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Powers of design

Coulson, Saskia; Valentine, Louise

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Powers of design: a heuristic inquiry into the Victoria and Albert Museum's Residency Programme

Saskia COULSON, Louise VALENTINE

Duncan of Jordanstone College of Art and Design, University of Dundee

There has been a well-documented increase in the level of investment and engagement offered by British museums to the creative industries, as evidenced by the proliferation in the provision of residencies in recent years. Residencies offer the time and resources to innovate in practice, and can result in objects, events or services which benefit the host organization and participating individuals. This paper will briefly review British examples of contemporary residency programs, identifying the overlapping and disparate characteristics of residencies, and provide an overview of various real-world practices to determine the main practical and strategic value offered by residencies to project stakeholders.

Furthermore, this paper will offer an in-depth heuristic perspective of the Victoria and Albert Museum's Residency Programme, with emphasis given to the development and management of the service and its situation within the Museum's wider organizational framework.   This study contributes to a growing debate that design can be employed as a way of thinking about the development of cultural products and services, and uses the concept of residency as a lens through which the traditional and emerging frameworks of design can be viewed and can foster a discussion on the agency of design within a cultural organization.

Keywords: Residency, Museum, Design Management, Heuristic Research

Introduction

From 2005 to 2010, there was a noted 40% rise in the number of freelance designers in the UK, with the total reaching over 65,000 (Design Council, 2010). This figure contributes to the 8.4% of the population recorded to be working in the creative industries in 2010 (Bakhshi, Freeman & Higgs, 2013). The Department for Business, Innovation and Skills and the Department for Culture, Media and Sport have advocated that the creative industries, totalling 5.6% of the UK GDP, are a critical area of growth in these current times of austerity (Kendall, 2011). Part of the increased investment arising from this position of strength can be observed in the way British museums work more strategically with the creative industries. Together, they create new partnerships to investigate the benefits arising from interdisciplinary exchange of resources and audience (Kendall, 2011), and construct 'hubs' for the advancement of professional creativity (Bishop, 2004). In turn, this has expanded the role of the museum from one of showcase to that of the patron and client (Pavitt, 2009).

These factors disrupt the foundations that influence organizational behavior, and have contributed to an increased interest into the nature of residencies for creative practitioners. The term *residency* can be found in a diverse range of disciplines, and within each of these areas, the definition of this term varies. For the purposes of this research, the term 'residency' is considered in the context of the cultural (specifically, museums and galleries) and the creative industries. In this context we propose that residency denotes a *provision of time and resources to innovate in practice, subsequently resulting in objects, events or services that the resident, participating individual and host organization benefit from*.

In a recent international survey conducted by the International Federation of Arts Councils and Cultural Agencies, 89% of the eighteen Arts Councils and Ministries of Culture from all continents reported that they provided support for residencies. It was also noted that less than half (38%) of the respondent organizations had recently conducted an evaluation of these residency programmes (Gardner, 2013). This reveals a tension between the intent and delivery of residency programs. Furthermore, the current discussion in industry journals criticizes programs for their lack of consideration in the preparation and provision of residencies (Gray, 2009). It is argued, therefore, that despite progress being made in terms of

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provision, there remains limited research conducted on the design and effectiveness of this service.

It has been noted that design thinking is key factor for a successful business (Martin, 2009), and there has been a marked proliferation of the use of design thinking in a wide range of contexts beyond what is considered the traditional field of design (Kimbell, 2011). This has filtered through to the cultural industries, which have seen a number of researchers exploring the use of design in the creation and development of products and services (Mitroff Silvers, Hamley, Trihn, Lytle-Painter, Ludden & Lee, 2014; Mitroff Silvers, Rogers & Wilson, 2013; Pitsaki, 2010, 2007; Pitsaki & Rieple, 2011; Rieple & Pitsaki, 2011). This paper contributes to this growing debate using the concept of residency as a lens through which the traditional and emerging frameworks of design can be viewed. We contend that Victoria and Albert Museum Residency Programme can foster a discussion on the agency of design with emphasis placed on the value design brings to the organization through a discussion on the four powers of design (Borja de Mozota, 2003, 2006). We close by indicating the impact of this research on a future design museum's strategy for engagement and participation.

A Panorama of Residency Provision

The term 'residency' implies an idea of an individual rooted in a physical location or community, whereby the organization providing the residency supplies the resources to the individual in residence to create new work or resolve an existing problem in their practice. Currently, there is no one model in use, and the various frameworks employed in practice - which are shaped by the different missions of the organizations housing the programmes - lead to great variances in expectations and requirements. The landscape of residency provision is diverse: centers provide 'space away from their usual environment' and 'time of reflection, research, presentation and/or production', and can include individuals or collectives from the full spectrum of the creative industries, including designers, artists, writers, curators and academics (Res Artis, 2014). Residency programs can also be at the core of an organization, or be provided as part of a wider program.

There exist only a limited number of studies on the provision of residencies: these have primarily been conducted on a national level, and

are aimed at gauging the importance of state-wide residency campaigns (EKOS, 2009; Hutton & Fenn, 2002; Stephens, 2001). These mainly quantitative research documents often report on the number of activities provided and participants included, and tend to focus on the economic or social benefits offered by residencies to communities or geographic areas. In addition, there are several reports on residency case studies, and these have often been undertaken as part of a larger initiative of delivering similarly structured residencies to several organizations (Hercombe, 1986; Museumaker, 2011). These provide insights from the organization about the residencies, as well as their beneficial value to employees or visitors. Finally, there are also a handful of internal evaluation reports, often commissioned by the organization providing the program and only made available to those working in the institution. This means that what does exist contributes to an incomplete and insufficient critical debate on the subject.

To overcome the lack of academic discussion on the subject, and to understand the role of residency within the current practice of cultural institutions, we conducted a rigorous contextual review of existing design and craft residency practices in Britain. This contextual review of residency provision introduced the idea the residency practices can be categorized into three conceptual models: these models represent a scale of engagement between agency, individual, audience and industry, and have been titled the *Intramural Model*, the *Interpreter Model* and the *Industry Model*. These are illustrated in Figure 1 and summarized below.
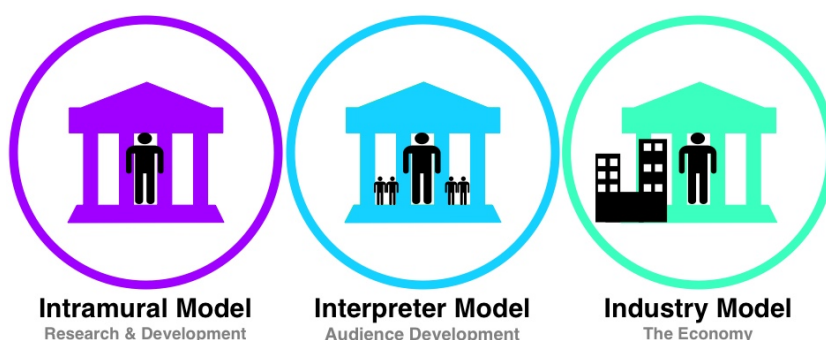

Intramural Model
Research & Development

Interpreter Model
Audience Development

Industry Model
The Economy

Figure 1 *'Visual representation of the existing frameworks of residency provision'.*

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The *Intramural Model* is formed on the basis that the resident is given time and resources away from social and economic distractions to develop new creative outputs or an exhibition. Examples of this model include Cove Park, a residency hothouse in the secluded area of Argyle and Bute in Scotland; *Maker-in-Residence* at the Barony Centre in East Kilbride (the self-proclaimed 'Craft Town of Scotland'); or *Architecture in the Forest*, which provided a platform for sixteen makers to create an exhibition inspired by the Kielder Forest in Northumbria. This model of residency provision focuses on the notion that innovation is stimulated through the process of the creative practitioner working in seclusion, relatively free from any external influences which could impede the creative process. These characteristics are fundamental to any residency, and could be considered to be at the core of subsequent models.

In the *Interpreter Model*, the resident is viewed as the intermediary through whom the audience interprets creativity. This model is founded on the assumption that the resident can foster innovative audience engagement approaches within museums and galleries (Gray, 2009; Kendall, 2011; Morris, 2005) by reinvigorating the collection and adding a critical dimension to works or curatorial methods (Morris, 2005). The *Museumaker* project of 2011/12, for example, brought craft makers into museums around England in order to 'unlock the creative potential of museum collections' and to provide a contemporary perspective to the display of objects (Museumaker, 2011, p.3). This use of the residency as a catalyst for audience engagement has been developed in response to the shifts in focus in museums and galleries, since interest in these organizations has forced a change from the traditional static environment to open, participatory and accessible process-driven displays (Morris, 2005).

The *Industry Model* views the designer from a business-focused perspective. Within the field, these programmes expound the notion of a residency as a catalyst for innovation and enterprise within the designer's practice, as well as in the practice of the organization. It has been noted that those working in the creative industries are part of what is considered the *super-creative core* within the *creative class*, a social division which develops the economy through the advancement of ideas, technology and the production of creative innovation (Florida, 2002). However, actors in the creative class find their practice defined by the opposing rationales of

economically-driven decisions versus creative aspirations, and it is accepted that an individual working as a creative professional must find a compromise between the two (Eikhof & Haunschild, 2007). Residency programs such as Cultural Enterprise Office's *Fashion Foundry*, the *Incubator* scheme at Cockpit Arts, and *Hothouse* provided by the Crafts Council, have noted this tension and devised programs which directly support new businesses in design and craft. There are also new models of residency provision emerging, as companies bring designers in-house for a specific purpose, with the agreed trade-off that the residency will improve the designer's practice. This model can be explored in *Research Designer in Residence* program at the EMERGE recycling centre (in which the resident examines new forms of reusing materials); and the *Geeks in Residence* program facilitated by Sync (which pairs a designer with a suitable organization in order to facilitate knowledge exchange and skills development).

However, these models, which are arguably limited by the aim of the host organizations, cannot be applied to future museum practices. As the creative and cultural industries face increasingly complex challenges this must be reflected in the ways in which museums engage with all of their stakeholders. This has already been noted in the research aimed at audience development in museums and galleries. It is further evidenced by the change in museums, which no longer represent the ivory towers of sacred objects broadcasting information to visitors they once did, but have become sites for progressive methods of participatory audience engagement (Anderson, 2004; Hooper-Greenhill, 2011). Audiences have formed a critical voice which scrutinizes museums (Anderson, 2004), and in response, museums have had to give ground not only to maintain the financial support they receive but also to establish their role in the new society (Waltl, 2006). This paradigm shift has disrupted the cultural industries and necessitated a process of rethinking about 'the museum' as a concept, questioning the values and assumptions of museum professionals and those who engage with museums (Anderson, 2004).   As expectations of service quality are generally rising, it is recognized that since what a museum provides is an experience, it can therefore also be included within the service industries, and as a result, it must work in partnership with stakeholders to achieve user satisfaction (Waltl, 2006). However, being audience-centred requires a complete understanding of the values and expectations of museum stakeholders, and research is critical in making

informed decisions on programs which evolve with the ever-shifting dynamics of society (Waltl, 2006).
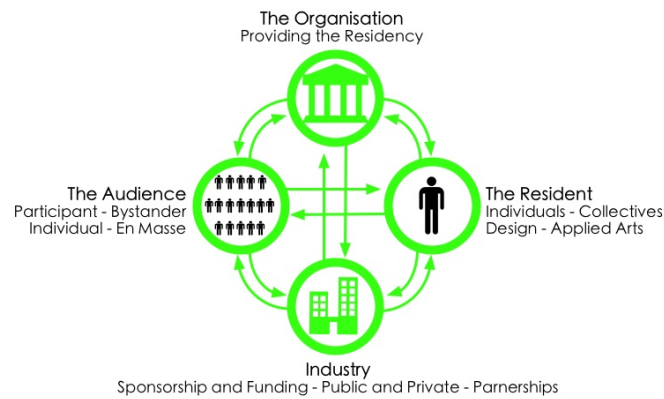

Figure 2   'A New Model for Residency Provision'.

As a response to this disruptive era in the cultural industries, a new model for residencies is required. Figure 2 above demonstrates the integration of project stakeholders into the concept of residency, and acknowledges the need to avoid a linear transmission of resources and information, since each element of the residency should be engaged in the development process. It is this model that will be applied to analysis of the V&A Museum Residency Programme, and which will provide the groundwork for discussion on the value of design to residency programs below.

Design Thinking in Cultural Institutions

The fast-paced changes in conceptualizations of individuality and society are only slowly beginning to be reflected in the fabric of museums. Institutions have been criticized over this slothful development, and it is argued that museum practices could potentially be more responsive if human-centred design methodologies were introduced (Mitroff Silvers, Rogers & Wilson, 2013). Pitsaki (2007) brought scholarly attention to the fact that cultural product design is an amalgamation of the existing product, graphic, service, experience and cultural design frameworks. In addition, Pitsaki (2010) asserts that design can be used to define cultural organization

performance by acknowledging design as the core of cultural product development and as a method to improve services and experiences offered by institutions. This theory is supported by case studies of internationally-recognized museums (SFMOMA, J. Paul Getty and the Queensland Museum) who have used design thinking and design specific tools (e.g. rapid prototyping and customer journey mapping) to advance organizational practice through social design processes (Mitroff Silvers *et al.*, 2014; Mitroff Silvers, Rogers & Wilson, 2013). Further still, Rieple and Pitsaki (2011) present a case for strategic design management in cultural products and services, stating that:

> [d]esign can create both a new vision of what the organization 'is' and reinforce and anchors its established 'essence' through the creation of artefacts and symbols that others interpret and use to shape what they do. It may also provide an important element in the implementations of strategy, through focusing on product or service functionality or the creation of emotional or affective bonds (p.2).

Indeed, design is not only the subject of what a museum communicates to its audiences or how it communicates that information, nor is it simply a way to think about the way exhibitions are curated: rather, it is a way to frame the understanding of the development of cultural products and services, and as an approach to the strategic management of a cultural institution.

Methodology: Heuristic Research Placement at the Victoria and Albert Museum

A six-month research placement at the V&A Museum in London offered the opportunity to gain some insight into the nature and phenomenon of a residency program through use of *heuristic research* (Moustakas, 1990). This type of research can be defined as the;

> search for the discovery of meaning and essence in significant human experience. It requires a subjective process of reflecting, exploring, sifting, and elucidating the nature of the phenomenon under investigation. Its ultimate purpose is to cast light on a focused problem, question or theme (Douglas & Moustakas, 1985, p.40).

This placement was an opportunity to answer the research question; 'What is the nature and phenomenon of the V&A Museum's Residency Programme?' It allowed this researcher to be immersed in the museum environment and actively engaged in the events associated with the residency.

In addition, nine recorded conversations (the advised method of interviews in heuristic research) with eight individuals were conducted: this included fellow residents as well as those who participated in the residency program from different departments across the organization. The Museum's existing audience development research was scrutinized, and there was an opportunity to engage with visitors and extract the value that the residency program contributed to their Museum experience. This research identified and analyzed the value the program offers to the resident, staff and external networks, as well as the nature of the relationships created between these different individuals and groups.

Heuristic research is a six-phase investigation (Moustakas, 1990), although completion of the phases should not be the goal nor necessarily carried out in sequence, as this might lead to a mechanistic approach. Rather, the purpose of heuristic research is to be directed by feeling, to scope uncharted territory and develop the tacit knowledge of the primary researcher (Sela-Smith, 2002).

Six Phases of Heuristic Research:

- *Initial Engagement* is the discovery of the topic relevant to the researcher's personal values, and one that considers social meaning and significance of a particular phenomenon (Moustakas, 1994). The research question is then formed from the engagement with the subject through 'self-dialogue' and inner reflection on the part of the primarily investigator (Moustakas, 1990).
- The *Immersion* phase is the point at which anything related to the question becomes raw material which offers insight into the understanding of the phenomenon. This includes a heightened awareness of one's interactions and environments, and the process includes spontaneous 'self-dialogue' (Moustakas, 1990).
- *Incubation* is the process of removing oneself from the intensity of the immersion phase: the researcher is no longer absorbed with the

question, yet growth in understanding is still taking place. The incubation phase is a time of 'silent nourishment, support, and care that produces a creative awareness of some dimension of phenomenon or a creative integration of its parts or qualities' (Moustakas, 1990, p.29).

- The *Illumination* phase is the process that naturally occurs when the researcher is receptive to tacit knowledge and intuition, and is often described as the creative discovery. As Polanyi (1966) states, 'we know more than we can tell' (p.4), and this is the phase in which the researcher recognizes the knowledge and understanding that has been discovered through the heuristic research process.

- The phase of *Explication* occurs when the researcher attends to their own thoughts to examine what has come to the surface in his or her consciousness, and to examine the layers of meaning that have presented themselves (Moustakas, 1990).

- *Creative Synthesis* is the final phase, and is achieved through tacit and intuitive powers when the challenge for the researcher is to present his or her insights on the core themes and their constituents revealed through the analysis of data (Moustakas, 1990). Often, this awareness (brought about through the research) is presented as a narrative depiction, but visualizations, poems, painting are also recognized forms of communication.

Figure 3 below illustrates these phases and their application to the research placement.
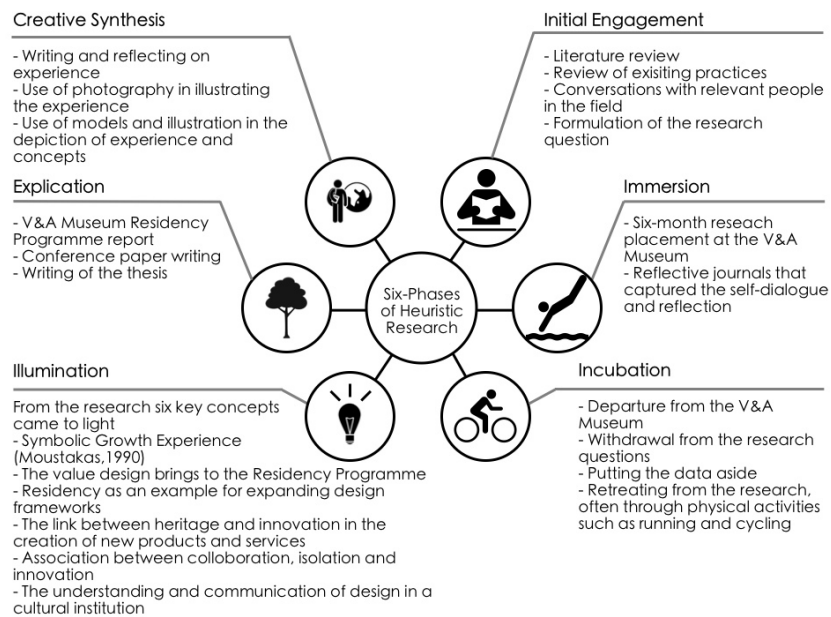
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Creative Synthesis

- Writing and reflecting on experience
- Use of photography in illustrating the experience
- Use of models and illustration in the depiction of experience and concepts

Explication

- V&A Museum Residency Programme report
- Conference paper writing
- Writing of the thesis

Illumination

From the research six key concepts came to light
- Symbolic Growth Experience (Moustakas,1990)
- The value design brings to the Residency Programme
- Residency as an example for expanding design frameworks
- The link between heritage and innovation in the creation of new products and services
- Association between colloboration, isolation and innovation
- The understanding and communication of design in a cultural institution

Initial Engagement

- Literature review
- Review of exisiting practices
- Conversations with relevant people in the field
- Formulation of the research question

Immersion

- Six-month reseach placement at the V&A Museum
- Reflective journals that captured the self-dialogue and reflection

Incubation

- Departure from the V&A Museum
- Withdrawal from the research questions
- Putting the data aside
- Retreating from the research, often through physical activities such as running and cycling

Six-Phases of Heuristic Research

Figure 3   'An illustration of the heuristic research process for the research placement at the V&A Museum.'

The Victoria and Albert Museum's Residency Programme

Derived from The Great Exhibition of 1851, the V&A Museum defines itself as the 'world's greatest museum of art and design'. The founders of the V&A placed creativity at its core, and viewed the institution as a hub for education, with a primary audience of designers and craft makers in addition to the wider public (Pavitt, 2009). The first Director of the Museum, Henry Cole, declared the institution 'a school room for everyone' (V&A, 2014), and since its inception, designers have played a prominent role in the establishment and development of the institution. They have always maintained a presence by working on V&A premises for most of its history: for example, the renowned designer and painter Godfrey Sykes was the in-house 'decorative artist', and managed the Museum's design studio from 1860-1866 (Marsden, 2013).

This fundamental organizational principal still exists, yet it is recognized that externalities will have an impact on the way this translates into the service the V&A provides.

> *The V&A was conceived as, and continues to be, an engine room for the creative industries, but how does that conception translate into reality? What, one might ask, can a museum do that is relevant to a twenty-first-century economy? As we shall see, it can help designers by providing inspiration, learning, and access to technical expertise, and by giving them a showcase; it can create communities and networks of students, designers and manufactures; and it can influence public taste, thereby affecting patterns of consumptions and production. (Holden, 2007 cited in Pavitt, 2009, p. 93)*

This notion is further reflected in the Victoria & Albert Museum's Strategic Plan 2011-2015, which states that the objective of the residency programme is '[to] promote, support and develop the UK creative economy by inspiring designers and makers, and by stimulating enjoyment and appreciation of design' (V&A, 2011, p.12). This illustrates the continued interest the Museum has in maintaining a strong relationship with the design community, and also suggests that the residency is an essential part of the operational intent of the whole organization. If the residency is part of the business model, and 'the business model is like a blueprint for strategy to be implemented through organisational structures, processes, and systems' (Osterwalder & Pigneur, 2010, p.15), the residency therefore becomes part of the strategic objective of the organization. This is crucial, as the research identified the prominence of strategic design in the process of planning and managing the Museum's Residency Programme.

The Victoria & Albert Museum Residency Programme has been running since 2008, and is an integral component to the Learning Department, assisting in creating a dynamic, creative museum. Since its inception, the Museum has hosted over twenty individuals or collectives working in the areas of design, craft, architecture and visual art. The programme offers residents the opportunity to develop new work, re-assess their practice or see work in different context by responding to and working with the V&A collections, using the Museum's resources to promote greater understanding of the creative process for the public. The Residency includes a research and development phase which enables the resident to consider

new directions for their own work, as well as work with the collections and plan participative projects with the public. There is no expectation that a completed body of work is made during the residency period: however, the position is offered on the understanding that the resident allocates at least one third of their tenure to assisting the Learning Department in developing programs and events for visitors to engage first-hand with the process of creativity. Such activities include, but are not exclusive to: open studio sessions which allow members of the public to enter the residency studios and discuss the design process; workshops with invited school groups from primary and secondary schools from the London area (which can span two to four days at the Sackler Centre, but may also be broken up so that the resident works with the groups over two months); evening workshops with teachers or those working in higher education; leading activities during special events at the V&A (i.e. the yearly Sackler Conference).

The research placement coincided with two six-month residencies: a Games Design Residency and a Ceramics Residency. The Games Design Residency was the first of its kind hosted by the Museum: the resident was allowed six-month access to one of the residency studios at the V&A, with a further two-month production period in Dundee with the residency partners, the University of Abertay and the V&A Museum of Design Dundee. The production period was intended for a game based on the British Galleries of the V&A Museum and was to be developed as part of the residency. However, this expectation of a new design product is unique, as it is not normally required of the residency program. The Ceramics Residency was part of an ongoing residency program for ceramists located in the Ceramics Galleries of the V&A Museum, and this program was specifically for an early career ceramist.

Insights and Discussion

Using the residency model proposed, the research allowed for the complexity of the V&A Museum's Residency Programme to be mapped out (see Figure 4). In the illustration, the institutional departments of V&A organizational structure have been identified. As previously stated, the residency is situated in the Learning Department: however, the residents are allocated a curator from the Collections Department, and often have a lot of interactions with other members in different departments.

This model also illustrates the six definitions of key audience groupings as defined by the V&A Museum: independent adults, students, families, organized groups, schools and adults from the creative industries (Fritsch, 2008). This presents an interesting dilemma in thinking about the residency from a design perspective, as it becomes apparent from observing the residency programme that there are two varied *users* of the service. Firstly, the resident is a user who is given the opportunity to work within the institution and use the facilities and resources to develop new work, and secondly is the Museum's audiences in all categories. However, it is primarily the intention of the Museum to have the program as a means of attracting and engaging new audiences, who form the second group of users. The Museum's Residency Programme shares this tension, since although the resident is the primary actor of the service, in an echo of the *Interpreter Model*, he or she also becomes the conduit through which creative endeavour is communicated to visitors.
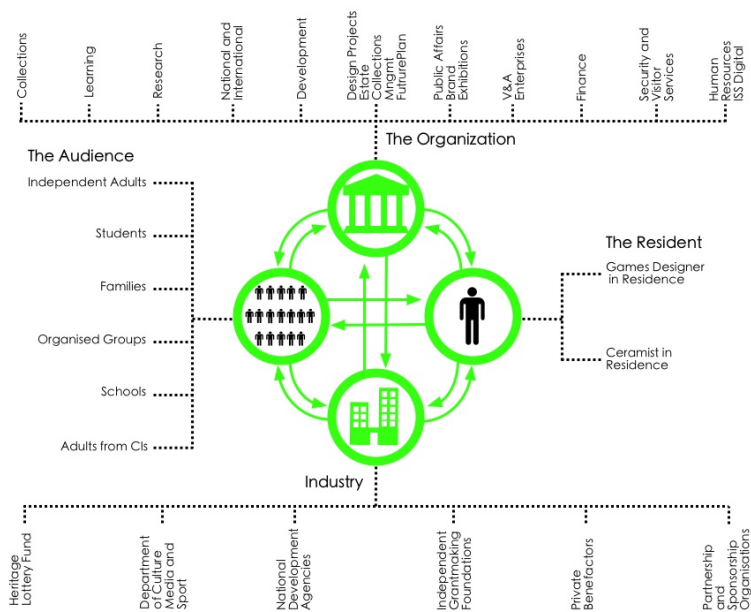

Figure 4   'A Stakeholder Map of the V&A Museum's Residency Programme using the New Residency Model'. This visualization offers insight into an alternative way of exposing the system and evaluating the design development of the residency.

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In this context, this residency views the designer in a similar way to other organizations who have shown an increasing understanding of the value of designers: namely, that the 'designer formerly seen as an external actor for the differentiation of the firm becomes an internal actor in the building process of core-competency through the differentiation of innovation process' (Borja de Mozota, 2003, p.93). As argued by Borja de Mozota (2003, 2006), there are four powers of design which create value in management, and these powers are the axes from which to evaluate the system of the organization; these are *design as differentiator, design as integrator, design as transformer* and *design as good business*. Using these four powers of design, the following is a discussion on the value of design transferred by the residency to the Learning Programme of the wider organization[1].

Design as Differentiator

Hosting a designer to work in-house and engage with visitors is a source of competitive advantage for the V&A and can be considered a USP for the Museum. The program has been developed and is geared towards a customer orientation. It provides key audience groups with an opportunity to be a resident (and gain access to the Museum as a source of inspiration and development in their practice), or a visitor (to view a studio or speak with a resident to further understand the process of creativity). As one research participant explained in conversation:

> *The residencies are an amazing opportunity to understand somebody's process or somebody's practice, and if we can get students experiencing that in the truest sense, then that's what we want them to be able to do. To come in and follow a similar process to what the designers are doing… obviously you can't completely replicate it, but it's allowing them to have that room to explore in a similar way to the way the residents are working with the collections.*
>
> (Conversation 5)

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[1] Due to brevity a full evaluative discussion of the research is not proffered in this paper. Instead it offers insight into how Borja de Mozota's (2003, 2006) four powers of design theory is applied to the V&A Museum's Residency Programme, and we consider how this may make a contribution to the concept development of a new service for an emerging design museum.

As an approach to differentiation, design considerations exist in the election of an individual for the residency position; someone who is open to exposing their practice to visitors is at the forefront of the decision making process. As can be seen from the comment below:

> *We need to have a balance between somebody who is an exciting practitioner and a practitioner of a high standing, because we are an international museum. We need good people and interesting people, but we also need people who are going to relate to our audiences, who are going to be able to communicate with them and who will give our audiences something interesting to engage with.*
>
> (Conversation 9)

Having a resident present – visible and accessible - is perceived as vital in maintaining effective strategies in transmitting information from the Museum to audiences, specifically in providing an interpretation of the creative process. This is an existing objective. Yet, as design domains are expanding, and practice is morphing into new forms, the demand to have a designer who can communicate the general subject complexities of design to the Museum's eclectic mix of visitors becomes increasingly important. This knowledge, skill and capability may arguably have greater significance in future design, selection and delivery of a residency.

Design as Integrator
Based on the notion of design as a resource that improves new product development (Borja de Mozota, 2006), the contribution made by a designer-as-resident to a Learning Programme, and the overall engagement program of the Museum, is crucial. They tend to work with staff in the Learning Department to develop products (i.e. talks, events, workshops and-or resources) that are intended for visitors to use and actively engage with the V&A building or the Museum's Collections.

At V&A London, residencies are always themed by a certain type of practice, and apart from the Ceramics Residency, there is never a repeat of a specific practice. For this reason, the resident can disrupt the thinking or actions of the institution, and this new perspective can assist in the development of product or service for the Museum.

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I have been here quite a long time so I feel like I know the collections, or you develop your own way of understanding them. But then you bring in another person, another way of thinking, another process, and it allows you to rethink it and not to get really settled in one way of looking at things, which could be really easy to do. But then, because you have four to five different people every year that are making you look differently at things, it really helps in that sense, and that is obviously going to feed through into everything else that we do. We also work with teachers as well in the V&A Sanctuary Programme. Quite often they are delivered by the residents, and that aspect is really important. It's opening up teacher's ways of responding to the collections and ways of thinking in relation to design […] This gets them to think really differently.
<div align="right">(Conversation 5)</div>

Design as an integrator in this experiential context is as a relatively neutral facilitator between past and present creative practice; inspiring and teaching educators to see and understand alternative approaches to working in a contemporary fashion with the asset (that is the V&A Collections).

Another example of 'design as integrator' can be seen in the way a resident can offer value to the organization through the creation of a resource object (see Figure 4). The object depicted in this image is a 'Museum Trail' intended for families. The Trail was developed by the Ceramist in Residence, and is themed around the subject of focus for the residency; namely, the building's architecture and the hidden histories of the Museum. There were 5,000 copies of the trail printed, and it is currently one of three permanent trail activities provided by Learning to the Museum's visitors. Since there is no obligation for a resident to present an exhibition of the work they create while in residence, this resource object is quite unique inasmuch as it is an artefact designed by the resident but intended to contribute to the ongoing development of the Learning Department services on offer to audiences.

V&A London is an organization with over 700 staff and 12 departments. Based on initial findings from this heuristic study, there is scope to further explore the value of design as integrator in the residency program beyond the Learning Department and into other areas of the Museum. In particular,

the application of service design and systems design in the wider organisational framework is an interesting and unchartered territory, offering a potential to further enhance the level of innovation in organizational practice and experiment with new internal collaborative partnerships nurtured through design.

Figure 4   'A Resource, The Undiscovered Museum: V&A Family Trail', developed by the ceramist-in-residence during their residency tenure. This activity is handed out to visitors of the Museum, and the intent is for a visitor to use it to explore overlooked areas of the galleries' architecture.

Design as Transformer

The application of design as transformer verifies the importance of strategic design in the process of planning and managing the Residency Programme as it is one of few parts of the Museum's program that is subject to change, and can reflect the interests of the external environment and fluctuations in the sociocultural landscape. For instance, the Games Designer in Residence project was one of the first of its kind: indeed, only the University of California in Santa Cruz had previously offered a residency to a Games Designer (Stephens, 2012). The Games Designer in Residence program attracted national attention, causing a media stir that saw it

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featured in The Guardian, The Independent, The BBC Breakfast Show and many more news and online reporting platforms. The residency was devised during a period of increased interest from the Museum on the subject of 'digital' arts. The V&A Museum is currently increasing their collection of digital artefacts, and in August 2013, they hosted a Friday Late Event themed to the internationally recognized digital game *Minecraft* (Reynolds, 2013). This residency is part of the Museum's public actions to reflect a notable change in the times, and to evidence the fact that the Museum is responsive to topical interests, a key feature in design as transformer (Borja de Mozota, 2006). This strategic approach to design management is further discussed in the extract below, in which the interview participant explains how the Museum's Learning Department pursues new residency opportunities to capture increased interest from the Museum's audiences and non-audiences alike.

> *Strategically, the aim is always more visitors engaging with more residents, and I think there is just such a wealth of disciplines […] there are loads of disciplines that we haven't even touched yet. I think we are a long way from running out, and I think strategically we want keep on supporting Museum priorities, be that a major gallery opening like Europe, or big exhibitions, or collecting digital like the way the Contemporary Team is now collecting digital things. For example, the Exhibition Road Residency Programme… the second residency is going to be XXXXXXXXX, so strategically that is lining up with the way that the Museum's collecting interests are going, as well as being aligned to a big project, so strategically you are always trying to hit as many targets at once, and have one eye on the public program.*
>
> (Conversation 9)

This evidences the strategic design of the V&A Residency Programme, in which it is intended to discover new disciplines in an effort to build relationships with potential new visitors whilst simultaneously capitalizing on what exist in terms of shared resources and audiences. Understanding this method of employing design as a tool for transformation in the residency program offers new insight into the development and delivery of this service, specifically in regards to managing an evolving programme.

Design as good business

I think the Museum gets a lot out of the residents. I think it gets good value for money… what they provide, compared to what it costs, seems to me good value.

(Conversation 6)

The Residency Programme offers the Museum an opportunity for new information on a certain discipline of design to be integrated into the Learning Programme and the overall organization. The Games Design Residency offered further added benefits to the Museum in addition to the resident working within the institution. As part of the residency, the games designer was expected to create a new game inspired by the British Galleries, and these galleries were the first to be renovated as part of the Museum's renovation strategy, 'FuturePlan'. The Games Design Residency gave the galleries a new lease of life, since the game that was created was based on a William Morris' Strawberry Thief printed fabric which the visitors were encouraged to visit to see the designer's inspiration after they had had the opportunity to play to game prototype (see Figure 5).

The benefits for the Museum in this instance was the new game, which is good promotion for the British Galleries, and its production, which was good value for money as the resident was an early career games designer and the residency cost a fraction of the normal price of commissioning a game from a games design company. It also allows for the V&A to increase brand value by supporting a future iPad game and entering into the gaming industry. By the same token, the resident capitalizes on the association with the V&A brand to increase product exposure. This system of patronage could be developed by the Museum with an exploration into other disciplines and the mutual benefits shared by organisation and residents. This research verifies this exchange between organisation and resident, an important element of any residency program and may be used for scrutinizing future advancements in a reciprocal and mutually supportive relationship.

Figure 5   'A young visitor plays the Strawberry Thief game prototype during an Open Studio session at the V&A Museum of Childhood'. Next to the game is a book of the works of William Morris, and the image on the page is a representation of the printed fabric that inspired the game.

Future Implications

This research conducted at the V&A Museum in London is part of a doctoral project that is sponsored by a future museum, namely V&A Museum of Design Dundee[2] (V&A Dundee, scheduled to open in 2017[3]). The doctoral study sits within a larger partnership between the University of Dundee and V&A Dundee and the residency research was initiated in 2010-12 by Duncan of Jordanstone College of Art and Design researchers drawing (in part) on their research (2005-10). The insights gleaned from the placement and the tacit knowledge developed by partnership research, offers an opportunity to

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[2] Design Dundee Ltd is driving V&A Museum of Design Dundee and Design Dundee Ltd is a registered Scottish Charity, No: SC041219. Design Dundee Ltd is a partnership between the V&A, the University of Dundee, the University of Abertay Dundee, Dundee City Council and Scottish Enterprise. Professor Philip Long is the Director of V&A at Dundee. For further information: http://www.vandadundee.org

[3] The site mobilization of V&A Dundee is planned to commence autumn 2014. It is anticipated the building will complete in late 2016, with the first year of programming in 2017.

contribute to the concept development of new products and services of an emerging organisation. This new knowledge will be delivered to the Sponsor as part of an ongoing knowledge exchange process. Specifically, the research aims at structuring a theoretical framework that will be able to inform the development of a new residency program.[4]

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[4] The intention is to complete this doctoral study by May 2015.

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