

Design for Good:
A Core Professional Practice

A Professional Paper

In Partial Fulfillment of the Master of Public Affairs Degree Requirements
The Hubert H. Humphrey School of Public Affairs
The University of Minnesota

Sandra Wolfe Wood

August 9, 2013

Jodi Sandfort, Associate Professor
Paper Supervisor

July 23, 2013
Oral presentation

August 5, 2013
Date, paper completion

Kathryn S. Quick, Assistant Professor
Second Committee Member

Douglas Powell, Former President, AIGA
Third Committee Member

Table of Contents

Executive Summary	3
Introduction	6
<i>Definitions.</i>	7
<i>Four themes.</i>	7
Context	9
<i>Process versus artifact.</i>	9
<i>Professional credibility.</i>	17
<i>The role of AIGA.</i>	20
<i>Social impact design: pro bono versus paid.</i>	23
Methodology	27
<i>What I sampled.</i>	28
<i>How I did my analysis.</i>	29
<i>Potential biases of each data source.</i>	30
Results and discussion.	31
Conclusion	51
Appendix	54
Bibliography	63

Keywords: Social impact design, design thinking, Design for Good, AIGA, process, artifact, pro bono, design practice, impact

AIGA Design for Good: A core professional practice

Executive Summary

In February 2012, leading voices in the field of social impact design¹ came together at the Cooper-Hewitt National Design Museum in New York for the Social Impact Design Summit (SIDS). This collaboration between the Cooper-Hewitt, The Lemelson Foundation, the National Endowment for the Arts, and the Rockefeller Foundation, was concerned with defining this new field of practice. Designers are navigating this field in the midst of debates over the very nature of design, its value to society, and what role AIGA, the professional association for design, should play in advancing this design practice.

This paper explores four themes that emerged during research about social impact design—as implemented through AIGA’s Design for Good initiative—and how they are implicated in the future of the design profession. A review of the literature and a history of design practice precede a more in-depth analysis of current attitudes within the field, particularly among AIGA chapter leaders. That analysis was conducted after semi-structured interviews with leading practitioners of social impact design, which informed a survey distributed to the sixty-six AIGA chapter leaders in the United States.

Results of this study uncovered a profession in transition. Design practice is heavily influenced by the dominant paradigm ‘design as artifact’; however, designers involved in social impact design are more likely to embrace ‘design as process’ in their work. A majority of designers conflate AIGA’s Design for Good and social impact

¹ Social impact design has many definitions, but the one I am using for the purposes of this paper is design *that*: 1) is directed toward transforming society in a positive way 2) takes a human-centered approach and 3) has a measurable impact.

design with pro bono rather than paid work, although dissenting voices suggest this approach devalues the profession. Social impact design is so new that it is continuing to evolve and the resulting ambiguity around this work has raised calls for professional organizations, including AIGA, to provide a level of certainty and credibility for those working in this field.

This study has suggested ways that AIGA might move forward as a professional association to develop the field of social impact design:

- **Design for Good redefined.**

A more boldly positioned Design for Good can sharpen the message that 1) design has value; 2) design is about process not artifacts; and 3) social impact is at the core of design practice. Such positioning will bring AIGA into alignment with current visionary thinking. One way to articulate this message is with this simple phrasing: good design = social impact = Design for Good

- **Design as process.**

Designers need more institutional support in promoting this idea.

AIGA and peer organizations like AIA could collaborate to create a series of tools (such as short videos) that quickly communicate the role of design facilitator and the value of design thinking. These tools would be directed at potential clients and funders.

- **Design as impact.**

Measureable impact is the key to demonstrating design value in the field of social impact design. AIGA can help play a role in assessing different evaluation tools and actively campaigning for their use across its membership.

- **Professional credibility.**

Designers must develop a new set of skills to credibly work as design strategists.

AIGA, as a professional organization, can enhance designers' credentials in this field of practice and expand the pool of qualified design strategists by:

- 1) subsidizing the high cost of facilitator training workshops so they become widely available to individual designers.
- 2) offering hands-on design thinking experiences similar to Acumen's *Human-Centered Design for Social Innovation* (<http://plusacumen.org/courses/hcd-for-social-innovation/>). In the summer of 2013, Acumen partnered with IDEO.org to offer a free 5-week course in which would-be design thinkers self-assemble into local design teams and work through a design thinking process to address a pre-assigned problem.

- **Visibility.**
AIGA chapter websites do not actively promote Design for Good or social impact design. One way to strengthen social impact design within the design community is to raise the profile of Design for Good on chapter websites. This will serve as an invitation to learn more about social impact design and reinforce AIGA's initial endorsement of design thinking as a key practice.
- **Sustainability.**
There is a tacit understanding among AIGA chapter leaders and others that Design for Good is volunteer-based. This is reinforced by the popularity of 24-hour design marathons that provide free design work. Equating Design for Good with 'design for free' undercuts the career sustainability of social impact design. So, I am recommending that AIGA leverage its resources and reputation to help create paid social impact design opportunities, and then communicate those broadly to the design community.

Introduction

In the fall of 2011, AIGA², the professional association for design, seized an opportunity to spur broader interest in social impact design. At the annual GAIN³ Conference, AIGA leadership unveiled broad parameters around a new initiative called ‘Design for Good’ (DFG) whose stated mission was “to ignite, accelerate and amplify design-driven social change”.

AIGA’s DFG announcement encouraged individual chapters and designers to seek their own interpretation of this call to action. With a burgeoning community of designers who are socially aware and engaged in their communities, as well as an extensive foundation and nonprofit base, Minnesota’s chapter was in a strong position to act on this opportunity and AIGA Minnesota wasted little time in gathering its members to discuss what a Minnesota initiative might look like. As of January, 2012, AIGA Minnesota formally launched its own Design for Good initiative with co-leaders, an Advisory Board and the following mission statement:

AIGA Minnesota’s Design for Good exists to empower designers to become effective agents of change, to harness a collective commitment to improve social and economic conditions locally, and to enhance understanding of the value design thinking brings to problem solving. (AIGA Minnesota Design for Good, 2012).

It is within the context of the Minnesota initiative that the idea for this paper was born.

² AIGA, once an acronym for “American Institute of Graphic Arts”, is now known as “the professional association for design”

³ GAIN is AIGA’s annual Design for Social Value conference

Definitions

Social impact design. Design for Good is AIGA's response to a growing interest among its members in the emerging field of social impact design. But what do those words, 'social impact design' mean? Is 'Design for Good' interchangeable with 'social impact design'? As a working definition and for the purposes of this paper, I use the phrase 'social impact design' to encompass design that 1) is directed toward transforming society in a positive way 2) takes a human-centered approach and 3) has a measurable impact. There are other definitions currently in use, and I will address those definitions later on in this paper. The question of whether 'DFG' can be equated with 'social impact design' is central to this paper.

Designer. A myriad of design disciplines participate in social impact design, but in the context of this paper, I am concerned primarily with those designers represented by AIGA, i.e., those trained in graphic, user-experience or digital design. When I use the term 'designer', I am referring to these designers.

Four themes

In the process of researching the field of social impact design and AIGA Design for Good initiatives, I uncovered controversy within the field around design and design practice. I organized that information into four key themes that impact how designers understand social impact design:

1) Process versus artifact. The first of these has to do with the nature of design itself: is design a process-driven or artifact-driven discipline? That is to say, is it about the way in which we solve a problem, or is it about creating some *thing* that is aesthetically

pleasing? The answer to this question is pivotal for the discussion around social impact design because it determines how a chapter interprets its call to action. ‘Design as artifact’ is framed around the solution, a *physical* deliverable like a logo or website; ‘design as process’ places more emphasis on the problem-solving process—*design thinking*—and the deliverable may be something measurable but abstract, such as behavior change. Under the banner of AIGA’s Design for Good initiative, there is a range of projects that fall along a continuum of artifact to process.

2) *Design credibility.* A second theme to emerge was professional credibility. It is not uncommon for designers to encounter skepticism as they move into the more strategic roles demanded by social impact design practice. As social impact design evolves, clients need help understanding the value of design thinking, and designers currently lack a consistent language and set of best practices to credibly succeed. Some design practitioners advocate a stronger institutional role for AIGA in developing a credentialing structure for social impact design and many have suggested a design facilitation/design thinking certification could help advance a discipline of strategic thinkers within the profession.

3) *The role of a professional organization in developing new practices.* A powerful undercurrent surfaced around what role AIGA should play in the development of social impact design. There are conflicting visions about whether this organization should (or even can) exercise stronger leadership in guiding how social impact opportunities take shape.

4) *Pro bono versus paid.* The last of these themes is about *design value*: there exists a tension throughout the design profession over whether social impact design should be a pro bono (i.e., volunteer) venture or sustainable (i.e., paid) career choice. Some equate Design for Good with ‘design for free’, and that engenders a debate over whether pro bono projects undercut the value of design.

Context

Each of these themes has a back-story that will help provide context for understanding Design for Good and social impact design. This paper seeks to document AIGA Design for Good efforts within the context of the questions central to this paper: design as process or artifact, whether there is a need for more credibility in this field of practice, should a professional organization play a more active role in elevating social impact design, and social impact design as pro bono or paid work.

Process versus artifact: Understanding design as a liberal (not a decorative) art

The discussion around process versus artifact had its beginnings in the 1970s after Christopher Alexander defined design as “giving form and organization to things” (Kimbell, 2011). The ‘design methods movement’ challenged Alexander’s definition (Kimbell, 2011). A Nobel-prize-winning economist named Herbert Simon wrote a book (1969) entitled *The Sciences of the Artificial* which first introduced the idea of design as a way of *thinking* and *doing*: he said that “anybody who is trying to change anything into a preferred situation is basically doing design” (Kimbell 2012, Blog interview). Over the next forty years, academics would debate the nature of design.

In the late 1970s the field was in the middle of redefining itself. The evolution of academic program titles reflected the changing face of design: *commercial art* was replaced by *graphic design* which, in turn, was replaced by *communication design* as I started design school at The Rochester Institute of Technology in 1978. At the time, most people thought of communication design in terms of artifacts or physical forms, and it was our ability to draw and to visualize our ideas that attracted so many of us into the field of design. Designers were trained as *visual* problem-solvers, and like the proverbial hammer and nail (“if your tool is a hammer, everything looks like a nail”) design solutions were almost uniformly visual products: posters, logos, brochures, and reports. However, our most celebrated tool—the ability to communicate visually—pigeonholed us and many of us were keenly aware that our influence was limited as a result.

In 1992, Richard Buchanan’s book “Wicked Problems in Design Thinking” changed how the design profession regarded those ‘tools’. Buchanan proposed that design move beyond its traditional role as a trade-oriented profession—where skills such as draftsmanship were key to a successful career—into the realm of ‘design thinking’ where problem-solving itself is the core component of practice (Buchanan, 1992). Buchanan sought to resurrect design as a liberal art, an integrated discipline that bridges the conversation between science and technology, and focuses on *all* types of design challenges—social systems, products, human experience (Buchanan, 1992). He used the term ‘wicked’ to describe these problems because they are large, ill-defined and the consequences are felt by a multitude of stakeholders (Buchanan, 1992).

The 1990s were a tipping point. Frustrated by an ‘ever smaller canvas’ focused on aesthetics, image and fashion, designers like Tim Brown and David Kelley embraced a

larger vision of design practice (Brown, TED talk, 2009). In a short time, their company IDEO became synonymous with design thinking and a model for others hoping to broaden their practice. In 2009, ABC's Nightline broadcast a profile of IDEO's design process—spotlighting their shopping cart redesign—and helped introduce a mainstream American audience to design thinking (Nightline, 2009). This approach focuses on solving problems *for* and *with* people, always with human needs at the center of the process; at IDEO, they call this HCD or human-centered design (IDEO, 2013).

This new way of working was breaking down old paradigms. Brown challenged the idea of a designer who sits alone waiting for inspiration: he suggested instead that the best design was *collaborative* in nature (Brown, 2009). This was a radical notion at the time because it extended ownership of the design process *beyond* the designer, to include the participants of a product, a system or an experience. By doing so, Brown enlarged the canvas, opening up more opportunities for designers to make a difference.

IDEO's process also challenged a conventional understanding of design as *craft*: instead of creating *things*, design was about creating *experiences*. Redesigning a shopping cart was just as much a study of the *experience* of shopping as of the physical cart itself. Brown describes the move from 'design' to 'design thinking' as an evolution away from a designer's relationship with products and toward what Buchanan described as an integrated understanding of the human experience (Brown, 2009) (Buchanan, 1992). For Brown and Buchanan, design had a much larger role to play in the world. That role materialized in the form of social impact design.

Design thinking.

Design thinking is inextricably linked with social impact design. In order to create positive change, designers must involve others, particularly stakeholders, in the decision-making process. Design thinking is, at its core, a process of engagement, and central to innovative, impactful solutions. Good design *is* about impact.

The design thinking process is organized around five stages (ideo.org): empathy, problem definition, ideation, prototyping, and testing (see Appendix, Fig. 1). The process is iterative rather than linear, and participants will find themselves moving back and forth between the stages as they dig deeper into a problem.

The process begins with empathy, the ability to identify with others and forge an emotional connection with their needs. That ability is seated in our brain's right hemisphere, the center for emotion, intuition and nonverbal communication (Pink, 2006). The right hemisphere is often seen as the more primitive of the two sides of our brain because the left-brain is home to the qualities that differentiate us from our animal cousins: logic, reasoning, sequencing (Schull & Zaloom, 2011).

However, there are hidden treasures within the right hemisphere: it is here where new insights are forged and innovation is born (Pink, 2006) (Schull & Zaloom, 2011). It is here where we can assemble disparate elements and place things in context (Schull & Zaloom, 2011). The goal of design thinking is to tap into this rich resource by dampening our left-brain's impulses for rational thought. Design thinking workshops construct exercises that help participants drop their working assumptions and suppress their inclinations to be critical—all so their imaginations are free to wander in unexpected

directions. This is a challenge for everyone, but particularly those who have flourished in a left-brain world.

In his book *A Whole New Mind*, Daniel Pink suggests that we are in the midst of a cultural revolution, one in which right-brain thinkers—or those with ‘R-Directed Thinking’—will displace their analytical counterparts as prime influencers in education, government and business (Pink, 2006). He makes the case that analytical problem-solving (or ‘L-Directed Thinking’) —which relies on detailed analysis using numbers, spreadsheets and sequencing to determine next steps and construct policy initiatives—yields incremental rather than broad, sweeping changes (Pink, 2006). He argues that this approach is incapable of addressing entrenched social problems like poverty, hunger and homelessness that are systemic in nature and in need of innovative solutions (Pink, 2006).

Seen in the context of these ‘wicked problems’—intractable complex issues that seem unsolvable—the ability to synthesize and to think ‘outside the box’ may be exactly the approach that is needed.

Design thinking uses a holistic approach, coupling Pink’s ‘R-directed thinking’ with analysis (Brown, 2009) (Pink, 2006): in addition to quantitative research, the design thinker employs careful observation (empathy), personal interviews, input from a diverse group of stakeholders *and* the capability of synthesizing seemingly-unrelated ideas to find solutions, never losing sight of the human need at the center of the problem. During the five stages of the design thinking process, participants move back and forth between divergent thinking (broadening the range of options) and convergent thinking (narrowing the options) (Design Thinking Workshop, Anna Love-Michelson, 2013). During that process, groups employ the following tools: empathy (listening to, observing and

identifying the people who will be served by the solution); problem definition (reducing the problem to something that addresses a critical human need); ideation (brainstorming ideas based on what was heard); prototyping (making a test version of one idea) and testing (trying out that idea with the client).

A new role: design strategist

An emphasis on design thinking and process-driven design creates a new role for the designer: one of *design strategist*. This role is different from that of designer as *artisan*; it moves the authority for problem-definition out of the hands of the client and into the hands of the designer.

Artifact-based design implies a predetermined solution while *process-driven design* allows the designer to problem-solve rather than execute a client's assumptions. Let's use an actual example to illustrate the distinction: that of a community in Troy, Michigan in danger of losing its library if local taxes aren't raised. In the first case, of designer as *artisan*, the Library Board might ask the designer to create a poster that announces a series of community meetings to address the topic. The designer follows the Board's direction, and comes up with an elegant poster design.

In the second case, with the designer playing the role of *design strategist*, the designer works with the client and the community to unpack the real problem. Then the designer creates a clever campaign (a series of signs, a website, bookbags) that reframes the issue around public priorities, equating closing the library with an old fashioned bookburning. The campaign goes viral, and it sparks an impassioned conversation around the value of books and local libraries. The tax levy passed.

The difference between artisan and design strategist is the difference between execution and strategic problem solving.

Clients and designers alike fall into a prescriptive, artifact-based approach when they confuse execution with problem solving. Walter Isaacson relates the following story in his biography of Apple founder Steve Jobs (2011): in 1986, after Jobs had been exiled from Apple, he approached the famous logo designer Paul Rand to design a logo for his new computer company Next. Jobs asked Rand for several options, whereupon Rand replied, “*I will solve your problem*, (my emphasis) and you will pay me. You can use what I produce or not, but I will not do options, and either way you will pay me” (Isaacson, 2011). Jobs must have absorbed the lesson because, after his return to Apple, the company became a model of applied design thinking.

Chasing the wrong problem is a significant source of frustration among designers (Brown, 2010), wasting not only time and money but arriving at a solution that, in the end, doesn’t address the real issue. Problem definition is perhaps the most important step in the design thinking process.

Take, for example, Nicholas Negroponte’s *One Laptop Per Child* (MIT Media Lab), highlighted at the Cooper Hewitt’s 2007 Design for the Other 90% Exhibition in 2007 (Stairs, DO, 2007). The effort to raise literacy levels and provide every child in the developing world with a computer ended with a wind-up computer costing almost double its projected price of \$100, and was unavailable to any country or organization who couldn’t meet a minimum order of \$250,000 (Stairs, DO, 2007). Negroponte focused on the *artifact* (providing a computer to every child) rather than on the *process* of solving the broader problem, i.e., improving third world literacy. As a result, good intentions

succumbed to third world market realities. If Negroponte had spent more time in defining the problem, then his solution would have better addressed the needs and constraints of the population being served. He overlooked a critical part of problem-definition: collaboration with those most intimately connected to the issue.

Design thinkers typically start with a broad goal then focus on a specific problem as they conduct their research. This avoids solving the *wrong* problem, and allows for innovation along the way. Using a hypothetical case of a nonprofit organization seeking to increase the use of its food shelf, we can illustrate the difference between these two approaches, and the role of a designer strategist in that process:

- *Starting with a problem: traditional problem-solving*

Reacting to anecdotal comments of client dissatisfaction, food shelf administrators assume the food shelf is underused due to accessibility issues. They decide to extend operating hours so its target population has more opportunity to access the food shelf. A designer is hired to come up with a campaign to communicate the change in operating hours.

But, food shelf use doesn't improve. Why not?

Food shelf administrators made the mistake of assuming they understood the problem.

Their solution missed the mark because they had misidentified the real problem. Here is where design thinking can prove a valuable tool:

- *Starting with a goal: design thinking*

Starting with the broad goal of *improving the lives of the food shelf participants*, food shelf administrators hire a design strategist to help narrow down the source of why clients are not satisfied. The designer begins a series of individual interviews, on-site observation and analysis in concert with the client, food shelf users and other stakeholders to uncover the real problem. The problem that emerges is larger than accessibility: 1) participants have moved out of the neighborhood, and need a different way to receive the food; and 2) participants want to be able to access other services provided by the organization, like ESL courses and job mentorship. Working with participants, the designer assembles a

team of designers and subject matter experts to brainstorm solutions, and then tests those ideas with food shelf users.

This approach forces people to embrace new ways of thinking about the problem: maybe a food shelf *can be more than just a food shelf*. Design thinking involves questioning original assumptions made by the client, and invokes a collaborative relationship whereby the client, the participants and the designer ‘co-create’ the solution. New roles, both for the designer and the client, are changing the way design happens.

This ongoing shift of design *artisan* to design *strategist* has been the subject of much academic debate and raised questions about professional accreditation, which introduces a broader discussion of the second theme.

Professional credibility.

One of the more articulate thought leaders on this subject is Lucy Kimbell, a researcher and educator at Said Business School, University of Oxford. She builds an argument for more clarity within the profession about the nature of design and this new role of design strategist: On her blog, *Design Leads Us Where Exactly?* she writes:

...even if you’re in design, it’s incredibly hard to define what design is. Do we mean design in the mode of engineering, do we mean architecture, do we mean communications design, do we mean digital interactions? ... is design about giving shape and form to things? And that thing could be a physical product or it could be a digital interaction. Or is it about making change happen? (Kimbell, Design Commission Inquiry into Redesigning Public Services, 2012).

Much of her writing is devoted to this disconnect in how people in all fields understand design thinking and the role of the designer, not least among them, designers. She laments the inability of designers to build a case for their value as design thinkers, especially with those in the business community, and more notably questions whether all designers are capable of doing this work (Kimbell, 2012).

In part because she finds people have a hard time defining design and design thinking, Kimbell pushes the conversation in a new direction, reflecting on design as two sides of the same coin: 1) **design-as-practice**, which is intimately connected to the artifacts produced by the process of designing and 2) **designs-in-practice**, which is about co-creation, connecting the design process and designer with the practices of others (Kimbell, 2011). She calls this a **practice approach** and sees both as important to the definition of design.

Kimbell's work has helped identify a gap in understanding that may contribute to the problem of diminished design value in the marketplace. If designers cannot articulate their value, why should others value what they do? Unlike artifact-based design where the deliverable is clearly understood at the outset—a logo, a website, a brochure—the value of design thinking and social impact design are more difficult to demonstrate. A 'design product' in a project for social impact may be more abstract—like moving the needle on higher levels of literacy among disadvantaged children—and designers have little experience assigning value to that kind of deliverable. One way to show value is by measuring impact, and the design profession is clearly at a loss in how to do this. This was the biggest challenge identified at the Social Impact Design Summit (SIDS, 2012).

Another significant gap underscored at SIDS is the lack of a consistent vocabulary for this new field; a myriad of terms currently in use generates confusion: *design for social change, social impact design, public interest design, social design, socially responsible design, transformation design, humanitarian design ...* to name a few. Practitioners often use the terms interchangeably, but they are not perceived in all cases as meaning the same thing. This ambiguity is not unexpected in a developing field, but in

order for the field to advance and for designers to gain respect for their contribution, there must be a clear understanding around what it means to design for impact.

The Social Impact Design Summit in 2012 was convened, in part, to address this concern. Aside from debates about social impact design as *an approach* versus a *separate discipline*, there was general agreement over the need for a common language (SIDS, 2012). Following recommendations of the Summit participants, John Carey and Gilad Meron collaborated with GOOD magazine to provide definitions for terms most often associated with ‘design’ and ‘doing good’ and in March 2013, the glossary went live with 33 definitions and an open invitation to edit and add to that list (Carey & Meron, 2013).

In the glossary, **design for social change** is “associated with efforts and projects aimed at catalyzing transformations or behavior shifts, specifically using design as a process for altering society in one form or another”(Carey & Meron, 2013). The reader will note the difference between this definition and one for social impact design: “**social impact design** calls specific attention to the need for designers to test, prove, and document the impacts of their work, particularly emphasizing the importance of demonstrating rigorous measurable social impacts” (Carey & Meron, 2013). The second definition stresses the need for measurement, while the first highlights the process used to create change.

The glossary’s definition for **design for good**, written by Ric Grefe, Executive Director of AIGA, is an open invitation: “An umbrella term used by various organizations to describe efforts and projects by focusing on the use of design to foster social change. This term is often used as an intentionally broad phrase, meant to encompass any and all efforts to use design to create a positive social impact”(Carey &

Meron, 2013). “*Intentionally broad*” are telling words here: instead of narrowing the scope, it becomes a jack-of-all-trades definition and leaves open several questions: Is measurement important? Should these projects be pro bono or sustainable? Is it about creating a visual product, or about facilitating a problem-solving process?

It is this intentional ambiguity that highlights a third theme running through my research: what role does a professional organization have in developing new practices?

The role of AIGA.

AIGA, the professional association for design, has served the design community since its beginnings in 1914 as The American Institute of Graphic Arts. AIGA’s website states that, among other things, it “advocates for a greater understanding of the value of designers and design”, “establishes criteria for design education that meets the needs of the profession”, and “enhances professional development” (AIGA, 2013). There is some disagreement over whether AIGA is meeting those objectives.

At the Social Impact Design Summit, William Drentell, Editorial Director of Design Observer, noted that social impact design lacks the infrastructure necessary to enable sharing of information and construct a body of knowledge that leads to a defined discipline (SIDS, 2012). Krista Donaldson of D-Rev, a nonprofit that designs medical services for disadvantaged communities, pointed out that without a coherent organization to document ongoing work, practicing designers simply don’t have the time to do so (SIDS, 2012). Perhaps AIGA could take some responsibility for filling this gap.

Lucy Kimbell takes the design profession to task for abdicating its responsibility in creating boundaries around who is and who isn’t a designer, and around what designers do, especially in the area of design thinking (Kimbell, 2012). Kimbell believes

that, unlike the professions of architecture and engineering, design lacks a strong institutional base to guide its development and maintain standards of practice; she advocates for a chartered profession, much like the AIA which controls the quality of its practitioners through board-certification (Kimbell, 2012).

For those interested in communication design, user-experience or digital design there is no one path to becoming a designer: a designer can attend a two-year program, a four-year program or no program at all, which means just about anyone can call themselves a designer without censure (Kimbell, 2012). The profession grants designers themselves the leeway to shape the credentials of their own practice, which presents problems from the perspective of the client purchasing design expertise: he or she has no benchmark for knowing what skill-set they are hiring. Is this designer a competent strategic thinker or someone who ‘makes things more attractive and marketable’ (Brown, TED talk, 2009)? Academics and design directors agree that the label ‘designer’ does not necessarily imply both (GAIN conference, 2012).

For this reason, perhaps there is interest among some design thinking practitioners for a design thinking/facilitation certification. They anticipate it will help differentiate themselves within the design community and open up opportunities for social impact work. Because AIGA is a loose association of designers rather than authoritative body, it is unclear what role it can play in credentialing design practices. Accreditation may fall under the auspices of academic institutions. However, AIGA may find other ways it can strengthen its mission to “enhance the value of designers and design and deepen the impact of design on society” (AIGA, 2013).

Most agree that AIGA excels at programming activities and manages a website rich in content. It uses both of these tools to further the conversation around design and design thinking. AIGA has recently partnered with Adobe on an initiative called *Defining the Studio of 2015* (AIGA, 2013)) that spotlights thought leaders and their vision of design's future. One of those leaders is Susana Rodriguez of SYPartners⁴ who is a member of AIGA's Visionary Design Council, and challenges the profession to rethink design outcomes. She articulates a shift 'from deliverables to visions' where the designer is no longer seen as a 'vendor' filling an order, but rather a visionary partner engaged in a collaborative partnership (Rodriguez, 2013). Voices like Rodriguez's are important *because* she is a practicing designer, and her experience in breaking down the traditional designer-client hierarchy may encourage others to adopt such practices more widely.

AIGA continues to facilitate conversations around design and design practice through its annual conferences and workshops, which has the effect of slowly shifting attitudes as those ideas gain broader acceptance. However, change is incremental and structural frameworks that might support the evolving role of design strategist are equally slow to adapt: while there are forward-looking design programs like the d.school at Stanford (Michelson, 2013), the University of Cincinnati (Greaney, 2012), the University of Minnesota (Fisher, 2012), and the Minneapolis College of Art and Design (Coogan, 2013), few design schools teach collaborative problem-solving and design facilitation; and design graduates are unaware of the extent of social impact design opportunities available to them when they go looking for work. Both of these were recognized gaps at the SIDS (SIDS, 2012).

This transitions to my last theme: is social impact design a viable career choice?

⁴ SYPartners has design offices in New York and San Francisco

Social impact design: pro bono versus paid

Wrapped up in this debate over what constitutes design is how others *value* design. This is important in the discussion about Design for Good because it impacts whether or not social impact design has a viable future; in other words, can designers make a living doing this work?

One challenge in making this work sustainable is the growth of volunteerism. Volunteerism has an important place in building a sense of community, but its prevalence in social impact design circles threatens to undermine the design profession as a whole. A strong volunteer ethic appears deeply ingrained in our civic culture, perhaps dating back to how our founders thought about democracy. A short letter written by John Adams in 1776 (Adams, 1776) formed the basis for much of what is written in the U.S. Constitution, and around the responsibilities of citizenship. His letter invokes a communal spirit: Adams saw ‘virtue’ as key to the democratic experiment, defining the word as both 1) *self-serving*, i.e. gaining something (personal economic success); and 2) *for others*, i.e. giving something (contributing to a Common Good) (Adams, 1776). No doubt this helped frame a quintessential part of the American character, that of giving back to others or ‘doing good’. AIGA’s Design for Good, in part, derives from this sensibility.

However, volunteerism has its cost, professionally. Whether design-driven or project-driven, volunteer-based initiatives undercut the ability of those who choose to make a living from social impact design. We have seen how social impact designers struggle to prove their worth in the marketplace as they build understanding around design thinking practices (Kimbell, 2012). As many in the profession do this same work

for free—in the name of ‘giving back’— it impacts how others value the work, and reduces opportunities to build a sustainable design practice.

David Berman’s recent book *Do Good Design: How Design Can Change the World* emphasizes that designing for the social good *does not mean* designing for free (Berman, 2013). Berman defines ‘impact’ as the inevitable outcome of good design, and as such, expects social impact design to be sustainable part of a designer’s practice (Berman, 2013). He notes that, because of their particular skillset, designers are uniquely positioned to address the world’s challenges and have the social responsibility to do so, an argument reminiscent of John Adam’s call to civic virtue (Berman, 2013). He essentially links Adam’s call to serve a common good with core design practice (Berman, 2013).

The context for Design for Good.

So, where does Design for Good fall on this continuum of pro bono versus paid work? Is it about volunteerism, or does it marry a sense of social responsibility with paid design practice? And how does that positioning impact the profession and the developing discipline of social impact design?

Design for Good is heir to years of experimentation around this issue. Social impact design emerged out of a volunteerism born from a generation awakening to the world’s inequalities; the Peace Corps was at the leading edge of this movement. Throughout the 1980s and 1990s, nonprofit and pro bono design opportunities sprang up to leverage the emerging field of design thinking and respond to designers’ desire to help others: DesignCorps, Rural Studio, Design without Borders and the D-Lab at MIT are all examples of such efforts (SIDS, 2012). However, the broader adoption of design thinking

across non-design sectors, particularly in the business world, has slowly shifted the conversation away from the concept of social impact design as something you do after work hours; it has become a model for doing business.

The success of for-profit companies like IDEO that combine business with design thinking showed designers that work in the social sector could be economically sustainable (Berman, 2013). In 2011, IDEO provided seed funding to establish IDEO.org, a nonprofit that now works around the world, employing the human-centered design problem-solving process its parent organization pioneered in the 1990s to address issues like global poverty, sanitation, health inequities (IDEO, 2013). It has created a hybrid model of social impact design whereby fees for service and donations from social enterprises, foundations and other nonprofits support their work (IDEO, 2013).

Academic institutions have helped broaden the acceptance of design thinking. Stanford founded the d.school in 2004 around the concept of ‘radical collaboration’, bringing together students and faculty from various schools on campus (business, social sciences, education, design, engineering and medicine) with people from industry to introduce the concept of design thinking (Brown, 2009). Business schools began offering MBAs similar training, and several companies have made design thinking and innovation core institutional values: 3M (with its Innovation Center), The Mayo Clinic (with its Center for Innovation), and companies like Apple, Target and Procter & Gamble are prominent examples of how design thinking has become an integrated practice. In fact, the push for designers to make this a sustainable part of their practice is coming not from design schools, but from business strategists like Brian Gillespie; he has challenged design schools to “expand their notion of what it means to be a designer, beyond a focus

on the craft and design award competitions” (Gillespie, 2013). Gillespie notes that MBAs have caught on to the market potential of design thinking practices far more quickly than their design counterparts (Gillespie, 2013).

Another example of business blended with design thinking practices is the growing area of service design. According to the Public Interest Design Glossary (Gilad & Meron, 2013), service design is “an interdisciplinary approach to the design, planning, and implementation, and improvement of the interface between users, service organizations, and systems that shape our daily lives, such as healthcare, transportation, and education.” In 2008, the service sector—which includes individuals and businesses that produce services rather than goods—accounted for three-quarters of the United State’s GDP (Heller, 2009). According to Steven Heller, a widely published author on topics related to graphic design, the post-1980s shift from production to service jobs offered designers a ripe opportunity to work in the area of social impact (Heller, 2009). By redesigning experiences—such as the primary care intake examination and pediatric kidney dialysis—service designers at the Mayo Clinic’s Center for Innovation are creating positive social change (McMahon and Greaney, 2012).

Design thinking has also found application in military settings and in community engagement. Roger Martin, a thought leader on strategy, design and innovation, and Dean of the Rotman School of Management in Toronto, notes that the military has begun hiring consultants to introduce leadership teams to concepts of empathy and iterative problem-solving (Martin, 2010). One of those design consultants has suggested that the flexibility and adaptive nature of design thinking fits perfectly with on-the-ground military situations where ‘nothing ever goes according to plan’ (Al-Yassini, 2013). And recent

studies by academics at the Humphrey School of Public Affairs highlight how effective design thinking has been in public sector collaborations and policymaking (Quick, Bryson, Slotterback & Crosby, 2012; Cowan 2012).

In addition to non-design sector opportunities for design thinkers, entrepreneurial designers are creating their own opportunities: nonprofits like D-Rev (Design Revolution) are blurring the lines between for-profit and nonprofit companies by leveraging funding from socially-responsible for-profit companies who seek to ‘do good’. D-Rev has done groundbreaking work in the area of Third-World health with innovations like the ReMotion Knee and Brilliance, an affordable jaundice treatment for newborns (D-Rev, 2013).

However, Patrice Martin, CEO of IDEO.org makes the case that there is not adequate awareness of the social impact design opportunities available to designers; she also points out that, in her experience of hiring designers for this kind of work, she finds they do not have the skills or training they need to succeed in this space (SIDS, 2012). Her assessment of designers’ poor design thinking/design facilitation skills is a commonly held view.

Methodology

Research for this study of social impact design as it pertains to Design for Good was conducted through a series of individual interviews, a population survey, and website overview. For the individual interviews I interviewed twelve leading voices and practitioners of social impact design, all of whom work within the United States and some of whom are past or present board members of AIGA. I used a snowball sampling

technique to identify individuals. My first interview was with AIGA's Design for Good Director, and she identified key people with whom I should speak. I also relied on recommendations from others I met at AIGA's GAIN conference in 2012. A select few agreed to interviews and they formed the core group of interviewees; this group, in turn, recommended others. Twelve interviews were conducted between February 2013 and June 2013. For the survey, I contacted leaders in the sixty-six AIGA chapters including presidents, vice-presidents and/or Design for Good leads in these chapters. Because I targeted individual leaders, there are instances of repeated information from a few chapters (6). The survey was formatted and sent out under the auspices of AIGA's Design for Good initiative, using AIGA's listserv. Once I had the results of the survey, I used information gained from the survey to identify websites I wanted to research, based on whether or not the chapter responded, and if they had a chapter leaders devoted to Design for Good. The survey was conducted between April 23, 2013 and May 9, 2013.

For the website overview, I sampled forty-one websites—all from chapters who responded to the survey—in early June 2013.

Following the first few interviews, I used a targeted population survey directed at the chapter leadership of all sixty-six AIGA chapters.

What I sampled (see Appendix: Fig. 2 and Fig. 3 for interview and survey protocols).

The semi-structured individual interviews focused on four things: 1) how the interviewee became interested in social impact design; 2) the nature of their work and a deeper exploration of how they structured it; 3) challenges within the profession around social impact design and the role AIGA should or does play in developing the practice; and 4)

how the interviewee defines ‘design’. As my interviews proceeded, I add a question about pro bono versus paid social impact initiatives.

The individual interviews determined what questions I asked on the population survey. The survey contained fourteen questions. I reviewed these questions with AIGA’s Director of DFG, and agreed to add one question about the amount of time chapter leaders spent on Design for Good. Some key concepts covered in those questions include: 1) whether the chapter has launched any Design for Good initiative(s); 2) ages of those involved in Design for Good; 3) focus of that chapter’s effort(s); 4) a chapter’s goal in implementing a DFG initiative; 5) what goals they associate with the larger AIGA DFG initiative; 6) should AIGA create paid opportunities for social impact design; 7) would a social impact design certification be valuable to designers in that chapter; and finally, 8) anything the leaders want AIGA leadership to know in the context of DFG.

Following the survey, I sampled websites of each chapter that responded and the national site to understand how chapters and the parent organization communicate Design for Good: I looked for how large a presence DFG had on those sites, whether there was a specific contact for DFG, and how easy it was to find DFG.

How I did my analysis.

The individual interviews provided my initial understanding of the issues I would study for this paper. I highlighted common and contrasting themes, and used these to probe more deeply in successive interviews. Setting up a separate document, I assembled recurrent themes from these interviews and used this document to start framing questions for the population survey. I completed eight out of the twelve interviews before I began work on the survey questions.

The survey responses were calculated numerically and by percentage, and from these, I generated graphs of the results. Several questions involved written responses. I combined the quantitative and qualitative responses into one document to do my analysis and looked for 1) patterns across the chapter leaders' responses; 2) areas of agreement/disagreement with interviewee responses and with thought leaders in the profession; 3) new ideas that hadn't already appeared in my research; and 4) surprises in the responses that contradicted my original assumptions.

I used the website overview as one more piece of data to help in understanding how chapters regard Design for Good. I added this component near the end of my research and used it to gain an overall impression.

Potential biases of each data source.

The people who chose to respond to my inquiry limited my sampling technique for individual interviews. I sent out and followed up on over twenty-five potential interviewees, intending to talk to someone associated with every model of social impact design. A potential bias introduced by this sampling method is self-selection: anyone willing to be interviewed about social impact design may feel more passionate about some aspects of this work than others. In addition, by using a snowball sample I may have skewed the resulting data by interviewing like-minded people.

In analyzing the results of the survey, I discovered the following limitations of the survey protocol: 1) *Who would respond.* It is possible that the chapter leaders most likely to respond to the survey were those whose chapters had something to report. I have no way of knowing if this is true. 2) *How many would respond in each chapter.* In retrospect, I should have asked only one chapter leader to respond. By opening the survey

to more than one leader, I added a variable I didn't really need, and that skewed my results on some questions. 3) *Matching chapter responses to individual chapters*. I didn't realize until I tabulated the results that, because not every chapter leader answered every question, answer #5 on question #5 may not come from the same person as answer # 5 on question #6 . This was a surprise and, although it did not seriously impact my conclusions it did limit my ability to cross-match the responses. This was a flaw in the survey setup.

My website analysis was not systematic, and it would be a mistake to use this data by itself. I recognize that websites are just one form of communication and do not necessarily confirm whether a chapter is less devoted to Design for Good than another chapter. Taken together with other data, it is possible to gain a general impression across the organization, but difficult to interpret because the website could not be cross-matched with individual survey responses.

Results and discussion

Overview of AIGA's chapter involvement with Design for Good.

AIGA is an association of designers represented by sixty-six chapters in the United States. Each chapter operates on a volunteer basis, with members electing board leaders to represent them locally and at national leadership conferences and retreats. The survey was sent out to each chapter president, with a request for that president and their Design for Good lead, if they had one, to answer the survey.

Roughly two-thirds (62%) the AIGA chapters responded to the survey, 41 out of 66 (see Appendix, Fig. 4, AIGA Chapter map). Of those 41 chapters, 25 (60%) said they had a person dedicated to working on Design for Good initiatives (see Appendix, Fig. 5).

Some of these chapters combine roles so that the person working on Design for Good is also filling another responsibility in that chapter.

In the case of those chapters who said they did not have a dedicated DFG lead, it is not an indication that they or their design communities lack an interest in social impact design. For instance, in Birmingham, AL, a city where AIGA pioneered its social impact Summit model and where *Innovation Engine* is based, the local AIGA chapter does not designate a DFG board position; yet, Birmingham has continued to do meaningful work in this area. And in smaller chapters, where there may not be enough volunteers to create a separate board position, it is understandable that volunteers take on general rather than specific roles. In these cases, social impact programming may exist, but the work is being undertaken by several people.

I explored the websites of every chapter that responded to the survey. In most cases, if a chapter has a dedicated person associated with DFG, that person is listed as a Chapter Board member with one of the following titles: Director of Design for Good; Social Change Director; Social Design Director; Social Engagement Director; Ethics Chair; Design for Good liaison; and Community Outreach Director/Coordinator. In the chapters where responsibilities are shared—with leads in Sustainability, Outreach or as a Chapter President or Vice-President—DFG is difficult to find on the website; someone visiting these sites has to dig down to find out who to contact if they are interested in social impact design. I found I had to read through individual board biographies to discover areas of responsibility or interest. If the user searches these same sites for ‘Design for Good’, his/her search returns events and conferences from around the country in addition to specific chapter involvement in DFG activities. There are a few websites—

Minnesota is one—where Design for Good has its own page as well as listing board members and contact information associated with Social Impact Design and Design for Good.

Clearly, Design for Good does not have a conspicuous presence on local chapter websites, even when specific events fall generally under the category of social impact.

Design as process versus artifact.

Is there a shift toward understanding ‘design as process’ among AIGA chapter leaders? AIGA chapters have hosted over seventy separate Design for Good activities/initiatives and at least half fall under the category of educating designers and others about design thinking, and its application with respect to social problem-solving (see Appendix, Fig. 6, Chapter initiatives by category, Other + Summit models).

One of those models of social impact design education is the Design Summit. Several chapters have either hosted or plan to host a Summit, which is designed to educate designers and others about collaborative problem solving and the value of design facilitation. Many designers are introduced, for the first time, to the notion that design solutions may be something other than a logo, a poster or a website.

A key component of this model is some immersion in the community itself: organizers arrange for participants to become familiar with the problem by visiting, observing and building relationships with the people involved, a tall-order for a three-day workshop. The Summit model is itself a ‘poster boy’ for design thinking: over the last two years, organizers have iterated around the Birmingham model, learning what works and what doesn’t, and making changes along the way (Leavell, 2013). After the Birmingham Summit, it became clear that even the most innovative solutions come with

no guarantee for success: workshop participants return to their own lives leaving behind a leadership gap, and more than likely there is little funding to implement recommended solutions (Leavell, 2013).

AIGA recently partnered with the two designers who helped facilitate the 2011 Birmingham Summit to reimagine the Summit as a design facilitation-training workshop. It focuses not on a particular problem, but on training designers to run design thinking workshops in their own communities.

Matt Leavell (*Innovation Engine*) regards AIGA's role in developing the Summit model as pivotal: in helping to build out the Summit model he believes the organization has enhanced appreciation for design thinking and social impact design (Leavell, 2013). His own experience with the Birmingham Summit, where designers were paired with community partners to solve a particular local issue, opened the door to the paid work he and others are now doing with *Innovation Engine* and he believes this has moved the needle toward design as *process* (Leavell, 2013).

However there is some evidence, as seen in this data, that gaps still exist in understanding the link between social impact design, design thinking and core practice. While it is hopeful news that chapter leaders associate terms like design thinking, value of design, measurable impact and systems/behavior change with Design for Good, few of them identified terms like facilitation, core practice, and career choice with DFG. And nobody identified ethnographic research as a key tool (see Appendix, Fig. 7); using more accessible terminology, such as 'qualitative design research' or 'observational research' might have yielded a different result for this question. It is important to make the connection between social impact design, Design for Good and research: in the discovery

stage of any social impact design project, observational research and individual interviews play a critical role. At a recent conference, one of the leading voices of design facilitation and social impact design stressed that, as designers do more social impact and facilitation work, their project estimates will need to reflect a significant portion of time for research (Al-Yassini, 2013).

The fact that some designers are not “getting it” is borne out by data from my individual interviews.

Rich Hollant (Founder, Co:Lab) refers to the difference between artifact-based design and process-based design as “small d” and “big D” thinking (Hollant, 2013). When asked about “big-D” thinking—design as strategy, design as systemic—he admitted that only a handful of people are thinking about design in this way (Hollant, 2013). He said that object-focused or artifact-based design is unsustainable over the long-term, and that designers *have* to take on an advisory role if they want to remain relevant. This means developing an appreciation among clients for the benefits of design thinking (Hollant, 2013). As an illustration of this, Hollant described a recent library project undertaken by his firm: the client came asking for a logo and tagline, and left with a way to affect programming over time. At first Hollant asked stakeholders to bring their questions and concerns to the table; then he asked them to talk about what programs they were currently running, and what they were doing well. Out of this inquisitive method emerged the true problems endemic to the library, and, all of a sudden, the clients were no longer talking about a logo. They began talking about how that library could improve the lives of people in that community *and* how Rich Hollant’s design firm would help create solutions. This is “big D thinking”.

Chapter leaders were asked, “In your opinion, what is the most important goal of Design for Good?” Words like ‘education’, ‘understanding’, and ‘awareness’ appeared frequently—a total of fifteen times—and this was in the context of both designers and non-designers (see Appendix, Fig. 10). It would seem that these leaders understand that more education is required, both within as well as outside the design community.

In a 2011 preface to an annotated bibliography around Design and the Social Sector, the authors caution that if designers want to work in this new area of social impact, they must learn to think and work differently:

Designers may be attracted to greater complexity and more wicked problems in the social sector, but they need to be prepared to adapt their process and attitudes to create positive change. Perhaps the most significant adaptation designers need to make is in their role. Where product design connotes a sense of authorship, social design demands that designers be facilitators and educators of their processes. Further, they need to recognize they may not be well equipped to solve problems, but can identify problems and co-create with local leaders and beneficiaries. (Drake, Cerminaro & Drenttel, 2011, Preface).

This tracks with Patrice Martin’s earlier observation (SIDS, 2012) that not everyone comes equipped to do this work and that more work needs to be done to enable designers to make the transition from artifact to process-based design.

Professional credibility.

One step in that transition is building the skills necessary to work in the area of social impact design. There was strong support among AIGA chapter leaders for a certification process that acknowledges expertise in facilitation and design thinking (see Appendix, Fig. 8). The results of this question about design certification suggest more study is needed. Design certification is a complex issue: certification raises questions about 1) what skills and expertise should be measured; 2) who should issue the certification; and

3) whether certification will really open doors for social impact designers. However, the eighty percent of chapter leaders who answered this question affirmatively provides a strong message to AIGA leadership that designers are concerned about their credibility as they move into this new area of practice.

The recent *Facilitation: By Design* Summit held in Minneapolis (June, 2013) is the first of many the national organization hopes will create opportunities for designers to learn the facilitation skills necessary for social impact design. However, many young designers in the local chapter were put off by the cost (between \$800 and \$1000 for two days); as a result, few chose to attend (as reported to me in my position as Associate Director of AIGA Minnesota Design for Good). Many of those who did attend the Summit were corporate in-house designers whose companies paid their way to the event. In the early planning stages of the Summit, the Minnesota chapter (which served as co-sponsor), requested a lower price point so this chapter could develop a broad base of designers with facilitation skills; the national office was unresponsive.

AIGA may need to address the pricing issue if it hopes to broaden the skillset of younger and non-corporate designers, responding to an expressed desire for more credibility within the field of social impact design.

In addition to introducing tools like facilitation, some leaders feel the need to transition designers from thinking in terms of image to thinking in terms of outcomes. This means measuring impact. Someone who has been a strong advocate for outcome-based design is Lisa Abendroth, a design professor at Metropolitan State University in Denver and creator of the SEED⁵ evaluator tool. She insists that designers can credibly

⁵ SEED is an acronym for 'Social Economic Environmental Design'

talk about the value they bring to the process only if they show impact, and that means applying a system of metrics to the work they do (Abendroth, 2013). The SEED evaluator offers a template for project documentation and measuring success: a project team establishes criteria and benchmarks at the outset, for example: at the end of ten weeks, there will be ten students enrolled in after-school programs, and at the end of 1 year, those same students will be reading above-grade level. Like it or not, for-profit companies and foundations are outcome-oriented, and designers need to focus on impact if they hope to work in this new area of design (Abendroth, 2013).

This is supported by the survey data. When chapter leaders were asked to define Design for Good, 36% of respondents said that one of their key definitions was ‘measurable impact’ (see Appendix, Fig. 7). And when leaders wrote about DFG’s most important goal, the word ‘impact’ showed up eight separate times (see Appendix, Fig. 10). Another leader wrote that DFG must ‘push designers to evaluate the impact they are having on the world around them’.

However, not everyone believes designers are capable of rising to the challenge.

One respondent writes:

As Aaron Draplin says, graphic designers are glorified cake decorators trying to save the world. While his view may be a bit too bleak, **I think that a "social impact design certification" is a bit too presumptive** (*my emphasis*). Most designers don't have the graduate coursework in anthropology or sociology required to truly make that claim meaningfully and honestly; and I'm confident that it's not something to be taught in a weekend seminar or even a semester of classes.

This person goes on to say that the majority of designers would do better to call upon the expertise of other professionals such as social scientists and researchers if they want to work in social impact design, and suggests a role for AIGA in helping point designers in

the right direction. This leads us into evaluating AIGA's role in developing social impact design: what does the data say?

The role of a professional organization in developing new practices.

Accelerating social impact design.

AIGA launched Design for Good (DFG) to “ignite, accelerate and amplify design-driven social change”, and according to its mission statement, DFG seeks to “support those who play a catalytic role in communities and create positive social impact”; that support includes “online networking tools, inspirational stories, chapter events, training, national advocacy and promotion” (AIGA, 2013).

I found a variety of opinions on whether AIGA's cheerleading role is adequate to the challenges ahead in social impact design. Some designers feel this approach is working.

Rich Hollant, founder of Co:Lab, is just one of a growing number of for-profit design firm directors that began their careers in social impact by making it an extension of their regular design practice, and have managed to make it a sustainable foundation of their work (Hollant, 2013). He is president of AIGA's Connecticut chapter, and has been an articulate ambassador for social impact design at AIGA events and conferences.

Hollant says that AIGA “is not so much leading as *enabling* change” and finds this a credible role for a professional organization in the middle of a shifting landscape (Hollant, 2013). He believes that if there is value in the work, then “there is potential for profit” and by demonstrating that value, you create currency for your work as a designer of social change (Hollant, 2013).

Andrea Pellegrino, co-founder of World Studio, has led efforts to expand opportunities for social impact designers by emphasizing entrepreneurship. Pellegrino began her career as a business and marketing professional, and early on identified an ‘entrepreneurial gap’ among the designers she encountered (Pellegrino, 2013). She also recognized that designers motivated by social issues found themselves caught up in a pro bono mentality, because they found few paid opportunities for social impact design. She has been proactive in teaching an entrepreneurial approach to social impact design through one of World Studio’s programs called *Design Ignites Change*. She and her partner Marc Randall offer workshops on developing strategic partnerships and securing funding for social change projects. Several chapters, including AIGA Minnesota, have hosted workshops led by Pellegrino and Randall, and Pellegrino recently partnered with AIGA on a series of Webinar presentations on design and social change (AIGA, 2013).

I interviewed others who thought AIGA was not doing enough to foster the development of social impact design. They felt AIGA could be more proactive in its defense of strategic design as core practice, and in advancing opportunities for designers to do social impact design (Stairs, 2013, and others). This initial feedback was the motivation for including a question on the survey about AIGA’s role in creating those opportunities. The results of that question were surprising, given how many chapter initiatives are volunteer-based (62%) (see Appendix, Fig. 12): eighty-seven percent of survey respondents wanted AIGA to help create sustainable work opportunities (see Appendix, Fig. 11).

There were two suggestions in the comments section of the survey that elaborated on this idea:

If not helping find paid opportunities, [AIGA could be] helping to find/acquire project funding.

and

...if there was a resource chapters could turn to for positive models (and templates with timeline and milestones) that have proven sustainable, that would be very useful.

In addition to providing more help with sustainable models for social impact design, my individual interviews yielded a series of suggestions for how AIGA might be more responsive to members' needs:

- AIGA could play an active role in selling the concept of design thinking to nonprofits
- AIGA could educate young designers on how to approach NGOs and nonprofits
- AIGA could help create paid learning experiences for designers, thereby building a strong reputation for social impact design among different sectors
- AIGA could develop a common language for talking about how design thinking is different and how it enables social change. There is a need to help foundations and other potential funders better understand the value of design. (Minneapolis Design Summit participants raised this in June, 2013).
- AIGA could better articulate social impact career possibilities for young designers
- AIGA could convey the importance of metrics: how measuring impact adds to the credibility of the design thinking process

Extending AIGA's influence beyond the profession.

Included in the survey was a question about partnerships: how many AIGA chapters have developed partnerships or connections with other organizations in their communities as a result of Design for Good? The data shows that almost three-quarters (71%) worked with others to develop their initiatives. It's clear that DFG is helping to connect AIGA members with others in their communities and raise the profile of the professional organization among non-designers. When leaders were asked about the focus of their

chapter initiatives, a majority (73%) answered, “raising the profile of AIGA as a professional organization”; this surpassed other objectives (see Appendix, Fig. 12).

Building a future.

I asked a survey question about the age of people involved in Design for Good activities because I wanted to understand demographic trends within AIGA with respect to DFG. This information can help AIGA and others in the profession—particularly those in charge of curriculum development at design schools—better prepare its students. More than half of the chapters responded that their events/activities attract a mix of ages; however, a significant number reported that more designers under the age of 35 participated in DFG-associated activities (see Appendix, Fig. 9). Only three chapters said designers age 35 and over dominated their events.

Without in-depth interviews of both chapter leaders and participants, these numbers provide only a snapshot of the DFG age demographic: clearly, involvement is skewing younger, but the reasons are indeterminate. Does social impact design, *as a field of practice*, attract millennials more than it does older designers? Or do young designers have more time available for volunteer work, which is why AIGA Design for Good initiatives are largely volunteer-based? Such reasoning goes way beyond the parameters of this data, and does not get at the question of how many AIGA members would participate in *paid* opportunities for social impact design if they were available. But it would be interesting to tease out why so many young people are involved with Design for Good. This is an important area for more research.

Data that shows DFG skewing younger adds weight to the prediction of one design educator; according to this interviewee, social impact design *is the future* of design itself:

Young designers are at the core ... they know they must do this kind of work. It's inevitable. This will happen. There will not be social impact work and nonimpact work ... it will all be the same (Stairs, 2013).

The discussion around pro bono versus paid.

The data, gathered less than two years out from AIGA's DFG announcement, reflects significant programming around Design for Good. Over three-quarters of AIGA chapters responding to the survey have initiated at least one event/activity with a DFG focus in the last year, for total of seventy separate activities. Although more research needs to be done comparing the results to what these same chapters were doing two years ago, the chapter leaders' written comments indicate growing momentum: several chapter leaders said they hoped to do more in the coming months.

What does this programming look like and how does it compare to other work in the field of social impact design?

Analysis of the data shows that there is a disconnect between how, on the one hand AIGA promotes the value of design and design thinking, and on the other, encourages social impact design as a volunteer opportunity.

The following data points show a firm understanding that design and design thinking provides value:

- When asked to choose three terms that define Design for Good, respondents chose ***design thinking*** (53%); ***collaboration*** (53%), and ***show the value of design*** (45%). (See Appendix, Fig. 7).

- When leaders were asked about the focus of their DFG initiatives, 62% answered *educating outsiders about the value of design thinking as a problem-solving tool*. (See Appendix, Fig. 12).
- When leaders were asked whether AIGA should offer *paid opportunities for social impact design*, a resounding 87% answered yes. (See Appendix, Fig. 11).

But, at the same time, a majority of chapter initiatives undermine that value by establishing volunteer frameworks for that work. Sixty-two percent of chapters said that volunteer or pro bono opportunities are the focus of their DFG initiatives; only seventeen percent said that their initiatives created paid opportunities (see Appendix, Fig. 12).

AIGA chapters have shaped their initiatives after one of six models: (drawn from aiga.org and SIDS, 2012): 1) A **summit** model, which is educationally-based and brings together designers and people from various other sectors to work through a problem using design thinking (not necessarily resulting in something tangible); these are generally three day events and participants are not paid. 2) A **matchmaking** model like EPIC or CreateAthon, which pairs designers with organizations that are in need of creative problem-solving and design skills. Designers donate their time to these efforts. Some of these are organized as short design exercises or charrettes (1-3 days) that produce a tangible result; 3) A **design competition** model like Cause/Affect or Sappi's *Ideas That Matter*, where project funding is awarded for an idea that has social benefit (often designer-driven). Until this year, designers were not reimbursed for their time in the Sappi competition. 4) A **design-center** or **academic model** (MIT's D-Lab), usually under the auspices of an educational institution, where hands-on learning and teaching design thinking are end-goals. Students gain credit but rarely are paid for these experiences. 5) A **design-driven or contextual** model, where designers identify a need

for social and product innovation for the benefit of communities in need. The architectural community's response to Hurricane Katrina fits in this category. Again, these most often rely on volunteers who donate their time. And, finally, 6) a **hybrid** model like IDEO.org or Frog Design, where designers are paid to use design thinking skills to address social sector problems. This model may draw funding from small donors or foundations or operate as a for-profit organization, but the key is that social impact design moves from a volunteer-opportunity to a paid career choice.

The second most popular Design for Good activities fall into the pro bono **matchmaking** category (see Appendix, Fig. 6—note that 'Other' constitutes the largest category, comprised by one-off educational activities like lectures and presentations—to be mentioned shortly); a distant third is the **summit** model. Initiatives that create paid opportunities for designers were few (2). The matchmaking model has been popularized in AIGA circles through AIGA Blueridge's Clockwork initiative, as well as the non-affiliated CreateAthon, which grew out of a marketing and communications firm in Columbia, South Carolina. Several AIGA chapter leaders referenced one or both of these initiatives in describing what they hoped to put in place in their chapters. These efforts generally target small nonprofits or arts organizations that cannot afford to hire a designer and designers work for free.

In addition to activities that fall into one of the six categories, AIGA hosted some twenty-nine events with a Design for Good focus (noted as 'Other' on the graphic, see Appendix, Fig. 6): these include lectures, roundtables, presentations, exhibitions and workshops that are aimed at broadening designers' knowledge of design and social change. These single events are relatively easy and inexpensive to organize and the

national office helps provide speakers and resources; this may be one reason these events are strongly represented in the data.

Survey data supports the idea that chapter leaders see Design for Good first and foremost as an opportunity to give back to their communities. People were asked, “In your opinion, what is the most important goal of Design for Good?” (see Appendix, Fig. 10): there were forty-three responses to this open question, and although this was more difficult to evaluate than the multiple-choice questions, one clear take-away is that designers want to be connected to their communities. The word ‘community’ appears eighteen times in phrases like ‘fostering community’, ‘helping others in the community’, ‘improving the community’, ‘connecting with the community’, and ‘community involvement’. Phrases that specifically imply volunteerism appear eight times, although the word pro bono appears only once. One survey participant specifically asked for more emphasis on pro bono work and another chapter leader “found great satisfaction as a design strategist” but said there is “no way to make a living off of it.”

Looking for different ways to get at the same question, I asked chapter leaders to identify three words or phrases that they thought *should* define DFG; I offered them eighteen choices. The results of this question still put “A career choice (paid)” near the bottom of chapter leaders’ priorities; only two percent of respondents picked “paid” versus seventeen percent who picked “pro bono (See Appendix, Fig. 7).

Looking at this data, one might conclude that chapter leaders have no interest in advancing social impact design as paid work, at least through Design for Good. However, this is contradicted by other data. As mentioned earlier in the results, leaders responded overwhelmingly, ‘YES’ to a question asking them if AIGA should play a role in creating

paid social impact design opportunities (see Appendix, Fig. 8). I'm not sure how to explain this juxtaposition, but clearly this shows a field in flux. One response to the last question on the survey (*Is there anything else you would like us to know?*) would stir the heart of social entrepreneurs like Andrea Pellegrino:

... our chapter believes that 'Design For Good' does not have to equate with 'Design For Free'. We're striving to change the focus from model of social impact, to opportunities for social enterprise—using design to create self-funded business models that will be sustainable over time (DFG survey, 2013).

The inconclusive nature of survey responses on questions pertaining to pro bono practice (volunteer) versus sustainable practice (paid) echoed a pattern I found in my individual interviews. My interview group fell into two camps on this question:

The case for pro bono, volunteer work.

David Stairs, currently a design professor at Central Michigan University, was among the first communication designers to institutionalize a volunteer design ethic when he founded Designers Without Borders in 2001, a 501(c)3 organization patterned after Doctors Without Borders (Stairs, 2013). David's call to action came as a result of a Fulbright Fellowship in Uganda, where he first encountered abject poverty and came away committed to improving poor living conditions. (Stairs, 2013). For him, *this* is the call to social impact design and should be the focus of Design for Good (Stairs, 2013). Designers are part of their communities, locally and globally, and as such, must give back to that community (Stairs, 2013). Stairs believes the profit motive has the potential to contaminate any outcome with self-interest, and suggests that by volunteering, one removes that potential for corruption (Stairs, 2013).

The president of AIGA Blue Ridge and director of that chapter's matchmaking program Clockwork, James Hersick was similarly drawn to pro bono work because he felt design should be about more than making money: "Clockwork is a celebration of giving back through design" (Clockwork, 2013). He set a goal in the first year to help twenty-four nonprofit companies, providing them "with communications products that can help them raise awareness and funds for their cause" (Hersick, 2013). Hersick acknowledges the need to demonstrate value and says he has addressed that need by sending the client a reckoning of the cost of donated services at the end of each project (Hersick, 2013).

The case for sustainable, paid work.

The person credited with coming up with the concept of DFG (Chapman, 2013) is concerned that pro bono work contributes to devaluation of the profession overall. Manuel Toscano is founder of Zago, a design strategy and innovation company, and serves on the communications advisory board of Human Rights Watch (zago.com). Toscano began his work by donating 50% of his time to nonprofit clients; however, over time, he has found this practice unsustainable (Toscano, 2103). Instead of developing an appreciation for design, he found he was cultivating clients who expected free work (Toscano, 2013). He started sending his pro bono clients a bill for services as a way of educating them on the value of those services, but found this strategy backfired: as clients came to understand the real cost of design, they were embarrassed to ask for more services without paying for them, and the relationship ended (Toscano, 2013). He expected that by

offering free design services, clients would learn to build strategic design services into their future budgets, but was disappointed to find this never happened.

Toscano no longer works on a pro bono basis (Toscano, 2013).

My other interviews turned up similar stories. One of those interviews was with an AIGA Fellow and long time AIGA Board member who found that his practice of devoting a certain percentage of his time to pro bono work created an expectation for free or reduced design fees (Shelton, 2013). He told me that he now approaches that work more strategically: when evaluating whether or not to donate work to a nonprofit, he will assess the organization's overall budget; if it turns out that the nonprofit is paying for everything *but* design, it's a strong indication that they do not understand the value design provides (Shelton, 2013).

Shifting the professional expectation of social impact design from 'give-away' to 'giving-back through paid opportunities' begins to look like a *process*, perhaps best exemplified by the work being done at Alabama's *Innovation Engine*. Its director, Matt Leavell, is an AIGA member and leading voice at the national level, although *Innovation Engine* is an initiative established separate from AIGA's Design for Good. The *Innovation Engine*'s first project—turning an industrial area with an abandoned coke oven into a park—came with very little funding and no understanding around the value of design thinking. Over time, Leavell turned the initial request for signage into an exercise in strategic thinking that explored what else the park might become (Leavell, 2013).

Innovation Engine is a partnership between two rival Alabama educational institutions—the School of Architecture at Auburn University and The Center for

Economic Development at the University of Alabama—which provided seed funding for a regional framework that addresses community issues (Leavell, 2013). Not surprisingly, money has been the biggest hurdle, but *Innovation Engine* is very close to becoming sustainable: in the first year they made a total of \$800; in the second year, they turned a profit of \$8,000, largely due to funds raised out of the Birmingham Design Summit; and by year three, they had grant money to pay \$80,000, more than enough to cover the director’s salary (Leavell, 2013).

Some believe sustainable design opportunities will grow from among the ranks of designers themselves. The San Francisco chapter of AIGA runs a entrepreneurial competition called Cause/Affect which awards funding to designers who start initiatives around causes they feel strongly about (Cause/Affect, 2013). Kristin Boovier, director of Cause/Affect, suggested that we are in the nascent stages of developing different business structures that promise a smoother career path for the social impact designer; innovative constructs such as B Corporations establish new governance requirements that protect all stakeholders including the community and the environment, and create standards for measuring impact (Boovier, 2013). And certain states (Maryland is one) offer tax benefits for companies that incorporate with social good as an organizing principle and these are opportunities where designers may merge their values and expertise, as well as their entrepreneurial spirit, and still get paid (Boovier, 2013).

Conclusion

In approaching this work I have carefully researched the relationship between social impact design and Design for Good using individual interviews, current literature and survey data. However, in my roles as AIGA Minnesota's Associate Director of Design for Good and design professional, I think it is important to offer how this analysis has influenced my understanding of how to advance Design for Good and social impact design within the profession.

AIGA is a decentralized organization with few paid leadership positions. This framework has fostered an inclusive, dynamic climate in a profession that has seen profound change over the last thirty years. At the same time, this framework has limited the extent to which AIGA can influence the evolution of design. That being said, AIGA took decisive action in 2011 to push its members in the direction of social impact design and over the past two years, the results are encouraging.

At the beginning of this paper, I provide a working definition for social impact design: 1) directed toward transforming society in a positive way 2) takes a human-centered approach and 3) has a measurable impact. I would argue that Design for Good has accomplished the first of the three: DFG initiatives are directed toward creating positive social change. But they fail to adequately address the other two components: taking a human-centered approach and showing measurable impact. Gaps still exist in how designers understand strategic problem solving and its relationship to social impact design: too many DFG initiatives, such as CreateAthons, start with the deliverable already in mind, and few of them make a point of demonstrating impact.

Looking ahead, AIGA and local chapter leadership can build on what it has already been accomplished with Design for Good, strengthening opportunities for social impact design, and advancing design skills needed within this field of practice. The following recommendations present a roadmap for AIGA moving forward:

- **Design for Good redefined.**

A more boldly-positioned Design for Good can sharpen the message that 1) design has value; 2) design is about process not artifacts; and 3) social impact is at the core of design practice. Such positioning will bring AIGA into alignment with current visionary thinking. One way to articulate this message is with this simple phrasing: good design = social impact = Design for Good

- **Design as process.**

Designers need more institutional support in promoting this idea.

AIGA and peer organizations like AIA could collaborate to create a series of tools (such as short videos) that quickly communicate the role of design facilitator and the value of design thinking. These tools would be directed at potential clients and funders.

- **Design as impact.**

Measureable impact is the key to demonstrating design value in the field of social impact design. AIGA can empower its membership to help assess and mold different evaluation tools specific to communication designers. AIGA can then actively campaign for their use.

- **Professional credibility.**

- Designers must develop a new set of skills to credibly work as design strategists. AIGA, as a professional organization, can enhance designers' credentials in this field of practice and expand the pool of qualified design strategists by:

- 1) subsidizing the high cost of facilitator training workshops so they become widely available to individual designers.
- 2) offering hands-on design thinking experiences similar to Acumen's *Human-Centered Design for Social Innovation* (<http://plusacumen.org/courses/hcd-for-social-innovation/>). In the summer of 2013, Acumen partnered with IDEO.org to offer a free 5-week course in which would-be design thinkers self-assemble into local design teams and address a pre-assigned problem.

- There is chapter-wide interest in a social impact design certification. While AIGA is ill equipped to provide certification, perhaps AIGA could point to this one data point to encourage further research by design academics on the skills necessary

for social impact design, and how those skills might be transferred within a design curriculum.

- **Visibility.**

AIGA chapter websites do not actively promote Design for Good or social impact design. One way to strengthen social impact design within the design community is to raise the profile of Design for Good on chapter websites. This will serve as an invitation to learn more about social impact design and reinforce AIGA's initial endorsement of design thinking as a key practice.

- **Sustainability.**

There is a tacit understanding among AIGA chapter leaders and others that Design for Good is volunteer-based. This understanding is reinforced by the popularity of chapter-supported 24-hour design marathons that offer free design work. Equating Design for Good with 'design for free' undercuts the career sustainability of social impact design. This does not mean that designers cannot donate their time to worthy causes, but we need to rediscover *a balance*: social impact design cannot be defined by volunteerism. AIGA can take a more active role in making that happen.

So, I am recommending that AIGA leverage its resources and reputation to help create paid social impact design opportunities, and then communicate those broadly to the design community.

Appendix

Fig. 1: **The Design Thinking Process**

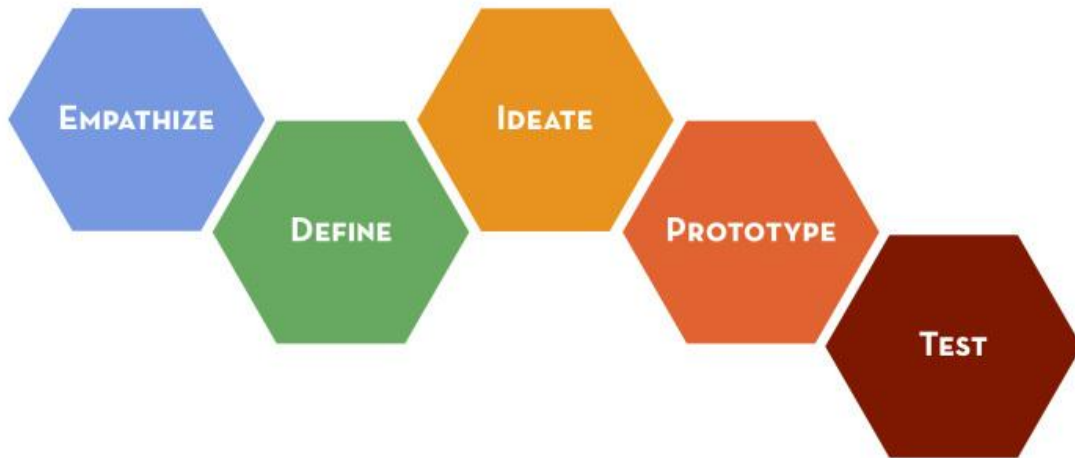


Fig. 2: Individual Interview Protocol

Hello. My name is Sandy Wolfe Wood, and I am the Associate Director of AIGA Minnesota's Design for Good initiative. Thank you for agreeing to talk with me. I am conducting interviews as research for a paper I am writing about Design for Good; this is for a master's thesis I am working on at the Humphrey School of Public Affairs. The purpose of this interview is to 1) learn about your experience with social impact design, 2) understand how you think about design with respect to this emerging field, and, finally, 3) what role AIGA should play in the development of this relatively new practice.

I appreciate you taking the time to help me with my research. I will send you a copy of the places in my paper where information from your interview appears prior to publishing the paper. If you have any questions, feel free to ask me now or after our interview is finished.

- 1 What is your name
- 2 What is your title
- 3 Your relationship to AIGA
- 4 Tell me how you became interested in social impact design: (as we talked, I probed further on...)
 - education
 - first job
 - influences from the field
- 5 How would you describe the nature of your work? (as we talked, I probed further on...)
 - how is it structured?
 - is it pro bono or for profit?
 - who are your clients?
- 6 Do you see any challenges within the profession around social impact design?
- 7 What role, if any, should AIGA play in the advancement of social impact design?
(This was a place to probe specifically on Design for Good).
- 8 How do you define 'design'?
- 9 What else should I know about the field of social impact design?

Fig. 3: Survey Protocol

- 1 Your name
- 2 Your chapter
- 3 Your Board position
- 4 Does your chapter have a person or group designated to work on Design for Good?
- 5 Has your chapter undertaken any efforts to specifically address AIGA's Design for Good initiative? If so, please list all relevant programs, events, etc.
- 6 If you answered yes to question 5, has your chapter developed any connections/partnerships with community or other organizations as a result of your Design for Good efforts? If so, list the organizations. If you answered no on question 5, please skip to question 7.
- 7 The majority of people involved in your chapter's Design for Good programming/projects are:
 - Under 35
 - 35 and older
 - A mix of ages
- 8 The phrase "design for good" is an umbrella term used by AIGA to describe efforts and projects focused on the use of design to improve the human condition or foster social change; this term is often used as an intentionally broad phrase, meant to encompass any and all efforts to use design to create a positive social impact. The remaining questions are aimed at understanding how you and your chapter are looking at Design for Good. What is the focus of your Design for Good efforts? (check all that apply):
 - Educating designers about social impact design
 - Matching designers with needs in the community
 - Creating paid opportunities for social impact work
 - Creating volunteer or pro bono opportunities for social impact work
 - Educating those outside the design community about the value of design thinking as a problem-solving tool
 - Raising the profile of AIGA as a professional organization
 - Other
- 9 In your opinion, what is the most important goal of Design for Good?
- 10 Choose 3 words or phrases that you think should define Design for Good:
 - Volunteer/pro bono
 - Design thinking
 - Collaboration
 - A career choice (paid)
 - Short-term charrettes
 - Design-disciplines only
 - Systems/behavior change
 - Interdisciplinary
 - Facilitation
 - Public/private partnerships
 - Measurable impact
 - Global
 - Nonprofit/grant-funded
 - Show value of design
 - Visual solutions
 - Ethnographic research
 - Core practice
 - Local
 - Other
- 11 Should AIGA play a role in helping designers find paid opportunities in social impact design?
- 12 Some leaders in the design community have talked about a social impact design certification that would equip designers with skills around facilitation and cross-sector collaboration. Do you think this would be valuable to designers in your chapter?
- 13 What percent of your time do you think you spend on Design for Good, either paid or volunteer?
- 14 Is there anything else you want to tell us ?

Fig. 4: AIGA Chapter Map

Yellow dots represent those who answered the survey. (Map courtesy of aiga.org).



Fig. 5: AIGA Chapters with Design for Good lead

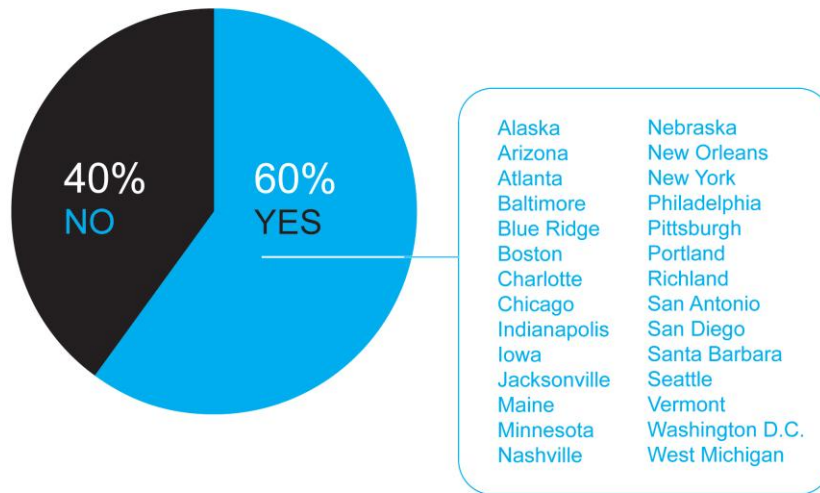


Fig. 6: AIGA Chapter Initiatives by Category

Other	41%	One-off activities such as lectures, presentations, workshops and exhibitions. <i>Ex: AIGA Philadelphia roundtables</i>
Matchmaking	36%	Pro bono opportunities that pair designers with nonprofits to solve a problem. <i>Ex: Clockwork, DesignAssign</i>
Summit	10%	Learning opportunities that teach design thinking and facilitation. Usually 2-3 days in duration. <i>Ex: Birmingham Summit 2011.</i>
Design-driven	6%	Social change ideas generated from within the design community <i>Ex: Portland's Brain Food</i>
Academic	3%	Institution-based hands-on learning <i>Ex: Empowering a Better Future from Africa to Cleveland, Kent State University students</i>
Hybrid	3%	Paid opportunities for designers to work in social impact design <i>Ex: AIGA Minnesota: CAPI Project</i>
Competition	1%	Award-based program that provides funds for design driven social change <i>Ex: Cause/Affect or AIGA Chicago's PUSH grant</i>

Fig. 7: **How do you define Design for Good?** (chapter leaders chose 3 of these):

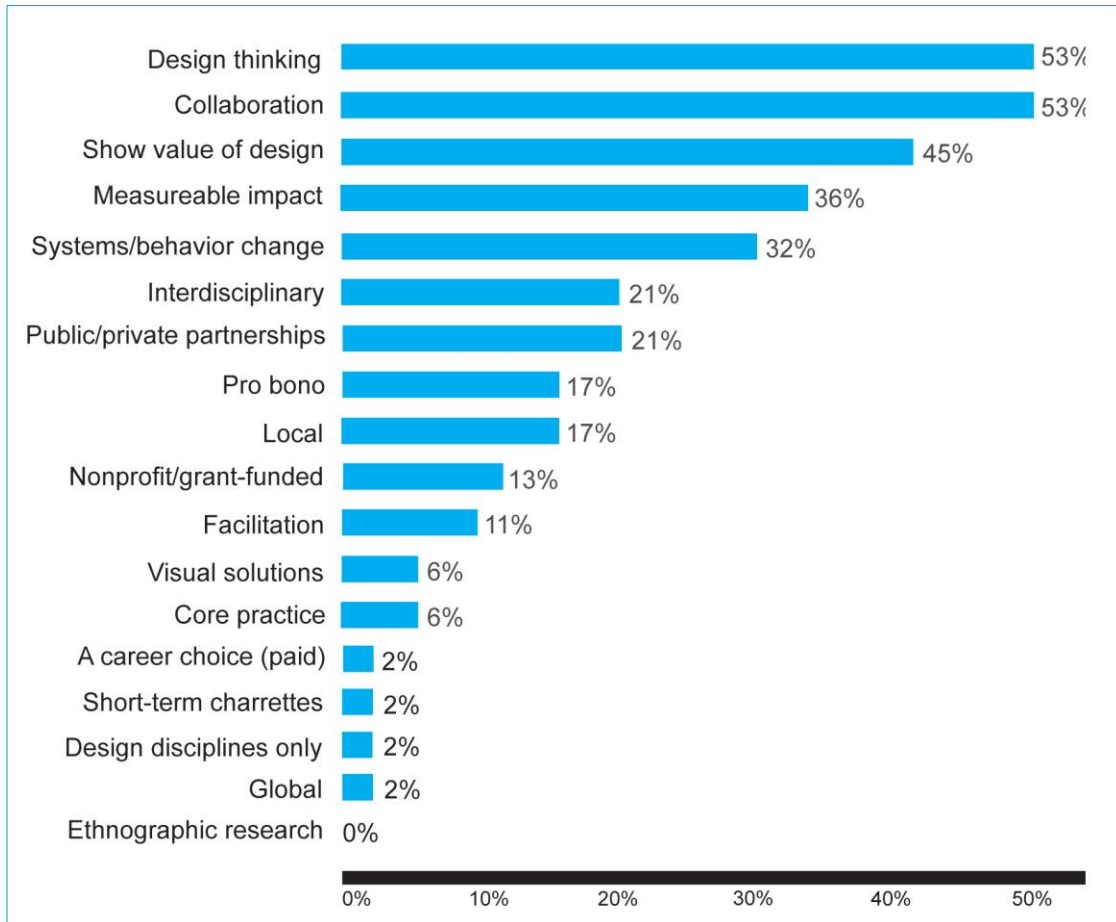


Fig. 8: **Should there be a social impact design certification?**

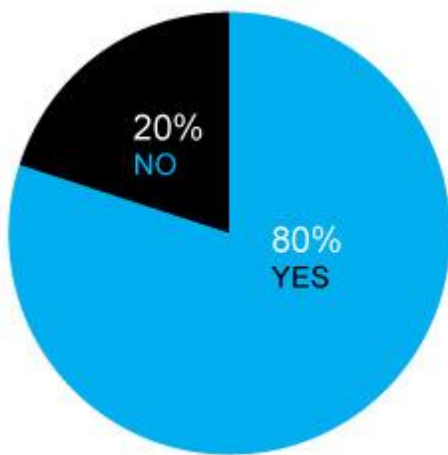


Fig. 9: Age of designers involved in Design for Good initiatives

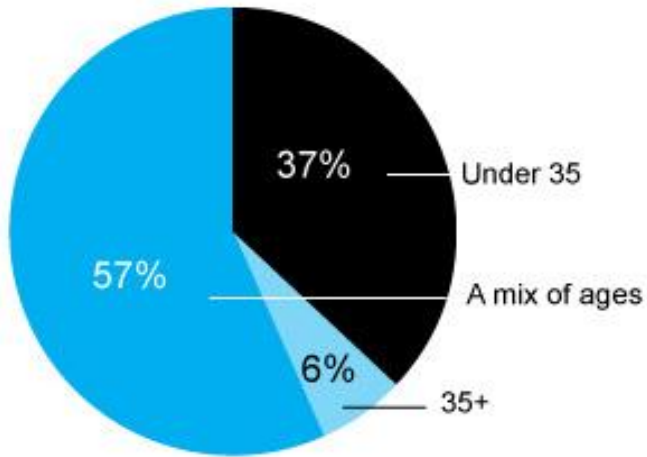


Fig. 10: What words describe the goal of Design for Good?

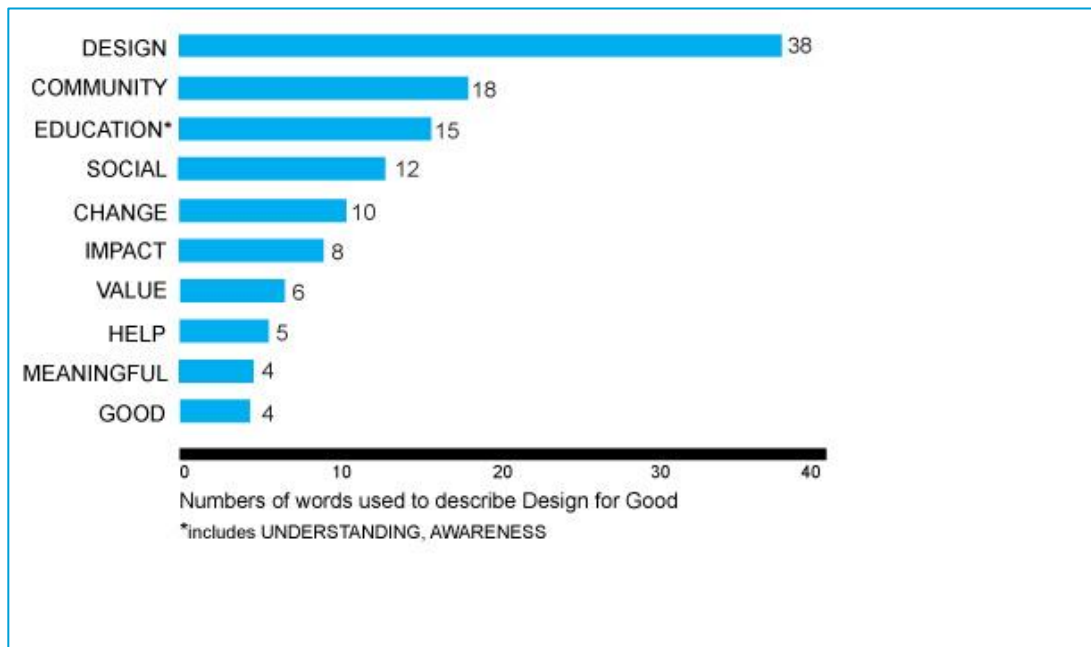


Fig. 11: **Should AIGA help create paid opportunities for social impact design?**

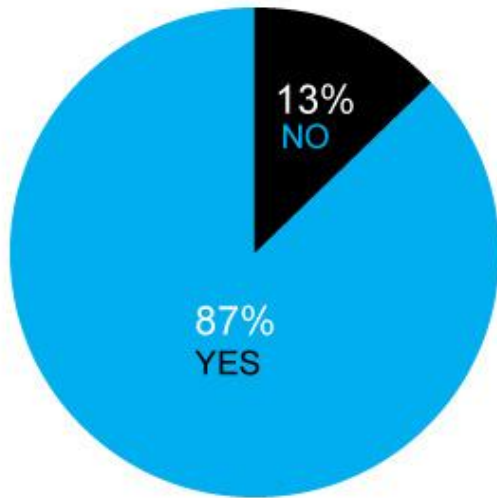


Fig. 12: **What is the focus of your Design for Good initiatives?** (Chapter leaders could choose all that apply)

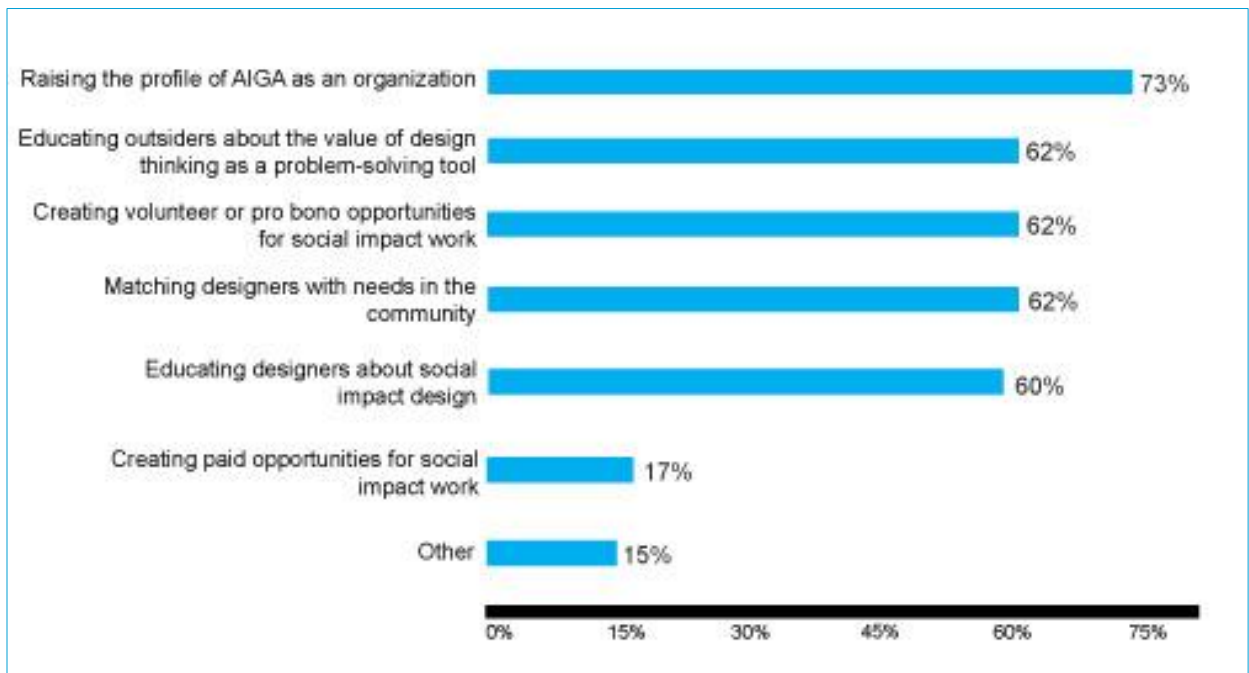


Fig. 13: Design for Good: A comparison of pro bono and paid initiatives



Bibliography

ABC Television, Nightline. The Deep Dive. A show on IDEO and the shopping cart. Retrieved June 2013 from <http://www.youtube.com/watch?v=M66ZU2PClM>. Originally published 12/2/2009.

Adams, John. Thoughts on Government, 1776.

AIGA Minnesota Design for Good, Mission Values and Assets, 2012.

AIGA. Retrieved July 14, 2013 from <http://www.aiga.org>

Al-Yassini, Renna & Kaye, Jeremy. Facilitation: By Design Summit. Minneapolis, June 2103.

Antonelli, Paola. Interviewed by Tom Bieling, Thinking and Problem-Making, Design Research Network. 2/17/2009.

Antonelli, Paola. Is Graphic Design, Not Simply Posters, Museum Worthy? Retrieved June 2013 from aiga.org. Originally published June 2004.

Berman, David B. Do Good Design: How Design Can Change the World. New Riders, 2013.

Blogs: Tim Brown, Manual Toscano

Brown, Tim. Change By Design: How Design Thinking Transforms Organizations and Inspires Innovation. Harper Collins, 2009.

Brown, Tim. Commencement Speech, U.C. Berkeley's Graduate School of Information, 2010.

Brown, Tim and Wyatt, Jocelyn. Design Thinking for Social Innovation. Stanford Social Innovation Review, Winter 2010.

Brown, Tim. TED Talk, 07/2009.

Buchanan, Richard. Wicked Problems in Design Thinking. Design Issues, Vol 8, No. 2, 1992. MIT Press. pp. 5-21.

Carey, John and Meron, Gilad. Glossary. Retrieved June 2013 from <http://www.publicinterestdesign.org/glossary/>

Cause/Affect. Retrieved June 2013 from cause-affect.org

Climate Progress. Retrieved July 2013 from <http://thinkprogress.org/climate/2011/06/03/236321/upstarts-b-corporations-are-maximizing-long-term-social-good-while-making-a-profit/?mobile=nc>

Clockwork. Retrieved June 2013 from clockwork.aigablueridge.org

Cowan, Janene. Integrating Design Thinking Practices into the Public Sector, Humphrey School of Public Affairs, 8/16/2012.

Cross, Nigel. Designerly Ways of Knowing. Design Discipline, Open University, Milton Keynes, Bucks, UK. 1982.

Drake, Courtney & Cerminaro, Deirdre with Drenttel, William, Design and the Social Sector: An Annotated Bibliography. The Design Observer. 10/27/2011.

D-Rev. Retrieved July 10, 2013 from d-rev.org.

Fisher, Tom. Change the World by Design: 5 Ways to Create Social Impact. AIGA Minnesota Design for Good event, November, 2012.

Gillespie, Brian. Should Designers Fear Design-Thinking MBAs? Fast Company.

Heath, Chip and Heath, Dan, Switch: How to Change Things When Change is Hard. Broadway Books, 2010.

Heller, Steven, Answering the Call to Service Design: An Interview with Phi-Hong Ha. Retrieved June 21 2013 from aiga.org. Originally published 11/03/2009.

IDEO. Retrieved July 2013 from ideo.org.

Isaacson, Walter. Steve Jobs. Retrieved July 28, 2013 from <http://www.creativereview.co.uk/cr-blog/2011/october/jobs-v-rand>

Kimbell, Lucy. Design Commission Inquiry Into Redesigning Public Services, 11/10/2012. Retrieved June 19, 2013 from <http://www.designleadership.blogspot.com/>

Kimbell, Lucy. Rethinking Design Thinking, Parts I and II, Design and Culture, Vol. 3, No. 3, November 2011.

Martin, Roger. Design Thinking Comes to the U.S. Army, Design Observer, 05/03/2010.

McMahon, Molly and Greaney, Gerry. Change the World by Design: 5 Ways to Create Social Impact. AIGA Minnesota Design for Good event, November, 2012.

Nussbaum, Bruce. Design Thinking is a Failed Experiment. So What's Next?, Fast Company, April 2011.

Pink, Daniel H.. A Whole New Mind: Why Right-Brainers Will Rule the Future. Riverhead Trade, 2006.

Pinker, Steven. The Moral Instinct, The New York Times, 1/13/2008.

Quick, Kathy and Bryson, John and Slotterback, Carissa Schively Slotterback and Crosby, Barbara. Designing Public Participation. Public Administration Review, 2012. http://www.academia.edu/1117987/Designing_Public_Participation.

Rodriguez de Tembleque, Susana. Now's Our Time. Retrieved June 2013 from aiga.org. Originally published 04/25/2013.

Schull, Natasha and Zaloom, Caitlin. The Shortsighted Brain: Neuroeconomics and the Governance of Choice in Time. Social Studies of Science, Sage Publications, 3/8/2011.

SIDS. Design and Social Impact, White Paper from the Social Impact Design Summit (SIDS), Smithsonian Cooper Hewitt Museum, 02/27/2012.

Stairs, David. Why Design Won't Save the World. The Design Observer, 8/20/2007.
Tillotson, Kristin. Cities Are Turning to Artists as Urban Troubleshooters, Minneapolis Star Tribune, 03/16/2013.

Troy Michigan Library Campaign. Retrieved May 2013 from <http://www.youtube.com/watch?v=nw3zNNO5gX0>

Willis, Anne-Marie. Designing, Living and Learning. Zootechnica Journal: The Journal of ReDirective Design, June 2012.

Individual Interviews

Lisa M. Abendroth, *Professor, Communication Design Program Coordinator, Metropolitan State University of Denver. Creator of the SEED Evaluator.*

Julka Almquist, *Designer with IDEO, Chicago office.*

Joe Bartmann, *Director, Design South Dakota.*

Kristin Boovier, *Cause/Affect, San Francisco.*

Amy Chapman, *AIGA Staff, Director of Design for Good.*

James Hersick, *President, AIGA Blue Ridge; Board of Directors, Clockwork; Principal, Rocketfuel Design and Equilibrium.*

Rich Hollant, *Principal/Design Director at Co:Lab and president of AIGA Connecticut.*

Matt Leavell, *Alabama Innovation Engine.*

Andrea Pellegrino, *World Studio, Design Ignites Change and Together+.*

Sam Shelton, *Principal, KINETIK*

David Stairs, *Designers Without Borders, Central Michigan University.*

Manuel Toscano, *Zago.*