensive overview, as the research found their leadership is crucial in creating successful CSR. In the first stage, design involvement in a company's CSR effort should be measured to identify how design is utilised. The second stage measures the output of the creation of the company's social value: addressing the social impact of design and its estimated benefit for the company, including the triple bottom line and increased brand perception and/or awareness. The measurement should

also identify areas where the company is failing to fully utilise design potential in its CSR activity. This should be followed in the final stage by analysis and recommendations, where data should be analysed and compared, possibly using the benchmarking process to create an action plan to implement improvements. Recommendations should serve to ensure that design is fully integrated when creating desired social value for an organisation.

Sufficient interest and also lack of previous investigation suggests that all areas included in the process outlined above should be further investigated with the potential for significant, highly useful and useable results. Considering the key issues raised from this research, figure 23 shows the areas that would be the initial target of the research specifically ensuring that the reliability (objectivity), measurability, adoptability and acceptability of the measurement tool remain paramount.

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Appendix A:
Workshop Details

Exploratory Workshop 1

An exploratory workshop, held on the 12th March, 2014 at pdr lab, Cardiff Metropolitan University, explored i) the concept of 'social values' from various perspectives, ii) the relationship between design and social value creation, and iii) the importance of social values from consumers' perspectives. The four sessions included various activities and discussions to stimulate the participants to engage in conversations about social value and design.

Participants from a range of backgrounds were invited from undergraduate and postgraduate design-related courses at Brunel University and Cardiff Metropolitan University. They were asked to bring a real product or a picture of a product/service/brand which from their perspective had social value. The item must be something they had bought or used, to ensure a close link with the participant's everyday life which enabled them to think about real social values, rather than as an ideal.

Activity 1: Speed Dating
Students were asked to pair up with people from another discipline/university. Each pair was given seven minutes with each "date" to explain to each other the product/service/brand they chose and why.

Speed dating activity

Activity 2: Social Value Mapping
Students were allocated to a group of four participants, each from a different background and university, to encourage discussions from varied perspectives. They were asked to use as prompts the notes taken from the previous exercise and the pictures of products/services/brands they brought, to help them identify and record different aspects of 'social values' and their relationships on a map. Participants were encouraged to write down all their points on post-it notes to ensure they were captured, then the notes were mapped on to a large piece of paper. After a given time, each group was asked to present their social value map and it was video-recorded. The participants' points were counted and grouped by intended meaning and context.

Activity 3: Social Shoppers
Five categories with six products/brands were displayed on the wall for students to conduct a monthly shop. The categories included clothes, body-care, fast-food, cleaning products and confectionery/drinks, representing a range of levels of socially responsible products. Each participant was given a budget of £300 to spend on products/brands, mimicking real-life shopping. Participants were given an individual shopping list to record their purchases and their

reasons for those choices. The results were used as a basis to construct a social shopping activity in Workshop 1, where it was adjusted to obtain more accurate participant feedback in relation to the topic.

Social shopping activity

Activity 4: Design and Social Value Creation
All students were asked to go back to their groups and revisit their 'social value' maps. They were asked to identify how design could contribute to creating all the social value they had identified. Different design contributions were added to the map. As with the social mapping activity, participants were asked to record their thoughts either on the social map itself or on post-it notes, to capture their thoughts on how design related to the elements of social value they had identified. These were again listed and counted to identify which areas of social value design had influenced.

Design and social value creation activity

Workshop 1

The workshop, held on the 28th April, 2014 at Brunel University, was designed to i) explore how different disciplines define social values, design values and CSR principles, and ii) build upon the results captured in the Exploratory Workshop, namely 1) social value maps, 2) relationships between design and social value creation map, and 3) impacts of social concerns on customers'

Table 3. List of participants for the Workshop 1

Group	Organisation/Profession
1. Professional/Trade body	Design Council DesignPlus DME Commercial Director at PDR Institute for Sustainable Design (Sustainable Design and CSR) Brunel University (Sustainability and Social Innovation) Hays Town Partnership Thinking Apart Ltd.
2. Usability professionals	Brunel University (Sociology & Communications) Aalto University (User experience/co-Design) UX Specialist Solutions Group, Human Factors Consultant Freelance Usability Specialist Freshwaters Consultancy (Director) Assentire Ltd
3. Design/Brand Professionals	Balisier (Cosmetics Retailer SME) Tilbury Corporation (Brand Consultant / Retailer) Design Consultant Bright Partnerships (Creative Service Manager) Digital Design Strategist Freelance Graphic Designer Freelance Sustainable Designer

behaviours – with emphasis on product/service design. The four sessions comprised activities and discussions, and presentations of the research outcome to date, to stimulate the participants to engage in conversations on social value, CSR and design. Participants were professionals from different disciplines (see Table 3) grouped by profession, to obtain a range of views from different areas loosely related to design and social context.

Activity 1: Social value element discussion

As with Exploratory Workshop 1, participants were asked to bring a picture or an object which they regarded as a socially responsible product or service. In each group, participants were asked to pair up and discuss what they had brought and why. In the discussion, the participants were encouraged to note down the meaning of social value and CSR in relation to what they had brought. The discussion was then opened to other members of the group to expand the viewpoint with shared opinions on any issues with current practice of CSR by companies and/or social value creation. During the group discussion, each group was encouraged to write down on a large sheet of paper the main issues raised from the conversations.

Social value element identification in Activity 1

Activity 2: Social Shoppers

Participants were asked to complete a questionnaire with questions about their purchasing behaviour in various product/service

categories. Participants were given examples not of particular brands but of the category itself, to determine how different categories of their shopping behaviour relate to social value consciousness. The categories chosen for this activity included clothing, body/personal care, household products, cleaning materials, soft drinks, alcoholic drinks, fast-foods, take-away food, airline tickets, hotel/spa booking and business hotel booking

Questions for each category were asked: i) would brand or value-for-money (cost) dominate your purchase decision? (choose only one of these), ii) has ethics swayed your purchase ever, in the last week, or never? (choose only one of these) and iii) if the vendor/brand supports an ethical position you believe in, how much more would you be prepared to pay (in %)?. The open discussion after the questionnaire provided an overall picture of the relationship between people's purchasing behaviour and the perception of ethics in the form of CSR.

Activity 3: The Role of Design in Social Value Creation

Participants were asked to revisit the results of the first activity and identify how design could contribute to the creation of all the social values they identified. In this group discussion, participants were encouraged to identify current barriers preventing brands from using design to create/add social value to their products and services. Each group presented their discussion results to the other groups, which led to an open discussion of how and where design can contribute to creating social value.

Exploratory Workshop 2

The second exploratory workshop took place at Brunel University on 6th, June 2014. As part of the second phase research, the workshop was geared towards developing a measurement tool in the business and social context. The purpose of the workshop was to i) explore the relationship between social value, design problems and commercial value, ii) investigate the knowledge and utilisation of measurement tools for commercial and social contexts, and iii) evaluate and finalise the operation and analysis methods for the final Workshop. Three activities were designed with deliberately challenging elements so that their evaluation would inform the later Workshop 2. Participants were postgraduate students, predominantly from design-related courses at Brunel University (Design strategy and innovation, Design and branding strategy, Integrated product design) and Cardiff Metropolitan University (Advanced product design). There were twenty-three participants with six research staff members and three research assistants.

Activity 1: Mapping the Social Value of Design
Each group was provided with set of twenty randomly selected example cards from thirty-four cards, including some blank cards for participants to add more PSB if they preferred. The cards represented a selection of products, services and campaigns representing brands with social emphasis ranging from environmental to personal, and from extrovert to introvert social value elements. Participants were then asked to place the cards on a large matrix board of 'high/low social value' and 'easy/hard to Design' for Part 1 of the activity, and for the second part, 'high/

low social value' and 'high/low commercial value'. They were encouraged to discuss why a particular card was placed in a certain area. Each group presented its matrix board to the other participant groups, with reasons for their decisions. The results of the activity were captured and digitised for ease of comparison and overlapped with each other to identify any collective patterns from the results. The recording of the presentation also created a clear picture of why the participants placed examples in certain areas.
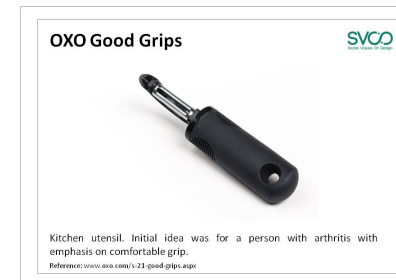
One of the example cards presented to the participants

Activity 2: Use and usefulness of assessment & measurement tools
Activity 2 also had two parts: Part 1 assessed the business impact measurement tools, and Part 2 reviewed social impact measurement tools. There were fourteen business tools and five social impact tools. The business tools included various ways of measuring business performance ranging from the well-known SWOT to Lovemarks, a brand-specific analysis tool for businesses. Social impact measurement tools were selected to ensure their relevance in the commercial sector.

In the first part, each group was presented with a set of business

tool example cards with a comments section which each participant completed, stating their knowledge and use of the tool. After completing this section, the card was passed on to next person to complete, until all cards had been completed by everyone in the group. Similarly, in the second part, participants were asked to fill in the comments section of a set of social tool examples, and pass the card around the table. Each part was followed by a group discussion about the comments they made, then the final thoughts were presented to the all other groups.

Activity 2 of Exploratory Workshop 2

Activity 3: Elements in measuring the Social Value of Design
In the final activity, participants were given four questions for a group discussion: i) What it would measure? ii) Who would create it?/ Who must buy into it? iii) How does it work?, and iv) What factors will determine its effectiveness/success?. The questions were designed to provide the research with vital information and opinions about the shape a future tool might take for measuring social value of design. Participants were encouraged to record their discussion findings on a large piece of paper to present to the other groups to start an open discussion. The results of this activity were used as a basis for designing the final activity of Workshop 2, where the set of answers was used as examples for participants to choose from.

Workshop 2

The final workshop, conducted at the Royal Institute of British Architects (RIBA), London on10th July, 2014, was designed to i) explore the relationship of social value with design input and commercial value, ii) investigate existing knowledge of measurement tools in commercial and social context and the use of these tools in participants' work, and iii) investigate the elements a measurement tool needs to successfully measure social values of design. Workshop 2 was designed after thorough analysis of Exploratory Workshop 2. Although the activities are similar, they were formulated specifically for the professional participants attending the workshop. The three main activities were i) Mapping Social Values of Design, ii) Use and Usefulness of Assessment & Measurement tools, and iii) Measuring the Social Value of Design.

The participants were professionals from various disciplines who were identified as a target group for the research and who would probably already be using a tool to measure the social value of design. Nineteen professionals attended the workshop, with six research staff and five research assistants (see Table 4).

Activity 1: Mapping the Social Values of Design
In Activity 1, each group was given the same set of twelve example,cards with specific categories: product, product/service system and campaign/brands. The analysis of Exploratory Workshop 2 indicated that randomly selected cards presented difficulty in cross-analysing the outcome of the activity, so all groups were given the same set of example cards. Moreover, the

Table 4. List of participants for the Workshop 1

Group	Organisation/Profession
1. Design Consultants	Foolproof Insight Service Design Plan Tangerine
2. Brand Consultants	Brunel University Elmwood Saffron SapientNitro
3. Company/Organisations	Barnardo's Goldman Sachs Hays Town Partnership Morson Group Pdr
4. Interest Groups including Universities	BOP Consulting Brunel University DBA Design Connect Middlesex University Design Connect

Table 5. List of example cards used in Activity 1

Category	Example
Product	Dyson Hot+Cool MADE Legion Natural Value Sponge OXO Good Grips
Product / Service System	BlaBla Car London Cycle Hire Nest TESLA Electric Car
Campaign / Brands	ColaLife Dove Innocent Drinks Traffic Light Labelling

Mapping the social value of design activity

previous workshop revealed that too many example cards posed a problem: the group did not have enough time to discuss each example, so only twelve selected cards were presented. The card selection process was done by collecting opinions from the project team to ensure they covered as much breadth as possible whilst maintaining impartiality. Table 5 lists the selected example cards given to the participants.

The activity had two parts: first, participants were asked to place the example cards on a 'high/low social value' and 'significant/low design input' matrix, and in the second part they were asked to

place the cards on 'high/low social value' and 'high/low commercial value' matrix. The results were captured and digitised for ease of comparison and to cross-examine the card placement using various parameters. The comments from each group's presentation were captured with video and the contents later analysed, together with the notes taken from the RAs to ensure most opinions were represented in the result.

Activity 2: Use and Usefulness of Assessment & Measurement tools

As with Activity 2 of Exploratory Workshop 2, participants were individually asked to complete an opinion table after reviewing a set of example tools presented to each group. Again, the activity was in two parts: the first part assessed the use and usefulness of business-oriented tools, and the second part looked at social impact measurement tools. As with the selection of examples in Activity 1, the tool selection was done by gathering opinions from the project team. Categories of the tools were also made to ensure the tools were selected to consider wide perspectives. Furthermore, through the Exploratory Workshop 2 analysis, the need to diversify the social impact measurement tools was raised by the research team, as the tools in Exploratory Workshop 2 were seen as specialised tools for people involved in social projects. A few more social tools were added with different categories. Table 6 shows the categories and list of tools for both business and social impact measurement tools.

The opinion table appeared on the business tool example cards which were to be filled in and passed on when finished. However, for the social tools, each participant was given their own opinion table sheet with some example answers which were captured from the results of Exploratory Workshop 2.

Activity 3: Measuring the Social Value of Design

In the final activity, each group was asked to answer five key questions which would help build a list of considerations for designing a future measurement tool (Table 7). Each question had a

Table 6. List of selected tools for Activity 2

	Tool Category	Tools
Business-oriented Tools	**Strategic Planning Tool**	Balanced Score Card (BSC) BCG Matrix SWOT
	Quality/Process/internal Management	Performance Dashboard Six Sigma Return on Investment (ROI)
	Business Concept/Model	Business Model Canvas Customer Relationship Management Lovemark
	Input/Research Technique	Benchmarking Interview/Observation Survey/Omnibus Survey
Social Impact Measurement Tools	**Company Reporting Tools**	Social Return on Investment (SROI) Cost-Benefit Analysis Key Social and Co-operative Performance Indicators (KSCPIs) Foundation Investment Bubble Chart
	Award Based	iF ARGA (Re)Design Award
	Company Tool	Coca-Cola (Demos) Measuring Up NIKE Environment Design Tool
	Award Based	Storyboard/Impact Mapping Triple Bottom Line (Live|Work)

Table 7. Questions and example answers for Activity 3

Questions	List of Answers
1. What aspects of social value would the tool measure?	- Relationships - Economy - Environment/Infrastructure - Health - Peace/Security - Culture/Leisure - Education - Governance
2. How would the tool measure design input?	- Spend on design/ Design person-hours on project - Level of design intervention - Design awards - Internal assessment of design quality - Checklist of design actions at various stages of product creation process - Percentage and seniority o f product development team who are designers - Design differentiator factors - Engagement with external design partners
3. Who would have to buy into the tool for it to be a success?	- Designers / Design Managers - Collaboration between Marketers and Designers - Opinion leaders - Universities / Academics - Humanitarian Organisations / NGOs - Governmental organisations, regulatory bodies - Market-led (consumers, public) - Business-led (companies, businesses)
4. What form would the inputs and outputs to the tool take?	- In-house opinion - Expert opinion - Public opinion - Peer opinion - Measurable social targets - Opinion leader endorsement - Benchmarking
5. Desirability of a tool and its pros and cons?	Likert Scale between very desirable to very undesirable. NO p redetermined answer needed a s it would be an open discussion with post-its (separate spaces to stick post-its for Pros and Cons from the bottom of the Likert scale)

set of example answers gathered from Exploratory Workshop 2 for each participant to vote for what was the most appropriate answer for them. This was to ensure that each participant expressed his/her opinion in the group and also to cross-examine the different/similar answers provided by each group. Each participant was given three votes to cast (except for Question 5), indicating their top three answers. The participants were encouraged to note down the reasons and any comments about their choices.

Measuring the social value of design activity

Appendix B:
SME Interview Details

The data-gathering interviews took place over a six-week period. Due to the exploratory nature and the project time constraints it was decided that a purposeful sampling approach would be appropriate, drawing on the project co-investigator's experiences with SMEs to select candidates who were likely to either have considered social impact, or to have opinions on design's contribution to social impact

Table 8. List of selected tools for Activity 2

Company	Overview	Reason for selection	Years in operation	No. of Employees
Company A	Seating and positioning equipment for the disabled, primarily wheelchair users	Promote improved quality of life	25	15
Company B	Design and manufacture of baby and toddler carriers	Promoters of ethical production	10	7
Company C	Creators of creativity games for children, adults and teachers.	Promote educational value	10	7
Company D	Manufacturers of precast concrete products for architecture	Promote environmentally responsible manufacture	44	20
Company E	Manufacturers of natural soap and skincare products.	Promote health benefits	4	3

as a result of their business operations. Initially seven companies were selected of which five agreed to be interviewed. Table 8 shows an overview of the five companies. The interviews, which were undertaken with the directors and/or owners of the companies, covered four themes. Table 9 shows the semi-structured interview document used.

Table 9. Semi-Structured interview prompt

Interview Theme	Discussion prompts
What is social value?	- What do you consider your responsibilities to be as a company? - What do you think are the social inplications of those responsibilities? - What are you trying to achieve through social engagement? - How do your activities contribute to society?
Communicating societal impact?	- Does social value provide business benefit? - Do you actively promote your social values to your supply chain? - Do you actively promote your social values to your customers?
What parts of your business activities consider social impact?	- Are the social values of the business known throughout the company? - Does it influence your supply choices? - Does it influence your internal organisation? - What do you use designers for (in-house and external)? - Does the social value/aims of your company influence your interactions with designers? - Do your external suppliers actively engage with your social values? - Do these interactions influence the design brief - or who you choose?
Feedback on your societal impact.	- Is checking progress on your social engagement important to you? - How do you do that? - Is that the same as assessing your impact? - What are the benefits / barriers to understanding your societal impact?

Appendix C:
Social Value Matrix
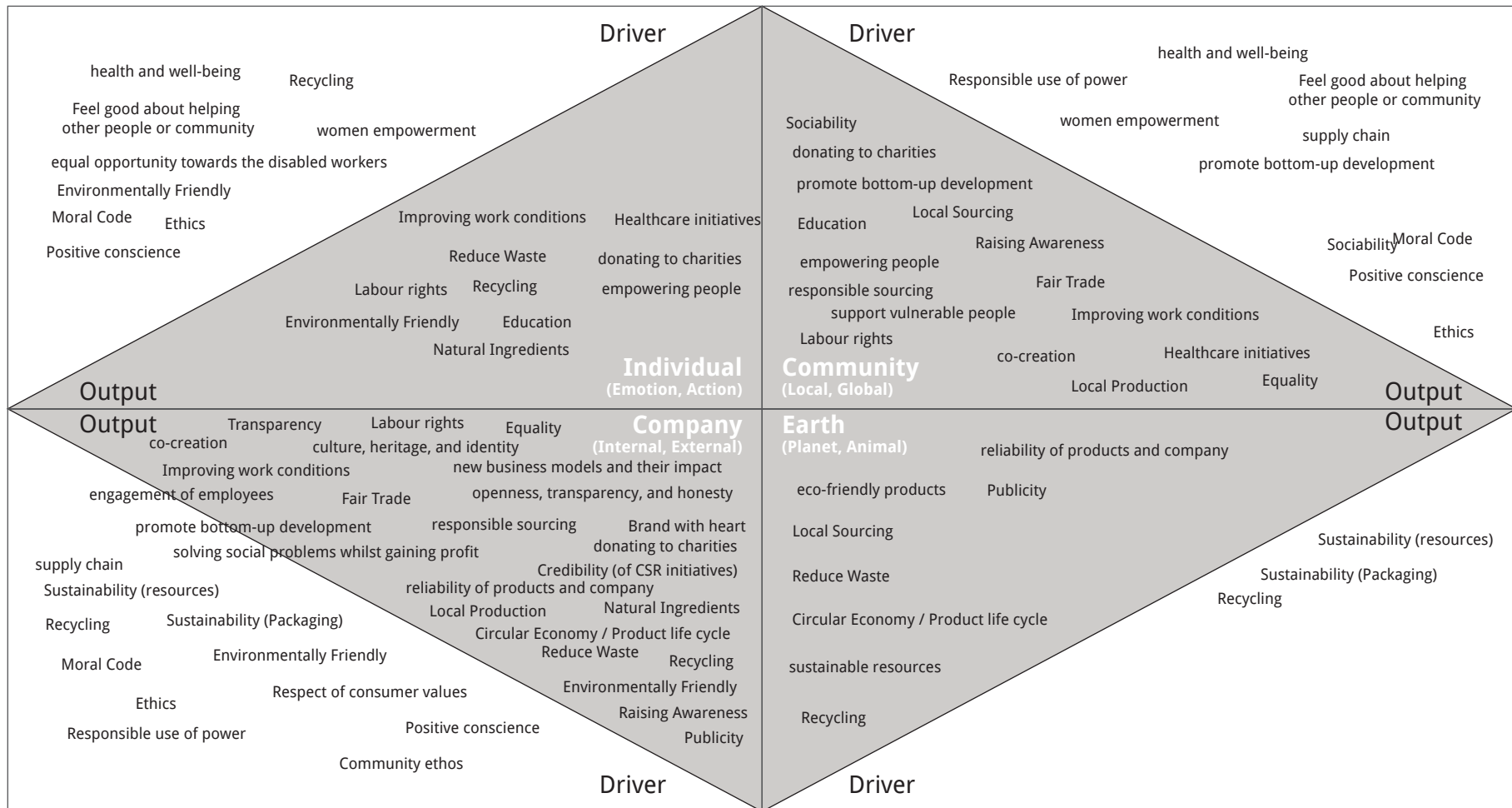
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