Younjoon Lee and Martyn Evans (2012). *A Framework for Design-Led Culture within the Fast Moving Consumer Goods Industry.*

A FRAMEWORK FOR DESIGN-LED CULTURE WITHIN THE FAST MOVING CONSUMER GOODS INDUSTRY

Younjoon LEE[*] and Martyn EVANS

Design in Lancaster Institute for the Contemporary Arts, Lancaster University

The role of design is not limited to developing tangibles outcomes as an operational tool but in recent times has expanded to a strategic one. Corporations' acknowledgement of design has shifted from product development toward cultural transformation and increasingly design-led. However, there has been little research to investigate how to embed design as a cultural entity within different industries in order to defy a limited role of design exploitation. In addition, although the FMCG industry produces brands embedded in our lives, it has not drawn academic attention, compared to the electronic and IT industries. Hence, this paper proposes a framework to assist the FMCG industry in enhancing the role of design within brand development and, through this consistent design exploitation, aims to assist FMCG organisations attain a design-led culture.

Keywords: Design-driven approaches and culture; Fast moving consumer goods, Design-led culture

INTRODUCTION

Design is often emphasised as a driver to develop difference and competitiveness in business: the role of design has evolved from developing new products to developing mechanisms for organisations and societies to deliver better and innovative products and services for customers and citizen (Mozota, 2003; Press and Cooper, 2003; etc.). This expanded role of design calls for integration across organisational activities, going beyond focusing solely on products per se. Currently, within a manner of design thinking and design-driven innovation perspectives, expanded roles are highlighted in academia and business in order to bring innovation to business (Brown, 2009; Verganti; 2009). Since design can be achieved by managing a process in business (Bruce and Bessant, 2002), researchers seek to propose a direction to imbue innovation or design-driven process into an organisation and to develop a leading product and brand in order to sustain the business (Martin, 2009).

Recently researchers in business and academia have begun to study how design contributes to the development of innovative products and brands by exemplifying successful cases (e.g. Philips, 3M, Apple, etc.) (Ulrich and Eppinger, 2008; Bruce and Cooper, 2000). Concurrently, they investigate which feature of a process and organisational management facilitates design integration beyond traditional design development activities; they seek ways to develop an active-based mechanism through the application of design within organisations (Sato et al., 2010; Cooper et al., 2009; Jenkins, 2009; Stevens et al., 2008).

[*] *Younjoon Lee:* Design in Lancaster Institute for the Contemporary Arts. Lancaster University, LICA Building, Bailrigg, Lancaster, LA1 4YW, UK
e-mail: y.lee1@lancaster.ac.uk

Despite efforts to exemplify successful cases of businesses employing design, research has identified that design in business still struggles to be integrated within organisational processes: predominantly, design plays a role at operational level in developing artefacts such as product development, packaging, advertising and communications (Tether, 2005; Mozota, 2002). In addition, designers are often disconnected from key design decisions, these are made by people with limited design knowledge; while consultancies are still managed and/or instructed by business people (Jevnaker, 2005).

Without endorsement of design in an appropriate manner within an organisation, design exploitation and its performance inevitably become problematic. Research has also explored the phenomena which enhances and/or hinders design integration within business in order for it to be transformed into a design-led culture (Holm and Johansson, 2005; Filson and Lewis, 2000). This transformation highlights the need to enhance the internal capability for design conceptualisation and exploitation in order to propose innovative products and brands continuously and thus take a lead in the market. Such a capability can be obtained by collaboration and by learning through collaboration (Sachs, 1995). Most of all, organisations seek to develop its own design mechanism to be adapted to organisational conditions (Preddy, 2011).

RESEARCH BACKGROUND

However, design research cases are often found in the industrial sector (high-technology industry) and then there has been limited research investigating specific case of design integration in terms of industry, size of organisation, region, etc., or a combination of industry and size of the organisation. The fast moving consumer goods (FMCG) sector typically manufactures products sold in supermarkets and drugstores; P&G and Unilever typify FMCG corporations (Roscam-Abbing, 2010). Since the FMCG industry is often criticised for its tendency to have vulnerabilities in design deployment, the authors assert it is necessary to study this sector and suggest approaches to become a design-led organisation. Hence, in this paper, the authors investigate design integration in the FMCG industry.

According to Tether (2005), the FMCG industry – also termed the consumer packaged goods (CPG) industry – is categorised into low technology and design oriented sectors; meanwhile, this industry separates into low design expenditure (as a percentage of sales) compared to R&D oriented and high technology industry sectors (e.g. automotive, electronics, etc.). On top of that, the FMCG industry is criticised for losing direction towards 'communicating the brand's value position across all touch points, starting with the package on-shelf' (Interbrand, 2011: 54) and finding a new way for a brand or business (Olins, 2007). However, the mechanism for developing and manufacturing FMCG products is complex due to the relationship with logistics and detailed regulatory requirements, and the industry shows limited integration of internal and external parties into the brand development process due to the various layers of processes (Page and Thorsteinsson, 2011).

Therefore, this paper concentrates on discussing FMCG brand development and its organisational culture and proposing key elements to assimilate design value into the organisation through design-driven brand development for the FMCG industry (part of a broader PhD investigation in this area). In other words, a framework for design-driven brand development is suggested to help organisations – and its employees – experience designerly approaches and to disseminate these experiences to other employees by investigating how the FMCG industry undertakes design development projects.

DESIGN-DRIVEN APPROACHES TO OBTAIN A DESIGN-LED CULTURE

Current discourse of an expanded role of design – design thinking and design-driven innovation – provokes organisational supports and transformation toward design-led culture. This concept of design is not just limited to product-centric activities but highlights integration of designerly ways into the entire organisational activities, organisational justification for desginerly applications and

supportive activities to prop the two initial activities up. Thus, by content analyses of seven key design commentators: Berger (2010); Verganti (2009); Brown (2009); Martin (2009); Esslinger (2009); Neumeier (2008) and Lafley & Charan (2008), the concept of "design-driven approaches" – DDA – is extracted to emulate an expanded role of design. DDA is composed of four themes: designerly applications (DA), design endorsement (DE), collaboration (CO) and human resources (HR). The first two themes are primary to underpin current design discourse into an organisation and two latters are booster themes to consolidate features of the primary themes. These themes form the epicentre and complementary components to achieve design-led culture in the organisation. To achieve such a culture, diverse approaches and methods in each theme are delineated in terms of at strategic and project levels: e.g. visualisation/prototyping, co-creation, user (customer)-centred approaches, etc. Eventually, these conclusions informed the direction of the research discussed as follows.

DESCRIPTION OF METHODOLOGY

This research was conducted thorough transformative mixed methods: a sequence of an online survey and in-depth semi-structured interviews. This forms the empirical research upon which research findings are based. Subsequently, these findings called for a way for DDA to penetrate an organisation. This was validated through member-checking. Eventually, the framework, which is a part of conceptual conclusions, was developed via three phases.

The primary research investigates both FMCG corporations and design consultancies specialising in FMCG industry. First, an online survey was conducted among FMCG corporations which are based, or sell brands, in the UK; and consultancies who are based in the UK, or are part of a global networked group. Table 1 summarises the survey participants.

Table 1. Summary of Participants

	Valid in Section 1 Rating Scale Questions	Valid in Section 2 Categorical Scale Questions
Corporations: 61 participants	40	Q28-32 (N=30), Q33-44 (N=27)
Consultancies: 56 participants	33	Q37-48 (N=27), 49-55 (N=26)

Secondly, a quantitative methodology was used (Creswell, 2009) in order to find the underlying meanings of identified design attitudes and performance within FMCG industry; sequentially, the identified findings study the latent influential features of the identified phenomenon: design integration. Hence, as based on the online survey, interviews were conducted to cover opinions from design and business, pan-European and global (size of) corporations, and different industries (food & beverages, households and personal care, where most participants were recruited for the survey). In the consultancy case, sampling was based on the size of consultancy, the background of interviewees (design, engineering and marketing) and the specialty of design (structural and graphic design). Each of the five interviewees from corporations and consultancies was recruited from among the survey participants and industry experts who have not participated in the online survey.

After developing a conceptual model for DDA integration into FMCG brand development through the primary research activities, this framework was validated by eight participants of whom some were involved in the primary research. Besides, since it was found, during the primary phase, that participants from design practice do not have an understanding of an expanded role for design, experts were contacted to augment the validation of the research findings: six from FMCG corporations and consultancies and two from academia.

Due to the word limitations of this paper, it is mainly the developed framework, one of the implications, which will be delineated, along with the overall findings of the primary research. The detailed features of each theme and part of the online survey and interview results were presented in conferences prior to this paper (Lee and Evans, 2011a, b).

OVERALL FINDINGS

In this paper, as noted above, outlines of the framework are captured here, instead of delineating full details of the online survey and interviews.

Overall, FMCG industry sticks mostly to convergent thinking, despite the importance of divergent thinking (heuristic approach) in the current design discourse: the double diamond model (Design Council, 2007), divergent and convergent thinking (Brown, 2009) and the innovation funnel (Clarkson and Eckert, 2005). However, within FMCG, two types of project development processes are identified: Type 1: only one asymmetry diamond shape pointing to the right: a focus on delivering a final product mostly in revitalisation projects without ideas divergence; and Type 2: triple (or more than triple) diamonds: due to the silo operation of tasks, more diamonds shapes for each task occur. Each diamond is skewed and asymmetric with insufficient time for ideas exploration. Most of all, within both types, the exploring ideas stage – "discover and define"– is comparatively short or neglected, and the FMCG process is very determined to launch a brand.
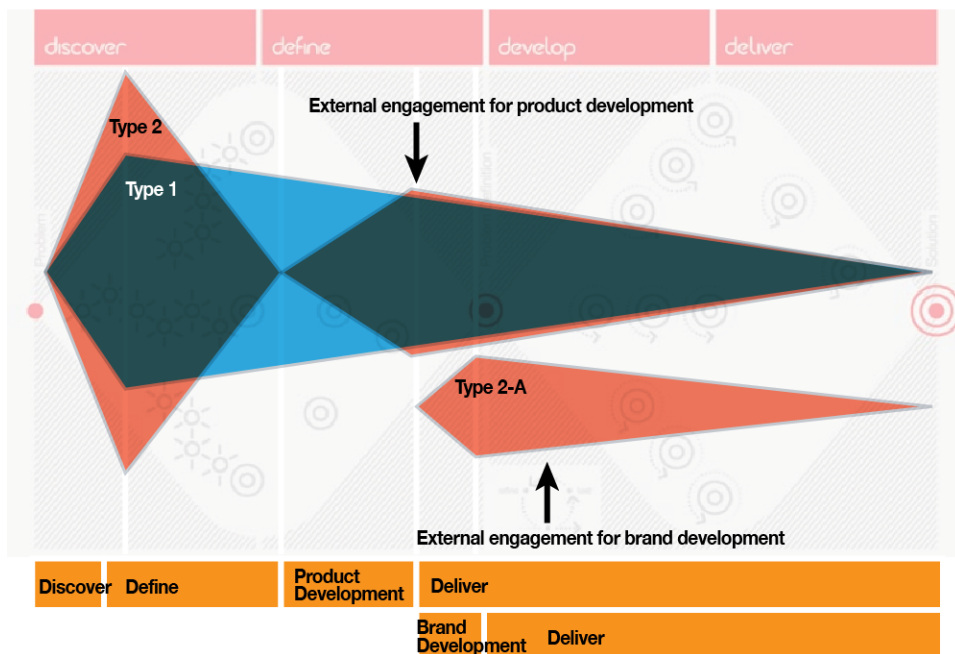

Figure 1. Current approach to project development in FMCG industry

In the interviews, respondents referred to 'some big corporations like P&G and Unilever' that can afford to employ DDA. Big global corporations acknowledge design as a fuel for innovation and embed designer approaches into other departments (Lafley and Charan, 2008). Yet except for those corporations, a role for design is not attained for DDA within locally-focused FMCG industry: design is limited to taking up operational roles and has difficulties in expanding across organisational activities.

There is a huge difference in total sales between global and locally-based corporations: while 2011 P&G revenue was 82,559 million dollars (around 50,900 million pounds and revenue growth year of 4.60 per cent) according to Yahoo Finance, the 2011 revenue of Premier Foods group which focused on the UK and operating business in pan-European countries was 2,000 million pounds (and a trading profit of 188 million pounds) according to the 2011 annual report. Therefore, in spite of being a well-known big corporation, the nature of FMCG characteristics – low margin and high volume – defies a locally-focused organisation to be concerned with financial aspects: investment and costs. Indeed, there are rare organisational commitments to mobilising DDA into a project and organisational activities as fuel for organisational transformation towards being design-driven: the concern with cost results in a risk-adverse attitude to adopting new directions.

Figure 2 illustrates design's relationship with organisational management and branding (business). FMCG industries use independent brand (product) or light endorsing brand architecture so that each business often governs its own development system, surpassing the organisation's management. What they consider design is executed at the periphery of the business or independently, as outliers: external consultancies are responsible for the delivery of final outcomes. This phenomenon results in systematic difficulties in integrating the four DDA themes. All the interviewees acknowledge that when these shapes are getting closer and overlap more, they can thrive on developing competitive brands and agilely respond to fast changing situation: competitors and market change.
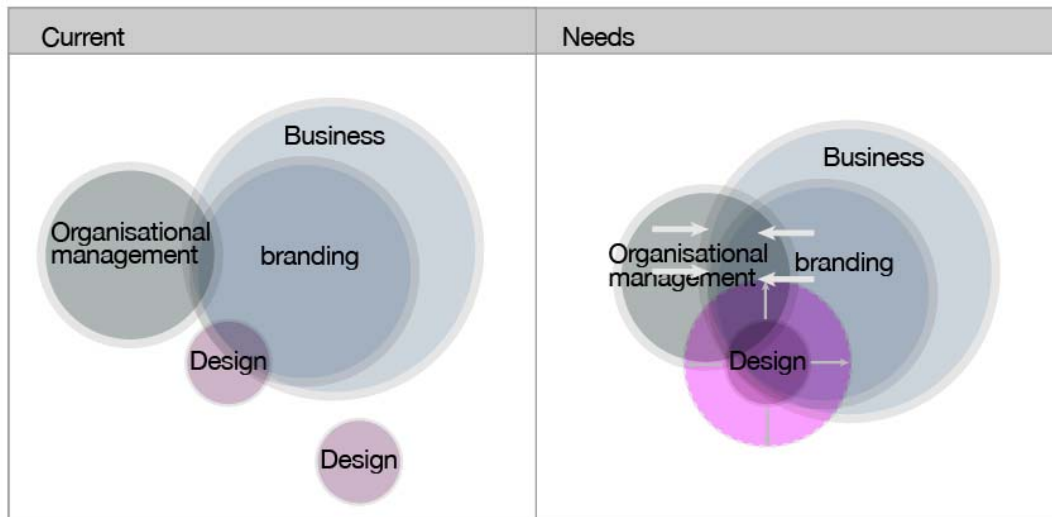

Figure 2. Relationship between design and other stakeholders in FMCG industry

In terms of the influence of specific contexts, a longer timeframe and a greater proportion of exploratory projects and long-term relationships account for better performance of DDA in terms of attitudes and exploitation, but they cannot be the absolute context for DDA in every organisation (Best 2006). For example, with a longer project timeframe, a corporation keeps coping with fast-changing social culture so as not to launch out-of date brands; investment in exploratory projects cannot exceed a certain amount money due to business constraints; consultancies find it hard to turn down a long-term relationship with clients so as not to lose a billing account. Thus, each organisation tries to find the right fit which privileges its own situation, though within FMCG industry, since business-driven approaches are predominant, DDA is first obliged by organisational endorsement to be exploited as a vital entity without vulnerability to budget or timeframes during project deployment.

From the findings for consultancies, the capabilities of exploratory projects, which result in more changes to develop competitive brands, are vital to sustaining the business of design so that they prevent business from being inclined to focus only on sales. Meanwhile, to transfer knowledge to their clients, consultancies are keen on building a relationship with them by offering a preliminary phase and seamless and timely delivery, e.g. workshops, casual conversations, etc.

In conclusion, since features in the designerly application theme are not embedded into organisational culture and projects, these need to be constructed by underpinning other themes: especially, a design endorsement commitment to DDA needs to be initiated to calibrate the organisational environment. Thus, initial suggestions to enhance designerly application are illustrated below:

- **Find a catalyst to bring DDA into the organisation**: It is vital to assign or find a person to establish a DDA mechanism at strategic and project levels. This is a prerequisite step in order to fulfil the features in other themes.

- **Elevate the understanding of DDA**: All the features which impact on employing DDA depend on the degree of intellectual capability. Thus, corporations and consultancies need to reinforce human resource activities to elevate the intellectual capability for DDA as well as to embody the usage of designerly applications.

- **Configure a collaborative flow:** There are two beneficial aspects to forming a collaborative flow: 1) Project level: this enables reducing the mistakes arising from separate tasks and developing consistent meaning and experiences for a brand: an integrated brand. 2) Strategic level: Interviewees indicated that understanding the benefits and actions of designerly applications can be obtained through experiencing them so that a collaboration flow ensures different stakeholders' involvement in such a flow.

- **Apply designerly applications to ideas generations**: The current use of designerly applications has degenerated a project manager (marketer) adopting a sciolistic manner to convince the board members: e.g. focus groups for ideas testing rather than for ideas exploration, short-term planning for research, a lack of using prototyping and exploration for ideas generation, a limited role for external consultancies, etc. Otherwise, they are mostly undertaken within consultancies. Thus, it is necessary to apply designerly applications in the up-front stages with a collaborative manner so as to spread the concept of DDA: an expanded role for design.

- **Find balanced features depending on the specific context in an organisation**: Each context delineated in the above has pros and cons, thus via access and audit ways of DDA, a leader or design catalyst in an organisation amplifies the advantages and complements the disadvantages (e.g. small corporations keep the organisation less structured and discuss problems and issues across departments, and do not consider design to be an investment rather than a cost). Through repeated audit and access, an organisation is able to find the right balance or combination of creative/innovative and commercial perspectives for projects and organisational tasks (Beverland, 2005).

- **Form alliances with external consultancies**: Currently, the silo operation of each task increases the possibilities to make mistakes and raises the absence of new fuel for metamorphosing. Thus, alliances with external consultancies stop corporations from adhering to the status quo.

A FRAMEWORK FOR DDA INTEGRATION WITHIN FMCG BRAND DEVELOPMENT

This framework is developed in order to enhance DDA in the organisation through a project, brand development in a collaborative manner. 'Brand messaging should be led by packaging and then reinforced by all other communications' (e.g. advertising, POP, campaigns, etc.) within FMCG industry (Interbrand, 2011: 54); currently, all the tasks, including packaging development, are rarely integrated with each other. A brand per se is not a product but an association of all the internal and external activities around the brand: brand associations are formed by every customer's experience. Besides, brand development comprises diverse activities and requires various stakeholders' involvement.

Therefore, the framework seeks to encompass every task and enhance integration between tasks and activities and via integrated and collaborative activities, to penetrate DDA across organisational activities. This framework is ignited by the design leader at the strategic (organisational) level and DDA in this is nurtured by the design champion at the project level. The interactions between strategic and project levels create a synergy for an organisation to foster a designerly culture: this is more likely to be a combination of top-down and bottom-up implementation. Such a combination creates an "umbrella" which insulates various activities against straying outside DDA integration (Figure 3). Indeed, this drives the organisation to obtain DDA which is optimised to its own context by metamorphosing through constant loops and to be

able to achieve design-led culture for each business context. Each essential constituent of the framework is delineated, working from top to bottom of Figure 3.

The DDA framework: This illustrates how the experience of designerly ways flows through organisational management; afterwards, via an evaluation (audit), the organisation reconfigures its organisational infrastructure to ensure designerly applications underpin subsequent projects. These constant flows create the organisation's own designerly cultural umbrella through patronage. Under this umbrella, designerly ways are dispersed throughout the entire organisation as a cultural entity.
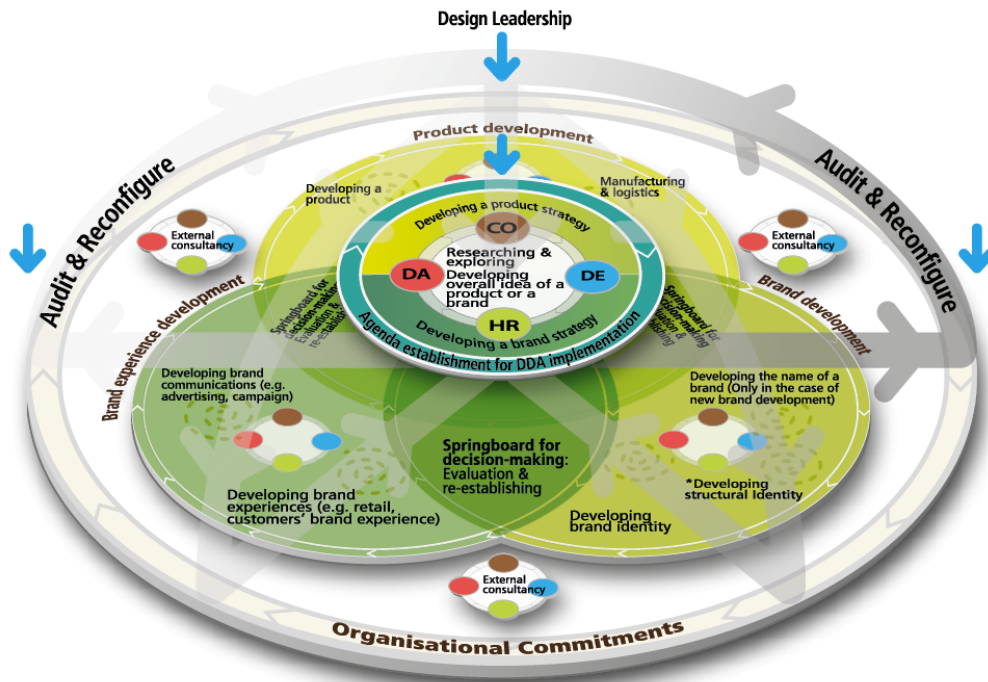

Figure 3. DDA framework for brand development

Design (DDA) leadership: DDA can be ignited, enhanced and exploited by two different types of design leadership. Leadership for design at strategic level has been identified as a substantial trigger from the literature review (Thomke and Feinberg, 2009; Min and Chung, 2008) and this enables an FMCG organisation to encompass DDA from the primary research. Yet, leadership at the project level has often been neglected in the literature. From the primary research, since each business in an FMCG organisation governs its own brand development, a leader at the project level has a strong impact on the way(s) of DDA within project deployment. Therefore, by combining two types of design leadership, at strategic and project levels, their synergy can be interlocked and amplified. This combination involves robust DDA integration and generates better results for a product, brand or service. Two types of leadership are delineated, as shown below:

- **Design leader at strategic level**: Someone who can access and allocate organisational resources ignites DDA and mobilises the capacity of a DDA infrastructure at strategic level: financial and physical resources, organisational structure and processes, knowledge resources, etc.

- **Design champion at project level**: Someone who can boost the designerly applications in a project needs the capability to integrate designerly applications into the business and to amalgamate different departments and methods. For example, marketers, brand managers and designers; whoever is a project manager needs to play this role in the organisation.

While a design leader at strategic level focuses more on playing a catalyst role to envision DDA employment by employees, a design champion at project levels focuses more on playing the role of facilitator and integrator to accomplish DDA application within a project.

TASK IMPLEMENTATION SCHEMA WITHIN BRAND DEVELOPMENT

While leadership was previously referred to as the role of each primary stakeholder to embark on DDA; next, a way of applying DDA to brand development tasks and engaging with internal and external design team is proposed. In this framework, agenda establishment is a primary phase to determine the following DDA applications within subsequent phases (Figure 4). From the primary research, the silo operation of product and brand development impedes collaboration and results in inconsistency in brand experiences and meanings. If all the tasks in brand development are integrated and exploited in tandem, brand development can lead to better results and thus competitiveness of the brand per se and business when coping with the complexities of operation and finding insights from various layers of customers (Schmidt and Ludlow, 2002; LePla and Parker, 2002).

However, in reality, it is impossible to execute every task simultaneously. Therefore, this framework intends to propose a pragmatic way for collaboration and DDA employment. Tasks are interlocked so that they can be stated together in the ideas generation phase to have the same view on a brand and product: each task can be pared down to converting overall ideas into explicit ideas for implementation and to implementing ideas after completing a previous task. Tasks are represented at two levels of a project. Firstly, it is ensured that all the stakeholders – project manager, board members (decision-makers), persons who conduct every task at the second level – have to participate in agenda establishment at the first level in order to contribute their knowledge and have the same understanding of a project: product development, brand development and brand experience development. Afterward, secondly, the stakeholders who participate in an agenda establishment session can then guide each task to keep on the right track of the agenda previously developed. Stakeholders at the second level can be from an internal or external team so that a project manager stimulates them to be incorporated with the agenda development.

Tasks in the same circle are more interlocked than other tasks within other circles, so that subordinated tasks in the same circle are developed in tandem and call for vigorous interaction; but also, all the tasks in the implementation phase are interrelated to each other so that collaboration between these tasks is also ensured. This framework proposes a pragmatic way for collaboration at each level: while agenda establishment at the first level calls for robust collaboration, collaboration via a springboard in the decision-making phase is justified to facilitate implementing each task. This intends to consolidate the up-front stage – ideas exploration and generation, despite the importance of this phase.
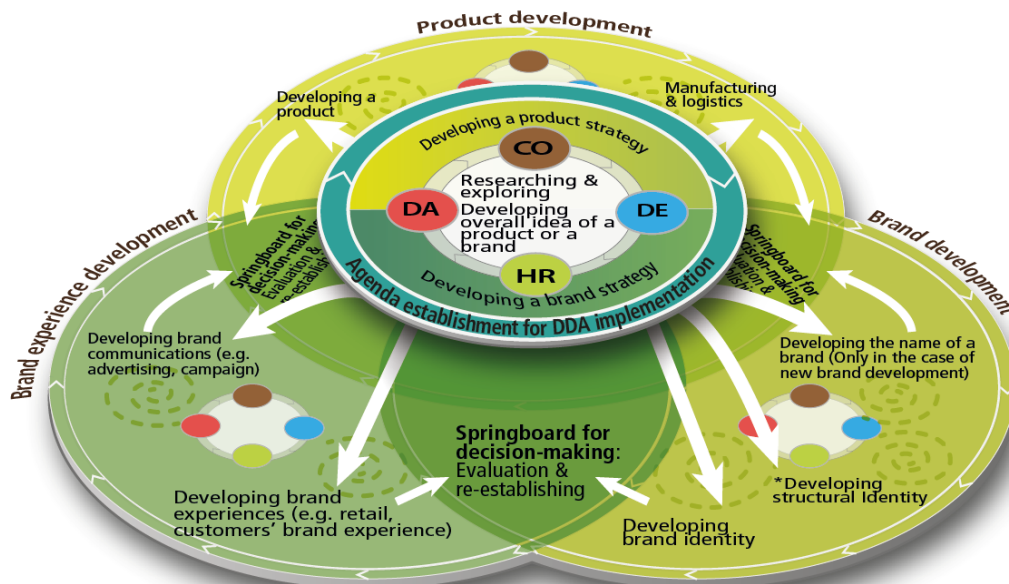
Figure 4. DDA usage and tasks deployment in a project: a focal view of the DDA framework for brand development

Agenda establishment for DDA implementation: This phase involves finding ideas for a project and setting the agenda for product development and for different tasks in brand development. Given the nature of FMCG industry, the term "product development" mystifies people with regard to collaboration between corporations and consultancies. While FMCG corporations perceive this term as the development of the contents within the packaging, consultancies perceive it as the development of the structure of a pack (industrial design aspect). In this research, product development means developing the content inside the pack. Depending on the type of project – new brand development, brand revitalisation, etc. – the extent of considering a brand and product will be different. The other important point is that this phase leads to DDA knowledge transfer to the following tasks in a collaborative manner. In a way, this phase develops a direction for the subsequent implementation phases, as well as the transfer of designerly knowledge and its benefits via robust collaboration. Hence, in this phase, the project manager or design champion needs to facilitate designerly applications (methods) for better ideas and DDA transfer.

The following need to be incorporated into this phase:

- More lead time to engage with customers and to utilise diverse designerly applications in terms of customers insights and visualisation/prototyping, etc.;
- Flexibility and iteration to be assured to underpin designerly thinking: ensure a divergent thinking process;
- Ensure the design champion has access to intellectual and physical resources across departments;
- Involve internal and external stakeholders who take part in subsequent implement phases in a collaborative and integrative manner;
- Engage with experienced specialists from external networks who are often neglected in this phase.

Implementation phase(s): Responding to the previous agenda establishment for DDA implementation, different tasks are exploited in each overarching group: product development, brand development and brand experience development. The details of these groups are as follows:

- **Product development**: Two tasks – developing a product and manufacturing/logistics development – fall into this category. Depending on the extent of brand revitalisation, the product development task is sometimes skipped: reinvigorating the outlook of a brand.

- **Brand development**: Three tasks – developing a visual identity, structural identity, and the name of a brand – fall into this category. Depending on the project type, the extent of tasks is different. Mostly, except for new brand development or some line extension projects, the naming task is often disregarded. On the other hand, brand visual identity development is mostly conducted in every brand development project.

- **Brand experience development**: Two tasks – developing brand communications and brand experiences – fall into this category. The first one relates to ways of communicating a brand to customers (e.g. printing, advertising, blogs, etc.) and the latter is a matter of brand experience during customer purchasing (stock display, POP (Point of Purchase), online shopping, etc.). The latter is often neglected because the FMCG industry is rarely able to control the retail environment and because of a lack of new channels for sales. However, the moment of purchasing decision occurs when a customer confronts a brand on the shelf or online. Thus, the organisation needs to include this task in brand development and consider from agenda establishment stage.

Ideally, all the tasks in the same category (denoted within each circle in the figures) are conducted in tandem whilst collaborating each other. Between/within tasks, features of the four themes – designerly application, design endorsement, collaboration and human resources – need to intermingle along with flexibility and iteration.

Springboard for decision-making: Two activities are highlighted in this phase: evaluation of progress and re-establishing the agenda. The stage-gate process is criticised in terms of integrated and holistic brand development, but it is inevitable in a corporation's operational management as getting bigger. Thus, this framework seeks to minimise the deficiencies of the stage-gate process in order to elevate DDA by justifying a gatekeeper role. This phase does not seek to terminate a project but to help it by offering a reference point with an inclusive view. The springboard for decision-making calls for different milestones for the implementation phases: 1) within a specific task phase, 2) within the overarching development process. Between these two levels, decisions inform each level and the design leader and champion supplement and reconfigure the direction for development and resources.

- **Within a specific task phase:** Scheduling adjustments to decision-making is more flexible because much fewer stakeholders are involved and they can easily reach agreement over changes to the schedule. Decisions are made in response to the demands for implementation deployment between stakeholders at the project level.

- **Within the overarching development process (three category circles)**: Key stakeholders at the strategic level are involved and seek to give consolidated opinions about a task, which are integrated with other implementation phases. In this decision-making, it is vital to check whether all forms of delivery are incorporated into consistent brand touch-points. Meanwhile, mostly budget and strategic resources are determined in this phase.

Role of designers/design team in brand development: Within the framework, the role of design (designerly application) needs to be assured in terms of design integration across all tasks by a corporation leader. In particular, except for big global corporations, there is no internal design team and the designer's involvement is limited to external consultancies' work. Hence, if the design leadership cannot assign an internal design team, they have to be sure to facilitate external consultancies to be involved in the up-front stage (agenda establishment phase).

- **Internal design team (designers):** An internal design team needs to integrate designerly applications into the agenda establishment and implementation phases. Simultaneously, they input their designerly knowledge into the collaboration flow to let an organisation experience designerly applications. If corporations have an internal team, they also need to stimulate their internal design team to contribute to DDA corporate culture establishment.

- **External consultancies**: External consultancies need to act as satellites to the corporation and transfer their specialties and expertise through good relationships. These enable

consultancies to observe what and clients do and how, and to engage with clients' projects. Consultancies' involvement is too vulnerable, depending on corporation and project conditions (attitudes to external collaboration, project budget, timeframe, etc.). Nevertheless, corporations need to involve consultancies in the brand development process in order to envisage the benefits of employing DDA and to encourage the undertaking of DDA through casual dialogues, workshops, delivery, strategy planning, etc.

Organisational commitment: After completing a project, an organisation conducts an audit to determine whether the commitment to the four DDA themes interplays well and then how this needs to be reformed to invigorate designerly applications within subsequent projects. Such organisational actions are a way to foster DDA but, depending on organisational characteristics, organisations will have different capability of undertaking designerly actions. Hence, each corporation seeks to employ its own degree of commitment by understanding the corporate situation from a designerly viewpoint.

CONTRIBUTION TO THE FIELD

As shown in the overall findings, design is not yet integrated into organisational activities within the FMCG industry; furthermore, design confronts difficulties when attempting to be integrated into brand development. The FMCG industry has a propensity to continue with the status quo and to allocate the same resources and initiatives to the development process and organisational management: a case of *if it ain't broke, don't fix it!* Therefore, the FMCG industry is caught up in a vicious cycle of poor design/DDA integration. However, respondents noted that it is possible for the FMCG industry to break away from this status quo by offering employees a situation whereby they can experience DDA.

This framework delineates the fundamental key elements to build collaborative projects and disseminate DDA across the organisation. Most of all, this framework emphases collaboration between tasks and in particular in the up-front stages of FMCG brand development. For example, a springboard for decision-making can be configured to ensure integration and collaboration between tasks, and agenda establishment for DDA implementation to fortify the collaboration between diverse stakeholders in the up-front stage, which is often neglected within brand development. In addition, this framework notes the commitment of key stakeholders: leaders at strategic and project levels, and internal and external designers. All need to play a pivotal role by starting to form the infrastructure for DDA and elevating the usage of designerly applications. Most of all, a project which adopts these elements calls for recursion and, via this, repetition, so that DDA can accumulate and be enabled to accomplish an objective, so that an organisation inherits DDA as a cultural entity.

Through member-checking, overall, this framework and other elements to form organisational support are consistent with proposing ways for DDA enhancement in the FMCG industry. In detail, it is substantiated that this framework is appropriate for the FMCG industry in order to establish an environment for DDA.

IMPLICATIONS FOR THEORY AND PRACTICE

Based on a series of research activities, this framework implies a fundamental frame to underpin DDA with activity-based and relational perspectives. Despite that, depending on openness, recognition of cultural change for DDA and a willingness to accommodate DDA, the participants' responses to the DDA framework alter. It was also found that their different ways of understanding design influences the responses to DDA during the interviews. Hence, it might be necessary to calibrate this framework for appropriate DDA promotion, depending on the audience. More importantly, a project within this framework cannot achieve a designerly entity; instead, a project needs to recur to achieve design-led culture via this framework. Above all, the commitment of a leader at strategic and project levels to comply with the framework is essential.

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