

INTERNATIONAL CASE STUDIES REPORT

# Developing Victoria's Design Capability

Department of Innovation Industry and Regional Development

Melbourne

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## Table Of Contents

|   |           |
|---|-----------|
| <b>EXECUTIVE SUMMARY .....</b>                            | <b>3</b>  |
| <b>INTRODUCTION.....</b>                                  | <b>4</b>  |
| <b>CASE STUDY 1: THE NETHERLANDS.....</b>                 | <b>6</b>  |
| <b>CASE STUDY 2: THE UNITED KINGDOM .....</b>             | <b>11</b> |
| <b>CASE STUDY 3: SWEDEN .....</b>                         | <b>14</b> |
| <b>HISTORY OF STATE SUPPORT FOR DESIGN .....</b>          | <b>17</b> |
| <b>COMMON DESIGN ISSUES.....</b>                          | <b>18</b> |
| Sector Fragmentation.....                                 | 18        |
| Skills Gaps.....  | 18        |
| Under-valuation of Design.....                            | 19        |
| Creating Cross-Disciplinary Linkages .....                | 20        |
| <b>GOVERNMENT RESPONSES AND APPROACHES .....</b>          | <b>21</b> |
| The Nature of Government Involvement .....                | 21        |
| Cultural v Industry Policy .....                          | 23        |
| Preferred Approach to Design Policy .....                 | 24        |
| <b>EXAMPLES OF GOVERNMENT PROGRAMS AND POLICIES .....</b> | <b>26</b> |
| Creating Demand .....                                     | 26        |
| Direct Assistance to the Design Industry .....            | 32        |
| Planning and Architecture .....                           | 34        |
| The Effect of Regulation.....                             | 35        |
| <b>DESIGN EDUCATION .....</b>                             | <b>37</b> |
| <b>INTERVIEWEES .....</b>                                 | <b>40</b> |

## Executive Summary

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Having identified design as a critical component of its innovation strategy, **Victorians. Bright Ideas. Brilliant Future.**, the Victorian Government commissioned this report into international trends in design policy development. The report seeks to identify and analyse the activities undertaken in other jurisdictions to support design, with a view to identifying policies and programs which may or may not work in the Victorian context.

This report was developed as part of a larger study undertaken by the consortium of Booz Allen Hamilton, dandolopartners and Davina Jackson.

In developing the international case studies report the consortium examined the Netherlands, the UK and Sweden. The basis for the report was a series of more than 30 interviews with participants in the design sector and decision-makers in the countries studied plus some additional web-based desk research.

The jurisdictions chosen exhibit a number of features which make them useful for Victoria in assessing which policies it might adopt in to support the design sector.

### *Findings and conclusions*

**History of state support for design** - many countries actively promote design at home and abroad: to boost economic growth and enhance exports; as a form of 'soft diplomacy'; and to enhance social well being. The case studies demonstrate that the Governments of the countries studied regarded design as a key contributor to economic development, especially as manufacturing sectors mature. All three countries studied and many others have active policies of support for the design sector.

**Common design issues faced** – a number of issues emerged that were common to all three locations studied. These included sector fragmentation, skills gaps and shortages, under-valuation of design and difficulty in creating cross-disciplinary linkages. These issues were similar to those found by the consortium in its analysis of the Victorian design sector.

**Government responses and approaches** – Governments take different approaches to design policy depending on a number of factors. These include their general approach to intervention in markets and whether they see design principally as falling within the sphere of cultural or industry policy.

Increasingly there is a realisation that design can boost economic activity. Therefore, programs are being developed to enhance interaction between the design sector and business and to improve the sector's capacity to operate commercially.

**Examples of government-supported programs** – the three locations studied each implemented programs and (less often) enacted regulation which sought to build the market for design while also attempting to overcome the effects of fragmentation of the design sector. Architecture and planning were almost always treated as separate areas for policy making. Little effort has been made to assess the efficacy of programs and Governments now say that this must be an important element of policy development going forward.

## Introduction

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As part of its innovation agenda, set out in *Victorians. Bright Ideas. Brilliant Futures.*, the Victorian Government has identified design as a key enabler of innovation and economic growth. The Government is currently developing policies to foster the design sector in Victoria.

One of the first stages in that process was the commissioning of a series of reports by the Booz Allen Hamilton dandolopartners consortium to:

- ▶ Examine the size, scope and economic impact of the design sector in Victoria
- ▶ Identify strengths and weaknesses in the design sector and in design education
- ▶ Identify policies and programs which the government could adopt to promote the design sector and optimise its contribution to economic growth

In addition this report was commissioned to examine government activity relating to design in other jurisdictions. The purpose of this report was to identify common issues and the nature of government responses to those issues.

### *How this report is structured*

This report examines general approaches to design adopted by governments, and highlights emerging trends in policy and practice. It analyses three countries in detail – the Netherlands, the UK and Sweden – and includes references to aspects of design policy in other jurisdictions. The report begins with a brief overview of each country studied. These describe the state of the design sector - and government interactions with it.

The report discusses a number of specific programs to provide added detail and insight into policy responses. It should be noted that the countries studied have collectively made little effort to evaluate the effectiveness of design programs. Therefore commentary on their outcomes tends to rely on anecdotal, rather than quantitative, information.

### *What this report explores*

The approaches pursued in nations which focus government policies and attention on design have much in common with what is underway or contemplated by the Victorian Government. Programs were identified which sought to:

- ▶ Assess the size, strengths and weaknesses of design industries and to analyse the uses to which design is put
- ▶ Provide practical support for designers and design businesses
- ▶ Create linkages between designers, businesses and the community
- ▶ Build awareness of the value of design
- ▶ Assist businesses to better understand and use design
- ▶ Promote effective use of design in the public sector
- ▶ Create export markets for design services and designed products
- ▶ Promote design education at different levels of education systems

Naturally, any attempt at comparison of policy approaches has its limitations. This is particularly so in an area such as design, which is closely aligned with national or regional culture. In addition, there are distinctive social and historical factors that

influence the state of the design sector in a given place, including the size and nature of markets, and the access that the design sector has to markets.

Despite the limitations, there are lessons which can be learned from other jurisdictions which, while not able to be imported wholesale, can be adapted to suit Victoria's purposes.

### *Why these three locations were selected for case studies*

A number of governments in design oriented nations have developed policies to support the design sector in their countries. European countries have established traditions of public policy to support design going back decades. In Asia the interest in design issues is growing, resulting in the commissioning of a number of studies and development of design-related policy. As there is little consolidated data on this topic, the Victorian Government decided to focus on a limited number of jurisdictions to obtain a deep understanding of policy and its drivers in particular settings.

The focus of the three detailed case studies was to:

- ▶ Try to understand more fully what is driving design policy in particular jurisdictions
- ▶ Examine strengths and weaknesses in policy approaches
- ▶ Analyse similarities and differences between these approaches
- ▶ Provide examples of policies which might be adopted in the broader policy development process being undertaken by the Victorian Government.

The three countries identified were the Netherlands, the UK and Sweden. That they were all European was driven in part by practicalities, such as timeframe and budget, and also because, as mentioned, governments in Europe have traditionally taken a more active role the design sector than in most other parts of the world.

The locations were relevant to this study because in each case there is a strong tradition in design and considerable government activity. In addition, all have encountered problems in the planning or implementation of design policy, or problems in the design sectors they represent. Finally, these governments face a number of the problems that Victoria must contend with, especially in relation to the decline of traditional manufacturing industries and competition from low cost alternative suppliers of manufactured goods.

The Netherlands has a reputation for design excellence, leading to the expression 'Super Dutch' for their design in the 1990s. However, there have clearly been some difficulties in recent years, including the demise of the Netherlands Design Institute. The demise of the Institute has forced the Netherlands Government to re-think its policy approach, providing lessons for Victoria. .

The UK has actively promoted design both in industry and the education system, since the end of the World War II. The Design Council is well regarded internationally, although it too has had its difficulties in recent years. The UK Government is developing a new innovation policy, which is informed by the implementation of a number of programs.

Sweden has an enviable history as a leader in design. However, in recent years both the design community and the Government have come to realise that its design has not made the contribution to economic activity it once did. Therefore the Government has decided to embark upon a program to reinvigorate Swedish design.

## Case Study 1: The Netherlands

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The Netherlands Government has long supported design. In part this is linked to the Dutch tradition of social democracy and cultural inclusion: creating people friendly environments and public services; ensuring ease of understanding and communication; and a high quality of life for all. In relation to architecture and planning, it has been very much driven by the practical necessity to manage land carefully in a small country, much of which is artificially created by reclamation from the sea.

Traditionally the Government supported design by commissioning it. For example, the Dutch were proud of their bank notes and stamps - this reflects the fact that Dutch graphic design is one of the country's strengths. Design has also been incorporated into physical aspects of public services, at railway stations, in hospitals and schools. This includes architecture, urban planning, furniture and signage.

With privatisation and the integration of the Euro the scope for intervention has been reduced. The central government has also devolved certain responsibilities for planning to provincial and city government, which has had the effect of reducing government influence over architecture and spatial planning. In attempting to fill this gap, cities such as Amsterdam, Rotterdam and Eindhoven have been active in promoting urban design.

Despite the reduced capacity for government to influence at these levels, government remains highly committed to and involved in aspects of design, with official Cultural and Architecture policies being produced every four years.

In recent times, the Netherlands' industrial base has declined and the economy has become more services focused. In particular, it has a strong financial services sector (including banking and insurance), in addition to logistics and professional services such as law and accountancy. As a result, design tends to be focused on branding, signage, logos, office and retail interiors. There is also heavy demand for designed consumer goods.

The largest Dutch industrial companies have a truly international approach, and do not necessarily draw designers from the Netherlands. There is little private sector support for the arts or design, with no tax incentives or tradition of corporate philanthropy. A common theme in interviews was that the business sector did not understand or value design.

At the same time, the design sector itself is regarded as largely detached from the remaining industrial base. Design has a cultural focus and mostly occurs at the 'high end', with little or no attempt to reach a mass market - even though the Dutch populace is reasonably design conscious.

While Dutch design is well known and admired around the world, very little is exported. The Beroepsorganisatie Nederlandse Ontwerpers (BNO), the society of designers, which surveys its members annually, reports that less than 5% of their revenues are derived from outside of the Netherlands. The Ministry of Education, Culture and Science's estimate is under 10%.<sup>1</sup> This is despite the Foreign Ministry and other agencies actively promoting Dutch design as a means of enhancing the country's international reputation.

Government programs to support the design sector tend to be in the form of grants schemes administered through foundations. These foundations are largely

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<sup>1</sup> Saskia de Smidt and Koos Backx interviewed in *Axis*, Issue 103, May/June 2003

autonomous of government. Their boards are appointed by ministers and they work within a broad framework of government policy. However, once the broad direction is set, the foundations are free to make grants without reference to the Government. This sort of arrangement is similar to the Australia Council.

The most generous scheme by far was that of the Fonds voor Beeldende Kunsten Vormgeving en Bouwkunst (BVKB) which offers a number of grants including:

- ▶ Basic grants – these are available to visual artists or autonomous designers who have worked in the field for four years. They take the form of either a stipend or a production grant. A stipend, as it suggests, meets day to day living expenses and can be up to €34.500 (A\$53,400) over two years. A project grant, which covers the cost of an activity which could be overseas travel or the lease of studio space, could be up to €10.500 (A\$16,860) over two years.
- ▶ Incentive grants – these cover a range of activities: stipends for designers, architects and artists just starting out; grants for many types of projects; support for the production of publications; sabbatical type grants; and seed funding for one off investments such as purchases of special equipment.
- ▶ Cultural mediation grants – which may be awarded to critics, theorists, cultural philosophers and independent exhibition curators.

In 2002 the Fonds BVKB awarded 550 basic grants and just over 500 incentive grants. Of the latter 113 went to designers, which represented 35% of the designer applicants.

Originality, artistic quality and the relationship of the design to developments in its discipline are the basis for allocation of grants and awards. The grants are specifically not aimed at fostering economic development, nor even to assist a designer to develop products or skills which might have commercial value. For example, the funds are not available to develop a design which might eventually lead to a mass produced product.

There is a growing awareness of the need to adapt the culture-based approach to harness the potential for design as a driver for economic development. This was mentioned by interviewees both within the design community and the Government. However, two barriers remain. The first is the lack of understanding on the part of the economic ministries of the potential of design. This is borne out by the fact that industry policy remains focused on the manufacturing sector, despite its decline.<sup>2</sup>

The second factor is the reticence of some in the design sector to move away from the high culture aspects of design. Marcel Wanders, a leading designer, strongly expressed the view that the nature and quantum of grants programs discouraged designers from becoming more commercial, as they can too easily survive with government support. On the other hand, industrial designers working in corporations do not (and do not need to) engage with the cultural grants bodies. This further widens the gap between cultural and commercial design.

The Ministry for Culture is beginning to look at ways to engage the economic departments and to change the mindset of the industry, while preserving those aspects of design culture which have resulted in the excellent standard of Dutch

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<sup>2</sup> There is something of a paradox here, viewed across government broadly. Even though there is a willingness to spend large sums of money on 'cultural' grant schemes with no real need to produce a return, these schemes necessarily influence the market for design. However, there is an unwillingness to examine industry support measures which might produce economically measurable benefits, because they might be regarded as interfering with the market.

design. The first step has been the creation of the Premsela Foundation, one of its aims being to create linkages between industry and the design sector.

The education sector in the Netherlands is divided between universities (four teach design), art academies (12) and technical schools (six). The art academies offer different courses with specialities at different institutions, with a few offering masters level degrees. Universities, alternatively, tend to be more technically focused. For example Delft University has an industrial design faculty which grew out of its technology school.

There are a number of design related organisations in the Netherlands, some of which deserve some more detailed examination.

The Premsela Foundation was formed in 2002 following the dissolution of the Netherlands Design Institute. The failure of the Institute caused major ructions in the Netherlands Government and design community. The consensual nature of Dutch society and decision-making made it difficult to disband or abandon such an organisation. However, the Institute was felt to be out of touch with the design community, and suffered from fundamental disagreements about direction between the Director and the board.

Premselela has been formed deliberately as a low key organisation with a limited range of objectives in the hope that by doing a few things well it will establish a base from which to grow and extend its influence. The Foundation has between six and eight staff, depending on projects being undertaken. It has a budget of €1 million (A\$1.6 million) from the Ministry of Education, Culture and Science, tied to the number of projects it is performing.

The first task of the Foundation will be to influence the next Culture Policy being developed over the latter part of 2003 and into 2004. The Director of the Foundation, Dingeman Kuilman, maintains that unlike architecture and planning, where policies have been highly developed and integrated, the design policy has been a series of activities rather than a coherent policy.

The Foundation is undertaking four activities at present:

1. Undertaking research similar to the data collection exercise which has been conducted in Victoria at the same time as this report was prepared, to examine the size, nature and contribution of the Dutch design sector. This includes an evaluation of the Dutch design 'brand'. How is Dutch design perceived? What are its strengths and weaknesses? It is also looking at where design fits in the value chain in specific sectors. As in Victoria, this research is seen as a starting point for future reference and tracking.
2. Examining the work of the funding bodies which provide grants to designers (described below). The funds have developed processes and rules which may no longer be consistent with the needs of the design sector.
3. Looking at aspects of design infrastructure. This takes several forms such as the preservation of design heritage and creating means of knowledge sharing and dissemination using the internet or physical publications. This program also looks at promotional activities:
  - ▶ Which fairs should designers attend?
  - ▶ Should there be a major design festival in the Netherlands?
  - ▶ The possibility of a new magazine or a design portal (especially for digital design)

4. Looking at the work of the EU to see if there is funding for projects which Premsele could coordinate and promote. In this the desire is to find practical projects which demonstrate the value of design, in education or to the economy.

The aim of the Foundation is not to create its own capabilities in any area but to forge relationships and networks between business, designers and educational institutions.

The Netherlands Architecture Institute (NAI) was formed following the adoption of the first Dutch Architecture Policy in 1980. It brought together a number of organisations which existed to preserve and promote Dutch architectural heritage and to foster debate on architecture and urban planning.

Its headquarters in Rotterdam houses the archives of Dutch architecture; has a gallery space to showcase local architecture and travelling exhibitions from other countries; and acts as a venue for debate and discussion on emerging issues in architecture and planning. As with Premsele, preservation, management and dissemination of knowledge are key functions of the NAI.

The NAI also funds research, education initiatives (separate to the formal educational institutions) and travel. It assists small Dutch architecture shows touring to other countries, and is limited in size due to the fact that logistics of remote-management would otherwise be too difficult.

It receives funding from the Ministries for Housing, Spatial Planning and the Environment, Education, Culture and Science and Foreign Affairs. Its projects budget varies between about €12 and €20 million (A\$19 and A\$32 million).

The three principal funding bodies are the Fonds voor Beeldende Kunsten Vormgeving en Bouwkunst (BVKB), Mondriaan Foundation and the Netherlands Architecture Fund.

All three of these funding bodies operate on the same basis. They receive a grant from the Government in accordance with the four yearly policy planning cycle. Funds are distributed after expert/peer review of applications against the relevant criteria. The funding distribution process is conducted at arm's length from government.

The funds have their own boards of directors and a series of specialist committees to review applications and advise on policy and other issues.

The Fonds BVKB, provides grants to individual artists, designers and architects. These range from basic stipends to help new artists or designers to meet living expenses while they are starting out, to financial support for innovative projects or grants to allow established designers to take short sabbaticals.

The Fonds BVKB has an Innovation Committee which looks at changes and trends in art and design. It tries to identify weaknesses and gaps. For example, it has initiated research into issues facing fashion designers and what can be done about them.

The Fonds BVKB supports an artist/designer in residence program. It has ten studios in different cities around the world which can be used by designers seeking to broaden their experience.

The Fonds BVKB has 24 staff and a budget of €27 million (A\$43 million) of which approximately €21 million (A\$33 million) is distributed through the basic grant schemes.

While the Fonds BVKB works with individuals, the Mondriaan Foundation works with groups or organisations. Little of its money actually goes to design or designers. Its main focus is on art and culture. Indeed the largest recipients of funds are museums and galleries. Its annual budget is €16 million (A\$25 million).

The Foundation advises on acquisitions and will assist with commissioning of art or design, although, again this tends to be more relevant to art. It also supports publications that seek to stimulate design or foster debate or discussion.

Mondriaan supports designers going to international fairs or shows and provides assistance to touring exhibitions, for example 'Jewels of Mind and Mentality', which came to Australia.

Mondriaan has a scheme in conjunction with ABN Amro which provides low interest loans to designers seeking to get prototypes into production. Loans are 50% underwritten by the Foundation. Despite the scheme having been in existence for several years and having the explicit backing of the bank, only two loans have been made. This has been put down to the inability of the designers to communicate effectively with the bankers and the bankers being unable to get the level of assurance they require, despite the underwriting.

The Netherlands Architecture Fund is, as its name implies, a fund which gives grants to architects and supports projects which promote Dutch architecture. The fund provides grants to entities, rather than individuals, across a range of disciplines related to architecture, urban planning and interior design. Recipients can include researcher institutions, municipal organisations, investors or project developers in addition to architecture, planning and design firms.

Funding can be made available to support the development of plans for large projects through to research, publications and the staging of events or exhibitions. A substantial amount of the Fund's resources are allocated under the Belvedere Project Grants Program which seeks to emphasise the historical and cultural context of architectural and planning decision making.

## Case Study 2: The United Kingdom

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The UK has almost the opposite policy approach to the Netherlands. Its design policies (and infrastructure) are primarily developed and implemented by the Department of Trade and Industry (DTI). While much of the tertiary education relating to design has a fine arts focus, most design funding goes to organisations which promote design to industry. While there is also some cross-over with policies to support the 'creative industries' administered by the Department of Culture, Media and Sport, the design components of these are fairly small and relate chiefly to fashion, theatrical design and related areas.

The UK Government has invested much time and effort developing Britain as a 'brand', starting with *Cool Britannia* shortly after the election of the Blair Government in 1997. Design and famous British designers have been at the centre of this promotion effort, which has also encompassed other creative industries. Its purpose is partly to promote Britain as a tourist destination and to encourage both inward investment and export growth by building a reputation for sophistication, innovation and inventiveness.

The DTI is currently reviewing its innovation strategy with a new policy due for release some time in 2004. It is understood that design will play an integral role in that policy. There appears to be three broad drivers of the approach to design policy, which may lead to some change in emphasis if not actual direction.

First, the Government wishes to encourage the consideration of design at every stage of the production process. As this implies, there is an emphasis on manufacturing, however, it is also recognised that design should be integral to service design and delivery.

Second, the Government sees its role as an enabler and creator of networks but not as building systems to directly connect design and industry. It also sees a role for itself as a leader by example, through procurement and other processes.

Third, there is a major emphasis on skills development, especially in engineering and technical skills. The DTI and the Department for Education and Skills have developed a Skills Strategy. Design skills are seen as integral and there is a particular emphasis on incorporating them into technical and engineering courses. The Government is keen to emphasise that design is broader than its cultural and aesthetic manifestations.

The best-known design organisation in the UK is the Design Council, which was founded in 1944 as the Industrial Design Council. Its original mission was to assist British industry rebuild itself after World War II. The Council has been through a number of manifestations driven in part by government policy and in part by the personality and interests of its Directors.<sup>3</sup> The Council has a staff of between 50 and 60 and a budget of around £7 million (A\$16 million), provided chiefly by the DTI with some specific project funding coming from different agencies.

The Council has a board appointed by the Government but independent of it. The organisation is headed by a Director responsible to the Board.

Following a review in 1994 the Council focused its efforts on promotion of messages about design to three key audiences: business, government and the education sector. This resulted in a number of major promotional programs, the best known of

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<sup>3</sup> For a review of the Design Council's history and an analysis of its 1994 reform, see Jeremy Myerson, *A Very Public Redesign*, a report for the Parliamentary Group for Design and Innovation

which was *Millennium Products* - a series of competitions to identify the best examples of British design. This formed the basis for the *Great Expectations* exhibition which has toured the world, including a recent visit to Australia.

While these projects helped raise awareness in the general community, their practical benefits in terms of increased use of design by industry have been questioned. This has further shifted the emphasis to programs that demonstrate practical outcomes.

In the education sector activities have included:

- ▶ Attempting to get design subjects included in business school programs
- ▶ Helping ensure that tertiary design courses reflect changes in demographics and other major trends which require curriculum adjustments
- ▶ Creating teacher support materials for high school teachers
- ▶ Arranging a 'Designers into schools' program

The Council has also been responsible for promotion of design in the public sector including training civil servants under the 'Design Does It' program.

The Design Council has not traditionally focused on designers. Rather, it has looked outwards to industry and to its use of design. That said, promotional activity undertaken by the Council involves designers and showcasing events in Britain and abroad that assist designers. Unlike similar organisations in other countries there are no grants programs or seminars to train designers in business skills (the Council does support other government agencies which seek to boost designers' skills).

This had led to some criticism from the design community that the Design Council does not do enough for designers. This is likely to be as much a reflection of the poor state of the trade associations in the design sector as it is a valid comment about the Council. The Council is currently reconsidering its relationship with the design community, and may develop programs to forge closer links.

The Design Council has seven broad groups:

- ▶ The business team (which liaises with business)
- ▶ Learning and public services
- ▶ Design innovation (responsible for knowledge management within the organisation and also for issues such as design management)
- ▶ Public affairs (which liaises with government)
- ▶ Research and evaluation
- ▶ Planning
- ▶ Communications

DTI also provides support to small and medium enterprises through a network called Business Links. Business Links have offices throughout the UK which have advisers across a range of fields (financial, legal, marketing etc) who could provide support to SMEs as they started up or were in need of assistance. One of their functions is to provide advice on design related issues. Design advice might involve putting businesses in touch with consultancies specialising in graphic design, brand management or other design related topics. Business Links is the largest business support agency in Europe. In London alone it has 30,000 clients ranging from those receiving high intensity support to others seeking occasional advice or access to networking opportunities.

In addition to the Design Council the Government supports design through activities of the Foreign and Commonwealth Office (FCO), most notably through the British Council. While international promotion of design has a role in encouraging exports it is also seen to have a function in cultural promotion along with other creative industries. The British Council's role is to promote British culture and values to the world. It is seen as a form of soft diplomacy.

The DTI and FCO collaborate through Trade Partners UK which coordinates the activities of government and non government organisations. Trade Partners focuses on many sectors and it has a sub-group that specifically looks at design. Trade Partners uses Britain's international networks, infrastructure and relationships to promote export of British goods and services.

Outside government there are a number of organisations which support design - both for export promotion and internally to industry. These include trade organisations and small commercial operations, such as the British Design Initiative, which publishes a database of designers and information about the design sector. In addition groups such as the Confederation of British Industry are actively involved with the promotion of design to business and work on projects with the Design Council.

In relation to architecture and urban planning the Government has been particularly active. The Commission for Architecture and the Built Environment (CABE) is a semi-government authority providing advice on major building projects and planning decisions. It does not have a formal power of veto over projects. However, it is a de facto consent authority for government projects. Its advice is also sought by local authorities wanting to assess private developments.

Each government department with a construction budget must appoint a 'design champion' from among its Ministers<sup>4</sup>. There are also design champions designated among senior departmental officers.

The Government is using its major capital works program to exemplify good design and planning. This has included competitions for outstanding design of schools and a current project looking at design of hospitals to promote patient safety.

The Associated Parliamentary Group for Design and Innovation is an organisation which brings together Members of Parliament and the design community to discuss issues and network. It conducts lectures, forums and dinners which involve guest speakers and which have addressed topics such as export of UK design and design education.

Members of Parliament can join or simply attend events (there are about 70 formal members), companies can join for an annual fee of £350, for which they get access to events and a newsletter to let them know what is going on.

A key feature of the UK system is the fact that 'Design and Technology' is a compulsory subject from kindergarten until the equivalent of Year 10. The final two years did have a compulsory course but this has been dropped in line with a broader move to create a more flexible senior curriculum. Interviewees believe that the strength of British design is built upon this depth of education.

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<sup>4</sup> In the UK a department might have as many as eight ministers. DTI has seven.

## Case Study 3: Sweden

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Sweden has traditionally been regarded as a leader in design, especially in industrial design, furniture, glass, ceramics and more recently digital design. Scandinavian Design was a byword for fashion in the 1960s and 1970s with its emphasis on simplicity, clean lines and functionality. Swedish design, even though it has had successful commercial application, is rooted in a craft-based and cultural tradition. The Swedes have also pioneered design with a social purpose, such as design for people with disabilities, for the aging and environmental sustainability.

Sweden has a cluster of major manufacturers and exporters noted for their use of design. They include Ikea, Volvo, Saab, Ericsson and Electrolux. These companies rely especially on Swedish design for limited production run items. Much of their mass-produced design and manufacturing occurs elsewhere.<sup>5</sup>

In more recent years Swedish design has come to be regarded as conservative and backward looking, rather than innovative. Government and many in the design sector have aspired to regain the leadership role once enjoyed by Swedish design.

The Government sees design as a potential point of competitive advantage for Sweden and is seeking to reinvigorate Swedish design to boost economic growth. This push is being led by the industry ministry, but is supported by the culture, foreign and education ministries. The Prime Minister regularly refers to design in speeches and announcements. This renewed interest is the result of intense lobbying by design organisations coupled with the personal interest of key members of the Cabinet.

In 2001 the Government commissioned the two principal design organisations in Sweden to propose a strategy to boost the design sector. Those bodies are the Swedish Design Institute (SVID) and The Society for Craft and Design (Svenskform).

SVID was formed in 1987 and has traditionally focused on promoting design to SMEs. It also has a brokering role with universities, attempting to get them to talk to each other and share ideas and information. SVID works with Almi, the SME support agency to provide advice and other design related services to businesses throughout Sweden.

SVID receives SEK 10 million (A\$1.75 million) for its own operations and has been given a further SEK 20 million (A\$3.5 million) to run programs in the lead up to the 2005 Year of Design. SVID is looking at new ways to raise revenue such as developing events for export, sponsorship, consulting in design management and brokering relationships between businesses and designers.

SVID has headquarters in Stockholm and branch offices throughout Sweden.

Svenskform has 7000 members (both designers and members of the public) and its principal activities are:

- ▶ Publication of a magazine, Form
- ▶ Conducting the 'Excellence in Swedish Design and 'Young Swedish Designers' Awards
- ▶ Operating a gallery space and office in Stockholm
- ▶ Running exhibitions throughout Sweden

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<sup>5</sup> Andrew Cameron of Electrolux stated that his company maintained design studios in Europe, North America, Asia and Australia so that products could be adapted to meet the culture specific needs of particular markets.

- ▶ Arranging international tours for Swedish products and assisting attendance at major international fairs
- ▶ Participating in policy debates

The strategy which was devised was called *Design as a Force for Development*. It proposed a series of activities culminating in the 'Year of Design' in 2005 and the 'Year of Design in the Export Sector' in 2006. The first of these was timed to coincide with the International Design Congress, centred in Copenhagen but with activities throughout the Nordic region.

The strategy proposed was directed across all relevant sectors of government and involved activities which include education and research, promotion and encouragement of best practice in public and private sector procurement and service delivery. Its intention is to make Sweden a world leader in *using* design, as distinct from the traditional view of Sweden as a leader in design form and function.

The overall strategy has three linked components. They are:

- ▶ Manifestations – the promotion years, international events and networking opportunities
- ▶ Development of programs for the private and public sectors – targeting programs, policies and sectors and creating demonstration models or educating participants
- ▶ Research and education – creating a research school and developing design competencies broadly through the education and training system.

However, despite the Government willingly adopting the strategy, it has not yet allocated all of the funding needed to deliver it. As a result, a number of the activities will be reshaped or delivered in cooperation with other organisations. SVID has been allocated some funds and has begun a program of assisting SMEs in specific sectors (by running seminars on design and linking businesses and designers). These programs must be half funded by non-government organisations. SVID is working with the Institute of Growth Policy Studies to determine evaluation methodologies to assess their effectiveness.

SVID is working with a number of sectors, including: motor vehicle suppliers, medical technology, packaging and design of services. There are also projects in the public sector such as design for the learning environment and design of public services.

The Government is planning to establish a Council on Architecture and Design to assess government practices and policies, ensure they incorporate good design principles where relevant, and to act as exemplars for the whole of Swedish society. This Council will also examine how to preserve cultural heritage and to encourage new architecture.

Vinova is the Swedish Government's science and technology research body, similar to the CSIRO. It has established centres of excellence in many disciplines and is looking to establish a centre of excellence focused on design. Design is considered in other parts of its work, for example environmental sustainability.

SVID and the Government both believe that the Swedish brand identity is very strong and has many attributes attractive to Swedes and internationally. These attributes include simplicity, safety, cleanliness, functionality and user-needs focus.

Swedish design education differs from the other countries examined as part of this study in that it tends to have a technical focus. There are arts and crafts courses but the top three or four universities emphasise practical aspects of design. They also have very small class sizes, around one dozen per year in each design discipline.

In recent times there has been a proliferation of design courses. This is a reflection of the popularity of design with young people. At the same time the Government and SVID are keen to encourage teaching of some aspects of design in business courses. Vaxjo University has recently established a course in design management.

## History of State Support for Design

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*Good design is not simply about aesthetics or making something easier to use, it is a central part of the business process, adding value to products and creating new markets.*

Tony Blair  
UK Prime Minister

Official support for design industries is nothing new. Ever there has been organised government there has been patronage of architects and the producers of ceremonial and functional goods. Such patronage was intended to demonstrate the power and prestige of the state, and provided a foundation for many industries which still exist today.

The medieval guild structure was a way of regulating trade and, just as importantly, a means of state support for skilled artisans. As an officially sanctioned cartel, a guild could guarantee wealth for its members. It also ensured that craft standards and design skills were maintained and developed. The prestige of the guild, and its continued patronage, was tied up with the ingenuity of its design abilities.

More recently, governments have sought to promote the value of design to their own populaces and to the world at large by conducting major expositions, such as the Crystal Palace in London in 1851 or the Paris International Exposition of 1900. These were exercises in demonstrating imperial power and prestige, but also sales and export promotion opportunities for designers and manufacturers.

Since World War II a number of governments, particularly in Europe and Asia, have seen design as a necessary area off focus of industry policy. Despite the post-1980s rhetoric of small government and limited intervention in markets, it is clear that governments continue to actively support design because they see it as a key driver of economic success. A number of countries which had become complacent in this sphere - Sweden as an example - have re-invigorated their design promotion policies.

Many governments are also recognising the value of design in expressing the qualities of a society. On the domestic level design helps build societal assurance. The initiative recently launched by the Swedish Industrial Design Foundation (SVID) and the Swedish Society of Craft and Design (Svenskform) and adopted by the Swedish Government has the joint tag lines of *Design as a Force for Development* and *Sweden: the Caring, Innovative Society*. This neatly captures the two elements which design can foster - economic and social well-being.

Internationally, design demonstrates a country's confidence and sophistication. Many countries actively promote design abroad, not merely to enhance exports, but also as a form of 'soft diplomacy.' The reason for this is that design can reflect and even help create national or local identity. Italian design has a reputation for glamour and sophistication. Swedish style is synonymous with simplicity, safety and functionality. Modern Japanese design is high tech, colourful and often complex, whereas its traditional style is simple and understated.

All three countries studied and many others have active policies of support for the design sector. Differences in emphasis and approach are discussed later in this report.

## Common Design Issues

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Design policy in the jurisdictions examined is faced with a common challenge: if design is to make a contribution to the economy there must be a thriving design sector and its relevance must be obvious to the users of design - both in business and consumers.

### Sector Fragmentation

Designers tend to be individualistic in their approach. In all but exceptionally large design practices, designers tend to work in small teams. The result is a fragmented sector.

In 2002 the *British Design Industry Survey* identified 3,700 individual design consultancies in Britain employing some 67,000 staff. 60% of these agencies employed fewer than ten staff and 40% fewer than five. These numbers do not include in-house design staff or the many individual designers.

The Dutch design association, the BNO, has 2,500 individual members and 200 agency members, representing only a fraction of the designers working in the Netherlands. Dr Rob Huisman of the BNO says that there are very few large design businesses in the Netherlands with most being one or two person concerns. There are about 10 design practices which have more than 100 staff (mostly in graphics). A small number of large industrial companies have significant in-house design offices, such as Phillips which employs 500 designers from around the world.

The Dutch system tends to encourage individual designers to work on their own. In 2002 some 320 young 'autonomous' designers<sup>6</sup> applied for financial support through the Fonds BKVB, the funding body for artists and designers.

Architects are not included in any of these numbers. The Royal Institute of British Architects estimates that there are 28,000 practicing architects in the UK. The majority of these are in small firms.

### Skills Gaps

Designers often lack the means to promote their work. Most designers do not have sufficient scale in their businesses to engage the services of marketing experts. A reason why the major design and manufacturing fairs are important is their function as a venue for designers to meet the major purchasers of design.

Deborah Dawton of the British Design Business Association commented that too many designers sought to get their work into design magazines which talk to other designers, rather than clients. She said that the smart designers focused on trade publications within their target markets.

In the Netherlands in particular, it was observed by a number of those interviewed that many designers did not engage with industry because they see their work as being artistic in nature. On this point, an adviser to this study commented:

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<sup>6</sup> Designers who operate as individuals not in partnerships or firms.

*Dutch industrial and graphic design is not linked to mass production. There is no Dutch designed car or waste paper basket in wide circulation. They make one-offs and if they make a mass-market piece they do it for foreign companies.*

Aaron Betsky, Netherlands Institute of Architects

This means that Dutch designers do not seek out business contacts, or when they do, business does not know how to use them effectively because of the perceived gap between business need and a high culture approach. Whether it is cause or effect is unclear, but Dingeman Kuilman of the Premisela Foundation says that many of the remaining large Dutch industrial companies are multinational in their choice of designers.

Professor Teo Enlund at Konstfack in Stockholm observed that many Swedish designers remained in the arts and craft tradition. He said that this offered the potential for reasonable incomes, as personalisation of goods became more highly valued, but did not create the opportunity for real growth.

Only recently have some Swedish design companies begun to grow to a size that allows them to expand internationally (in their own right rather than as suppliers of design services to Swedish manufacturers). Professor Enlund cited Ergonomi Design's recent decision to hire a CEO who is not a designer as an example of the changing approach.

Dingeman Kuilman observed that, while Dutch graphic design is regarded as among the best in the world, even the largest graphics consultancies lacked an international presence.

## **Under-valuation of Design**

The other common problem is that the users of design too often do not fully exploit what design has to offer. This is not an awareness issue only. Apparently, even when a customer recognises the value of design, they do not purchase it because of the cost involved in using design or the inexpensiveness of using an alternative to innovative design.

Claes Frossen of SVID commented that there had been a view that Sweden was a sufficiently sophisticated market that design was valued without the need for government support or promotion. However, it has emerged in recent years that this is not the case. Both Sweden and the UK have programs which assist small and medium enterprises to identify design-related problems and to address them by linking with appropriate design consultancies. The experience of these agencies is that often businesses do not know that their problems relate to, or could be, addressed by design.

Dr Tim Bradshaw at the Confederation of British Industry commented that while there was an awareness of design in relation to high-end, high-value products there was little in relation to more 'commercial' products. He also complained that design promotions tended to end up speaking to the same audiences – the real targets, middle sized and middle ranking companies, did not understand the message. Often such companies lack the resources to do the work necessary to understand what design is all about.

On the other hand, where the value and prestige of design is well understood, industries can flourish. This is clearly the case in relation to Italian fashion and furniture or Scandinavian industrial design. The UK also has a very well developed industrial design sector which derives a considerable amount of its revenues from exports. The *British Design Survey 2002* estimated total agency fee income from

exports at £1.4 billion, up from £1 billion the previous year. This revenue grew against the trend of a downturn in the domestic market.

Clearly, export of designer goods from Italy, France and the Scandinavian countries are major contributors to economic growth. In Italy and Scandinavia, promotion is not restricted to designer goods, but increasingly to designers themselves.

### **Creating Cross-Disciplinary Linkages**

A final factor is the tendency of designers to work in silos rather than in collaboration with each other. This is evident both in the commercial sphere and in relation to research.

The European Union (EU) is attempting to ensure that research-based organisations, such as the Netherlands TNO (a similar body to the CSIRO), collaborate with others throughout the EU. Its research funding policies or Framework Programs reward projects that engage multi-institutional and multi-disciplinary teams.

This approach is also being adopted in the United States, albeit driven by industry and universities rather than by government.

*“... design, if it is to be truly innovative, needs to break out of traditional disciplinary boxes and form new alliances. Otherwise, it can quickly fall into being mere packaging -- adding only fairly marginal value. That's a direction in which I'm now very strongly pushing the Media Lab -- which has always had a strong design component, but that is going to get increasing prominence.*

*For example, I have a current project to do a (hopefully) highly innovative concept car, in collaboration with General Motors and Frank Gehry. My team includes designers of various stripes, mechanical engineers, materials technologists, software and electronics specialists, and artificial intelligence specialists --at every level, from first-year undergraduate to post-doctoral.*

*I think some sort of institutional and funding structure to support this sort of thing would probably be very useful. It's more interesting, and I think of much higher potential economic value, than just beefing up traditional architectural, product design, graphic design, fashion, and other such programs.”*

Professor Bill Mitchell MIT Media Lab

## Government Responses and Approaches

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The extent to which governments recognise the value of design policy is generally aligned with a government's attitude towards the efficacy of industry policy generally. For example, in the UK the Design Council was nearly abandoned under the Thatcher Government, rehabilitated during John Major's term, and fully reinvigorated under New Labour's *Cool Britannia* policy.

The amount of government involvement and the level at which it occurs will also be driven by political culture and heritage together with structural arrangements.

### The Nature of Government Involvement

Political and cultural traditions affect the level of government involvement in setting industry policy and therefore in the approach to support for design. In the United States there is little government intervention, reflecting the nature of that society and economy. At the other extreme, the Netherlands has highly structured policies regarding culture (including design) and architecture. The election of an 'economic rationalist' government in the Netherlands has seen some change to this approach. However, the Government - despite being more likely to look to market-based outcomes than its predecessors - would still be regarded as highly interventionist in Australia, the US or the UK. As illustrated below, governments in Hong Kong, Japan and South Korea have applied a particular focus on industrial design.

### *Hong Kong*

The Design Council of Hong Kong was established in 1968 for the purpose of promoting design so as to ensure its continued growth in the world market. In addition, the Council helps manufacturers and designers to obtain the necessary Intellectual Property protection for new designs.

The work of the Council falls into the following categories:

- ▶ product design promotion
- ▶ education
- ▶ design protection

[www.fhki.org.hk/design.htm](http://www.fhki.org.hk/design.htm)

### *Japan*

The Japan Industrial Design Promotion Organization (JIDPO) was founded in 1969. Since its foundation, it has been involved in an ongoing series of promotional activities with the cooperation of government agencies, industrial bodies, and individual designers. These activities have included:

- ▶ implementation on two occasions of a "Design Year" campaign
- ▶ sponsorship of the "Good Design Awards" (the so-called "G-Mark")
- ▶ publication of the quarterly magazine Design News.

[www.jidpo.org.jp](http://www.jidpo.org.jp)

### *South Korea*

Major Functions of the Korean Institute of Design Promotion are:

- ▶ Assisting in the design innovation for SMEs
- ▶ Conducting promotional activities to enhance the general recognition of design, and promoting the sale of design-oriented products
- ▶ Establishing databases to improve the design information infrastructure.
- ▶ Offering education and training to nurture and re-educate qualified designers
- ▶ Promoting international exchanges and cooperation

All three countries studied had a high degree of government engagement in the promotion of the design sector. Also common was a realisation that manufacturing in countries with mature industries and relatively high cost bases could not compete on price and needed to compete on quality and innovation.

A nation's approach to design policy will also be affected by institutional history and constitutional arrangements. . In some countries responsibility is fragmented either across government departments or between geographic layers of government. For example, in France, Spain and Italy, official support for design has traditionally been a provincial or metropolitan level function than a central government one. The United Kingdom has a reasonable level of coordination between policies and agencies that operate in this field due to the central role played by the Department of Trade and

Industry. However, economic policy in the UK is currently being devolved to Regional Development Authorities (RDAs). These bodies have begun to pick up responsibility for design as well. The result may be a fragmentation of design policy, depending on the capabilities or interest of the RDAs.

It is worth noting that the UK Government has sought to create cross party support for the design sector by creating the Associated Parliamentary Group for Design and Innovation, which arranges seminars and dinners that bring together politicians and members of the design community, including users of design.

## **Cultural v Industry Policy**

Another difference between government models is made obvious by the agencies which have responsibility for design and the policy context in which it is dealt. This has a significant bearing on the policies adopted. One approach is to see design programs as elements of cultural policy and the other as parts of industry policy. Naturally, the two approaches are not mutually exclusive. This allocation of responsibility will affect the level of engagement of different agencies of government, and the degree of financial support which treasuries are prepared to give.

### *Cultural Policy*

The cultural policy approach is less focused on practical and commercial outcomes than on the sophistication and innovative nature of design. This approach also tends to be focused on the creators of design, rather than the users.

This cultural approach, focusing on the supply side - almost to the exclusion of the demand side - has few policy levers available to it. The model is chiefly concerned with subsidy and promotional activity. There may also be a focus on the creative and artistic aspects of design in the education system.

### *Industry Policy*

The industry policy approach looks to the users of design, especially industrial users, who may be able to use design to boost economic activity. Taken at the extreme, this approach only values innovation and design excellence in so far as they are marketing tools to encourage better use of design, or they lead to breakthroughs in product innovation, increased sales or greater efficiencies (and hence greater economic activity).

The demand driven industry approach has a number of levers that are available to government. The first is an attempt to create markets for design, both domestically and in the export sector. This is typically done by various forms of awareness-raising and the creation of networks between designers and industry.

Governments may also choose to assist the potential consumers of design by providing direct advice on its use. This is typically done through business support agencies that assist SMEs lacking resources to deal with unusual issues.

Another aspect of this approach is to enhance the practical or business skills of designers: their ability to engage with potential users of design, to market themselves and to run their businesses. While focused on the education and training of designers and users, this approach may again include programs of assistance in dealing with domestic or international markets.

## Preferred Approach to Design Policy

Even countries with a strong cultural design focus appear to be moving toward the industry based approach.

Of the three countries studied, the Netherlands has traditionally operated a design policy primarily based on grants programs to support designers and artists, with close associations between the two. The Dutch Government also strongly promotes exhibitions, symposia and publications about leading edge design. There is no suggestion that this funding model will be abandoned, although there is a concerted attempt to link designers with industry.

A new government-backed organisation, the Premsele Foundation, has been created with this objective in mind. One of its first tasks is to conduct an analysis of the state of the Dutch design sector similar to the one undertaken in this study. A significant reason for the study is to convince the economic ministries of the value of design to the economy, to engage them and seek their support.

Sweden has a hybrid approach, with considerable emphasis on design heritage. However, Swedish design has always prided itself on its practical application and user focus. Additionally, Sweden has a tradition of design and technology driven manufacturing companies, producing cars, technology, white goods, furniture and glass and ceramics.

The recently renewed interest of the Swedish Government is driven by the appreciation of both economic and cultural ministries of the value of design. The result will be two promotional years: 2005 The Year of Design and 2006 The Year of Design in the Export Sector.

Since the end of the Second World War, the UK has been highly focused on the industrial application of design, seeing it as a tool to revive and maintain Britain's traditional manufacturing base. Its programs are sometimes criticised by designers as being too focused on the users of design.

Other countries such as Japan, South Korea, Singapore, Malaysia, India, New Zealand, Canada, Ireland, France, Norway, Denmark and Finland have all adopted similarly industry-focused approaches.

*New Zealand Design Strategy 2003*

## Objects

- ▶ More NZ businesses achieving sustained export success
- ▶ A more capable, business-savvy design profession
- ▶ Greater international recognition of NZ design

## Initiatives

- ▶ Develop a communications plan
- ▶ Organise a major design conference
- ▶ Develop a design resource directory
- ▶ Develop design education initiatives
- ▶ Establish a design auditing/mentoring program
- ▶ Establish design funding and finance
- ▶ Create an international design cluster

The final point to note is that successful jurisdictions do not attempt too much at once. The design sector is commonly large and disparate. Thus, Sweden, in launching a major initiative to culminate in the 2005 Year of Design and 2006 Year of Design in the Export Sector, has identified a number of key public and private sector areas on which to focus. Similarly, the Premisela Foundation has limited itself to four key strategic objectives by which it will measure its success over the next few years.

## Examples of Government Programs and Policies

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Governments that seek to promote design adopt two basic strategies. One is to support the design sector itself through grants, marketing and promotion support or building the skills of designers. The other is to grow the demand side by raising awareness, improving industry's ability to use design, export support and government purchasing activities.

Many of these approaches are seen by policy makers to be self-reinforcing. An effective design sector will be better able to engage with the market for design. A larger market will be created if there is a better appreciation of design.

### Creating Demand

Awards, competitions, exhibitions and the like are common features of design policies. Their primary role is to raise awareness of design among users, especially manufacturers and business users. They also create networking opportunities for designers and potential clients.

There is a risk that these activities will only address audiences which already know about or have an interest in design. Therefore, in recent times there has been a move to create promotional activities which are less to do with exceptional design, and more focused on practical design and its outcomes.

#### *Awards*

Many countries (and all three studied) conduct design awards with the aim of publicising design excellence and the benefits of design. These awards are often conducted through bodies such as industry associations. However, they typically receive financial support from government.

Some critics doubt the value of awards, especially if they do not speak to an appropriate audience. Are they intended to raise general awareness or should they be directed at specific groups, such as the business community? If the former is the aim, do they achieve this or are they merely talking to the design community itself?

Of particular interest are design effectiveness awards which seek to promote design's benefits (commercial, public, social or utilitarian), not only its technical or innovative excellence. These types of events are typically open to both designers and end users.

Probably the best-known effectiveness awards are conducted in the UK by the Design Business Association. Awards range across a number of categories including corporate/brand identity; products (industrial and consumer); interiors (commercial/office and retail/leisure); digital media (B2B, B2C, online promotions and intranets); and design management. The designs entered can have been developed at any time. However, there must be some basis for measurement of their effectiveness within the twelve months prior to the awards. The principal benefit to recipients is the subsequent promotion of their designs and products.

In the Netherlands the prestigious Rotterdam Design Award is open only to Dutch designers. There are no categories and just one overall winner, with other entries being highly commended. The winner of the Grand Prix receives €20,000 (A\$32,000) and about 40 of the best entries form part of an exhibition which is displayed in the Museum Boijmans Van Beuningen in Rotterdam. The prize is not limited to objects and any kind of 'event' can be entered so long as it has been produced.

Entry to the Dutch Design Awards, instituted in 2003 by the BNO, is not restricted. There are sixteen categories, including corporate, graphic, packaging, illustration, new media and consumer. Unlike the Rotterdam prize these awards focus much more on the functionality of design, rather than necessarily pushing the boundaries. The top ten entries in each category are displayed in an exhibition in Amsterdam. In addition to these general categories there was a special over-arching category of 'Design for All', intended to promote inclusive design.

These awards were supported by the national Government and the City of Amsterdam. In 2003 they attracted 800 entries and achieved significant publicity. The BNO intends to include design effectiveness categories next year.

Every two years Svenskform runs the Excellence in Swedish Design Award and the Young Designers Award. The former is only open to examples of design which are in production, while the latter may be in prototype form. The top entries in each competition tour the country.

### *Exhibitions*

Exhibitions of design excellence and innovation are also common. Usually, the winners of design awards have their work exhibited, as happens with the Dutch Design Awards and the Swedish Design Excellence and Young Designers Awards.

Exhibitions can be used to showcase specific aspects of design or to promote the sector generally. A good example of the latter was the *Millennium Products* event held in the UK in 2000, which was the culmination of a project run by the UK Design Council over several years. The general population was invited to suggest examples of good design which were judged by expert panels. The best entries were collected and exhibited at the ill-fated Millennium Dome. They also formed the basis of a major travelling exhibition *Great Expectations*, which was recently in Melbourne.

*Great Expectations* was extremely expensive to mount. Interviewees who have arranged international exhibitions advise that the complication and expense (including transportation and insurance) of attempting anything but moderately sized travelling exhibitions generally makes them difficult to stage.

International exhibitions can act as vehicles for export promotion, and also an effective form of 'soft diplomacy'.

### *Competitions*

Several examples of design competitions were identified as part of this study. Properly managed and promoted, competitions can be effective in raising awareness through the generation of public interest in their outcomes.

In the Netherlands, Young Designers + Industry (YD+I) conducts its 'edition' every year, inviting companies to put forward an idea or problem which might require design input. These are placed on the YD+I website and young designers are invited to submit their initial thoughts. The companies can then choose the ones they are most interested in. They pay to bring the designers to Amsterdam where, together with YD+I, the designers work the concepts up into formal proposals, which they pitch to companies. The companies are free to pay for and make use of any of the design ideas and the best ones are showcased and promoted by YD+I. There are also awards for the best projects.

In Barcelona, the city council conducts regular competitions for the design of buildings, spaces and everyday objects and facilities. It encourages citizens to participate in the judging of the designs. Because the competitions relate to buildings and amenities citizens use or want and because they are given the opportunity to participate, citizens can connect with the design concepts and understand them.

In the UK, the Design Council recently conducted a competition for the design of school furniture. Of the 63 entries, three were short-listed and given £20,000 (A\$47,000) grants to develop prototypes. Two of these have won lucrative contracts. The competition attracted designers who would not normally have designed furniture, let alone furniture for schools. This meant an injection of new ideas and perspectives, and also created an alternative source of supply.

The Victorian Department of Education & Training is undertaking a similar project.

Another education-based competition is being conducted in Britain to develop exemplars of good designs for school buildings. Eight varied school sites have been chosen and architects have been asked to submit plans for new or redeveloped schools. The best ones will be made available to local education authorities as best practice examples of school architecture.

### *Barcelona: Attracting Automotive Design*

Renault, Volvo, Volkswagen-Audi and Seat all have design studios in Barcelona.

The reasons are the culture of design and the level of design capability in design businesses, components suppliers and design schools.

The 'Barcelona Design Cluster' consists of the total design environment:

- ▶ Architecture of buildings, street furnishings, interiors of shops, restaurants and bars
- ▶ Design professionals across graphics, product, interior, environmental, digital and fashion design
- ▶ 35 institutions or associations
- ▶ 65 schools and universities with design courses
- ▶ 45 design magazines and newsletters
- ▶ Design awards and events, including the Barcelona International Design Festival
- ▶ Active government support through the Centre for Innovation and Business Development, the Innovation Plan 2001-2004 and the Design Policy Program

Isabel Roig Director General  
Barcelona Design Centre

### *Demonstration Projects*

Promotional events such as those described above run the risk of preaching to the converted. In the UK, the DTI has come to the view that practical demonstration projects are a more effective way to show the real value of design to potential users. If businesses can see their competitors, suppliers or customers benefiting in some tangible way, they are more likely to engage with design.

Therefore the UK Design Council has begun the first 20 in a series of projects where companies agree to use design to change some key aspect of their business. First companies must have a problem or problems which design can alleviate. Next the owners and managers must agree to co-operate. Finally, they must appreciate the possibility of design as a solution, which can be difficult to establish in the first place.

Under the program each participating company must:

- ▶ Meet with the Design Council to assess the issues and whether design is an appropriate tool to assist company performance
- ▶ Commit to the project, including bearing most of the cost
- ▶ Give a senior designer access to high level management and information for one to two days (at no cost to the company)
- ▶ Benchmark existing performance against a set of established criteria
- ▶ Hire a design consultancy to help effect the initial designer's recommendations
- ▶ See the project through, including allowing publication of the results

The initial designer produces a proposal – in effect a design brief. The company then uses that brief to engage a designer or consultancy (not the original designer) to carry out the project. This is done at the company's cost. The Design Council is developing tools to assess the impact the changes have on the company's performance.

DTI and the Design Council plan to extend the scheme to several hundred companies. The risk is that the quality of the design advice will vary leading to bad results as well as good ones, but the anticipated benefits are also significant.

Similar schemes have been attempted in Sweden. One has mixed demonstration projects with design education in Design Summer Offices. In this scheme groups of final year design students, under the supervision of an experienced designer, set up multi-disciplinary offices around Sweden. Local businesses are encouraged to bring design-related problems to the offices to be dealt with by the students. It is felt that for businesses which are not used to dealing with designers this offers a non-confrontational introduction to design. It also provides an excellent opportunity for students to understand business issues.

Another Swedish model was called '100 Hours of Design' where the Government paid half the cost for companies to have access to 100 hours of the time of an experienced designer. While there is undoubted benefit in making introductions, a scheme such as this would only work where the companies were prepared to persist with the advice even after the government subsidy ceased. The financial commitment required in the UK scheme seems more conducive to a positive outcome.

### *Publications, Seminars etc*

There are numerous examples to be found of programs that promote the use of design by arranging seminars and producing written materials. These activities are often most successful when they draw on other established links or networks such as business organisations. The UK Design Council has successfully worked with the Institute of Directors and the Confederation of British Industry. Joint seminars and publications have received wide attention by being associated with the business organisation's name and because they can be marketed directly to members.

*Some directors are not fully aware of how design affects various aspects of their business. Rather than pontificate on the matter we have produced this guidebook which spotlights 10 directors who have recognised not only the importance of design, but the importance of getting it right.*

George Cox Director General Institute of Directors  
*Directors on Design*

The Netherlands places significant emphasis on symposia and publications. One of the primary purposes of the Netherlands Architecture Institute, the Premesela Foundation and of the Mondriaan Foundation (a funding body giving grants to arts and design organisations) is to run or financially support activities that foster debate about developments in architecture and design. These include exhibitions, seminars and research projects. They invariably include related high quality publications.

### *Export Promotion*

The *Great Expectations* exhibition has already been mentioned as an example of government support for export promotion. In addition, governments fund attendance by designers and manufacturers at major trade fairs and exhibits. Some support trade fairs and international events hosted in their countries.

Several of the people interviewed emphasised that the major fairs are an important venue to promote design and manufactured goods. However, they all indicated that attendance is worthwhile only if:

- ▶ The correct events are chosen – there are many fairs and a limited number that are worthwhile
- ▶ The exhibit is arresting and innovative itself
- ▶ Attendance is repeated – one-off exhibits will be of no lasting value

When considering Victoria's positioning and export 'brand' potential, international interviewees familiar with Australia thought that there was an opportunity to create an impression on the international design stage. They saw Australian design as being able to draw on freshness; the qualities of the natural environment and, very importantly, indigenous culture. There was little appreciation of the distinction between the capabilities of individual Australian States.

In the UK, the Government funds a private provider, the British Design Initiative, which creates databases of designers to encourage use of British design.

National governments have a capacity to use diplomatic resources to promote their designers around the world. The Dutch Government actively encourages its embassies and consulates to promote design. This can be effective where the staff are engaged and interested. For example, the consulate in New York is especially active in promoting Dutch design in the US and in helping designers make contact with US trade shows.<sup>7</sup> The Dutch Foreign Ministry has a program which provides funding for travelling exhibitions.

In the UK, the DTI and the Foreign and Commonwealth Office (FCO) have created a network called Trade Partners UK, which has a sub-group specifically targeting design. This group consists of the Design Council, business associations, government agencies and some private individuals. It helps to link British design businesses to diplomatic offices and export networks.

The British Council promotes British culture internationally and in doing so also supports the international reputation and export of the British creative industries, including various forms of design. A major project of the British Council at the moment is a planned exhibition in China focusing on interior design to meet the emerging trend toward private home ownership.

In Sweden, the Government also supports travelling exhibitions to promote design. The Swedish Royal Family have been active in assisting, coinciding official visits with

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<sup>7</sup> [www.dutchdesign.com](http://www.dutchdesign.com)

major exhibitions, such as the visit of the Crown Princess, Victoria to Japan in 2002 which was tied to a major design exhibition in Tokyo. The Foreign Ministry's information and promotion service, the Swedish Institute, regularly publishes information concerning design.

### *Direct Business Assistance and Design Management Skills*

The UK, Sweden and France have programs to assist SMEs, in particular, to identify ways in which design could assist their businesses and to manage design processes. In each case, agencies with a general SME assistance function provide advice on design needs or help SMEs source specialist skills. Often the mere fact that they can help identify a problem as being design-related can resolve the issue. They also help to write briefs and manage the process of engaging designers.

The challenge for government in each of these cases is to ensure that the business support organisation has the relevant expertise in design disciplines. In the UK the Design Council once maintained regional offices focused on supporting SMEs. These offices were combined with a general business support agency called Business Links. The consequence has been some loss of skill as the new entities becomes more focused on generic business questions and less on specific design issues.

However, working properly Business Links provides valuable advice and support for companies with design issues, including:

- ▶ When and how to use a designer
- ▶ How to find an appropriate designer
- ▶ How to write a brief
- ▶ How to manage the design project

Business Links also arrange seminars to bring designers and businesses together to demonstrate the benefits design can bring to a business.

Business Links are chiefly brokers, facilitators and knowledge managers. They will however give intensive assistance to businesses with high potential for success which have very specific short term needs to overcome.

The UK also has a manufacturing advisory service, run out of the DTI and not unlike Victoria's Office of Manufacturing. The service provides manufacturers with specific design advice.<sup>8</sup>

SVID and Almi (the Business Links equivalent) in Sweden provide similar linkage and advice services to the SME sector. Their major activities include seminars and networking events. As part of the program leading to the Year of Design, SVID is conducting targeted seminars in key sectors such as the automotive industry. By getting speakers from major companies such as Saab and Volvo to talk to other participants in the sector about the value of design, they believe they can have a big impact at all levels of the supply chain.

### *Use of Media*

An interesting example of an attempt to promote design to the broader public are television programs which have been aired on Channel 4 in the UK and which were

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<sup>8</sup> [www.manufacturingadvice.org.uk](http://www.manufacturingadvice.org.uk)

produced with the support of the Design Council. They featured Dick Powell and Richard Seymour of the industrial design agency Seymourpowell.

The first was a one-off documentary focused on the way design works for companies that manufacture consumer goods. The second series of three programs showed how design could assist companies with specific problems and transform the way they worked. The third consisted of seven programs where viewers could write in suggesting ordinary household objects which could be improved by being redesigned. The designers then took these suggestions and set about doing it. In light of the popularity of lifestyle programming it is easy to see why the last of these, in particular, attracted a significant audience.

### *Public Sector Programs*

Governments can support the market for design directly by giving examples of how to use good design and by stimulating activity by purchasing design services. However, they typically suffer from the same problems of perception and misunderstanding as other industries and consumers. The majority of government agents/employees do not understand its value nor do they know how to use it.

To overcome this initial hurdle the UK Government, in particular, and the Swedes to a lesser extent, have developed training courses and published information or guidelines for public service users of design. These range from explanations about how design can improve services, to practical tips on developing design briefs and managing design projects. They emphasise that properly used and introduced early enough into projects, design can save money for government and improve service delivery outcomes.

More tangibly, government demonstration projects show what good design can achieve. For example, the UK Design Council and the Department of Education and Skills recently undertook a major redesign of the published secondary school curriculum. This was done with parents in mind, so that they could understand what their children were learning and why. The previous document had been poorly laid out with no thought given to the interests of non-professional users. The result is an approachable document and parents better able to engage with their children's education and the system which provides it.

The public sector design competition mentioned above also performs this exemplary role.

Similarly, UK projects have been undertaken to promote design as a means of achieving such diverse ends as reducing street crime and looking at hospital design with a view to improving patient safety.

*Cracking Crime Through Design* was a research project conducted in conjunction with the Home Office. It looked at everything from issues of street lighting, to design of garbage bins (how to avoid them giving a useful leg up to burglars), to design of cars.

*Design for Patient Safety* was a policy paper concerning the design of hospitals to reduce incidents of patients harming themselves or being accidentally harmed by staff. The Department of Health will shortly launch a program based on its findings and recommendations.

### **Direct Assistance to the Design Industry**

The programs already outlined in this chapter have the effect of supporting the design sector by stimulating demand for its services. Naturally, events such as

awards and exhibitions promote individual designers as well as the sector as a whole. They also create networking opportunities for designers.

Governments also take a more direct approach to industry assistance in a number of ways.

### Grants

The fundamental tool of Dutch policy is direct subsidy to designers. In the Netherlands a series of foundations exist which run grants programs administered through boards that operate at arms length from government. They are similar in approach to the Australia Council. This system produces excellent quality and highly innovative design. However, some critics see it as creating a disconnection between design and industry. The risk is that design becomes more of an art form than a practical tool for use in society. The grants programs are discussed in more detail in the Netherlands case study above. There are more limited grants programs in the other two countries. However, they tend to be tied to more specific policy objectives such as grants to tour internationally as a means of export promotion.

### Support and Skills

Another approach adopted is to provide support for design businesses, recognising that they are like many other small businesses, albeit with some specific characteristics. This involves both the provision of business skills training and tailored advisory services through general small business support services.

For example, the Business Link in London has a special program to promote its services and run business advice seminars targeted at the creative industries.

Business Links also provide generic small business advice which would be relevant to a design business. A typical approach adopted by Business Links to a design businesses issues would be to assist it in developing a long term, higher level strategy (tactics and execution would be left to the business, possibly in conjunction with specialist advisers). This involves identifying blockages (typically in marketing, terms and conditions, pricing or IP management), creating an action plan, including setting targets and then reviewing progress at six monthly or similar intervals. The idea is to help the designer see the bigger picture rather than being run by the minutia of the business.

In none of the jurisdictions studied was it suggested that business skills training should be incorporated to any significant extent in existing design courses. Teaching design skills is the first priority. However, lack of business skills is an issue and different approaches from bridging courses, placements and diploma courses geared to creative businesses have all been tried to address the issue.

### Other Support Services

In the UK the British Design Initiative runs a database of designers available online. All designers are listed at no charge. Designers can pay to have larger or more prominent advertisements. The Design Council and Business Link support this activity. The directory is broken down by discipline and also by region.

The BDI also provides a media release service on behalf of designers who subscribe. It will also help draft releases if that is necessary.

The British European Design Group receives funding from the FCO to undertake research into key markets to help British designers with market knowledge they could not afford to gather alone. It publishes documents such as *North America Now – A guide to selling furniture and design accessories in the United States*. This describes the market: which cities buy the most designer goods; who are the largest retailers;

who are the main domestic and international competitors. It also gives practical information about trade fairs, taxes and duties and freight costs.

### *Preserving Heritage and Creating Opportunities for Discussion and Debate*

Governments can play a significant role in creating infrastructure that supports the design sector and fosters collaboration and innovation. In the Netherlands the various institutes not only provide funding for designers, but also:

- ▶ Foster debate by running symposia and exhibitions
- ▶ Support publications on design
- ▶ Manage libraries and archives and otherwise create a method of capturing and disseminating design knowledge
- ▶ Focus the design sector's input into policy formulation

Both the NIA and the Premsele Foundation see one of their key roles to be preserving the records of Dutch design heritage and, where possible making it readily available.

Svenskform, the Swedish Society for Craft and Design has existed since 1846. One of its functions is to preserve Swedish design cultural heritage. It maintains an exhibition space and library in Stockholm and arranges seminars around Sweden.

## **Planning and Architecture**

As has been noted above, governments adopt separate policy approaches to architecture and planning.

The Netherlands Government has published a series of national architecture policies since the early 1980s. These have seen the development of institutions such as the NAI.

The policies have also gradually moved from the general to the specific. Early policies sought to outline a framework for thinking about and planning the built environment. The most recent policy focused on specific major projects, seeking to use them to shape thinking and practice in urban planning. This is also a reflection of the move in Dutch politics from central planning and control to a more market based approach.

A key player on the Dutch scene is the Government Architect. In the 19<sup>th</sup> Century the Government architect was simply that, someone who designed Government buildings. Today the role is much broader and its particular focus is on the management of the total urban environment. The Office assists municipalities determine policies and schemes for urban renewal projects; it helps select and supervise external experts chosen to work on major government projects (architects, other designers, engineers); it stimulates discussion on architecture and planning issues; and it helps government act as a model purchaser of architecture and design services.

The current Government Architect, Jo Coenen, moved the office out of a departmental building and created a shopfront Studio in the Hague. Members of the public can come in, pick up information, see models and ask questions. This move has created a greater awareness among the public and a tremendous sense of pride in staff of the Office.

The Dutch Government has other policies such as the allocation of 1% of the building cost for government projects allocated to public art works associated with the building.

In the UK the Government has created the Commission for Architecture and the Built Environment (CABE), which advises on major public architecture and planning initiatives. CABE also conducts programs which are intended to disseminate information about good planning principles.

CABE helps local councils by:

- ▶ Facilitating training for planning officials
- ▶ Paying for 'design enablers' (senior consultants) who help advise councils when major projects require expertise the council does not possess
- ▶ Establishing guidelines for good urban design

CABE has no formal consent powers, however it has used its influence to become an effective consent authority for government projects and many private ones as well. Local authorities will look to CABE for guidance and approval before going ahead with a project. Properly operating, this process can help resolve local controversies and avoid litigation.

In two years CABE has grown from seven to 70 staff. Its committee is voluntary and is made up of current practitioners. It has also been allowed to go outside the public sector hiring guidelines to recruit staff so that it can attract particular skills at desired levels.

CABE is part of a broader series of policies which include urban renewal and consolidation schemes, and the heightening of awareness of design and planning issues within the public sector by the creation of 'design champions' at ministerial and bureaucratic levels in departments with large construction budgets.

The Blair Government has further influenced the built environment by virtue of its capital works program. Between 1979 and 1997 ten new hospitals were built. Between 1997 and 2005 there will have been 100 new hospitals built. Spending on renewal of school building stock will also increased from £700 million (A\$1.6 billion) in 1997 to a projected £5.1 billion (A\$12 billion) in 2005.

Just as importantly, according to Jonathan Labrey of the Royal Institute of British Architects, spending ministers and their departments are required to take design into account, especially where it can help reduce cost or improve functionality. For example, the total life cost of a building must now be assessed, not just its up front cost. Another initiative is to incorporate accommodation for patients' family members in hospitals, which provides amenity for patient and carer, but has also been found to reduce cost by improving recovery time and reducing nursing requirements.

In Sweden the Government is in the process of establishing a Council on Architecture and Design which will play a leading role in advising urban planning.

## **The Effect of Regulation**

Regulation can be most readily seen in architecture and planning. However there are many developments, especially in the EU, which are creating issues and opportunities for design.

The rise of concern about the environment and the need to deal with an ageing population has created mind-shifts in some cases, but also regulatory action in others.

Governments – and many communities – increasingly perceive the need to integrate buildings and goods and services to better meet social needs. Designers look at day-to-day functions and seek to create total solutions which encompass not only spaces and physical objects, but the design of services connected to those spaces and

objects. This can achieve highly desirable outcomes, such as minimising waste, and maximising use.

Where governments regulate to enforce standards in relation to these issues they can force innovation and create synergies between different design disciplines. Innovation to meet regulatory requirements becomes a cost of doing business. Germany is a leader in this field and is driving many of the developments in the EU.

Environmental regulation is forcing a total rethink of products such as cars and white goods. For example, the EU Waste Electrical and Electronic Equipment Directive started out fining manufacturers whose packaging was found in waste disposal facilities. They had to work out ways of retrieving and reusing packaging. It has now been extended to the products themselves. Manufacturers are becoming responsible for the disposal of products after use. This is forcing them to utilise fewer components and to ensure that parts are made of recyclable materials.

This thinking has led to experiments in divorcing the concept of ownership and use in order to reduce the need to produce so many goods. Under this concept manufacturers would provide services rather than goods. For example, rather than selling a photocopying machine a company might provide a copying service. The incentives for cost and environmental savings on both sides are obvious.

## Design Education

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Due to the time at which this study was undertaken (the middle of the Northern Hemisphere summer) it was difficult to arrange interviews with relevant experts. Therefore, the discussion of education is limited. The information in this section is based upon data supplied by, and the views of, a range of interviewees. It does not purport to be a comprehensive analysis of the state of design education in the countries studied.

### *United Kingdom*

The most notable feature of UK design education is the fact that it is taught at all levels of the school curriculum. From kindergarten to the age of 15 design and technology is compulsory. Children begin with a basic introduction to the way things move and function coupled with visual arts and crafts education to stimulate their imaginations.

In high school students begin to make more complex use of materials and forms including sophisticated interactions with information and communications technology. All children in secondary school are expected to learn how to use computer-aided design and manufacturing software (CAD-CAM).

Until last academic year design and technology was compulsory for the last two years of school. It has now been made an elective subject as part of a general reshaping of the curriculum to make the system more flexible. This move was widely criticised for removing a valuable educational tool.

School education is sometimes linked to other design initiatives. For example, the *Design Against Crime* program described above was used in many high schools as a basis for projects. Students could design new alarm systems, bag tags, or crime prevention posters.

The Design Council supports school education through its 'Designers into Schools Program' and by producing materials to assist high school teachers. The Council also works with the Arts Council schools program called 'Creative Partners Creative People' which exposes school students to artists and other creative industry workers to inspire them to engage with and possibly seek careers in the creative industries.

Lesley Finch of the DTI emphasises that design education in schools is not intended to produce more designers. He believes that there are enough designers with relatively few graduates getting design specific jobs – estimated at only 2,000 per year. The real purpose is to improve essential skills such as problem solving and team work. Design education also helps children think in three dimensions and to visualise concepts.

The British tertiary design sector has an excellent reputation and attracts thousands of foreign students annually. 17,000 design graduates (from fine arts to engineering based design) emerge each year. There are over 100 arts and design colleges, mostly located in London or Glasgow.

The Design Council undertakes research into emerging trends relevant to design, which it feeds into the design education system to help educators adapt courses. This might include research on changing demographics or developments in European regulation. The Council has also done some work, with limited success, aimed at getting business schools to incorporate design training and management into business courses. Business students are seen as the purchasers of design in the future.

A number of interviewees commented that the overall weakness in the system was a lack of design graduates at the more technical/industrial/engineering end of the spectrum. It was noted that at schools this aspects of design was not sufficiently popular with students and that the prestigious tertiary institutions, such as the Royal College of the Arts, were focused more at the fine arts end. The Government is looking to address this skills issue in its forthcoming revised innovation policy. One possible approach is to introduce more design and creativity into engineering courses to make them more appealing.

The Government is also looking more broadly at the issue of skills and examining ways of aligning the number of students in courses with emerging industry needs and trends. This would represent a move away from traditional funding models where universities are funded on the basis of the number of students in course levels to some form of incentive to be flexible and capable of a response to changing need.

### *The Netherlands*

The Netherlands produces 1,500-2,000 design graduates each year. Institutions range from 12 art academies to four universities and six technical colleges.

Elements of design and architecture are also taught throughout the high school curriculum, but mostly as elective subjects.

According to Rob Huisman of BNO there has been a move away from fine art to design in the art academies, reflecting a desire to do more 'practical' subjects - but this has led to an over-supply of design graduates.

The university sector in the Netherlands is built around industrial and technology driven institutions. Therefore, the strength of university design is at the industrial and digital technology end. The Design Academy at Eindhoven has a particularly strong reputation for industrial design and the design courses at Delft are closely aligned with engineering and technical subjects.

The TNO is an organisation which, like the CSIRO, sits between the universities and industry. It attempts to commercialise university research and to direct that research to meet industry need. The TNO is focused on four key areas identified by government. These are transport, energy use, agriculture and biodiversity.

The Dutch have a tradition of close engagement of the professions with the tertiary education sector. Interviewees noted that where the best practitioners were involved in education the resulting excellence of graduates could be seen. This was said to be particularly true in graphics and industrial design. However, it was observed that few big name architects teach in Dutch architecture faculties and that this posed a problem for the quality of education over the medium term. In the Academies, which also offer architecture courses, some of the better young architects are teaching, which is a positive step for the future.

Dingeman Kuilman of the Premsela Foundation stated that although Dutch design education continued to be strong, it was suffering from a lack of funding which might undermine its long-term value. He also believed that there was not enough attention to new trends emerging in Europe in technology and in the relationship between culture and commerce. In other words, it is insufficiently adaptive.

One of the programs of the Fonds BVKB provides assistance to young designers to travel overseas to study. Many choose to go to the UK to the various colleges in London and Glasgow.

*Sweden*

The quality of design education at a tertiary level in Sweden is generally regarded as very high, especially in the traditional design schools. Interviewees believed that there was some watering down of overall standards by virtue of the fact that many more institutions are introducing courses which were branded as design. These courses are of varying quality.

Claes Frossen of SVID noted that there was very little design research at a tertiary level as design is not seen as an academic discipline. However, there have been some moves in this direction, including the introduction of the study of design management in its own right and within business courses. He also commented that the first ever doctorate in economics looking at design management has recently been awarded.

The four most prominent institutions are Konstfack in Stockholm, Gottenberg, Umio and Lund. The first three have an arts orientation and the last is more technical in its approach, although Umio is heavily focused on industrial design. The design course at Lund was started two years ago with a SEK 250 million (A\$46 million) donation from Ikea.

Konstfack is typical of the others. It teaches ten design and arts disciplines. Each offers a three-year bachelors degree and a two year masters. Every year of each degree has no more than 12 students. In the industrial design stream there are eight teachers, plus guest teachers, per class. In the whole institution there are 600 students and 200 staff.

Teachers are also professional practitioners. They sign up for five-year contracts and usually maintain an external practice of some kind. Appointment is regarded as highly prestigious.

Interviewees commented that the university sector was fragmented and that there was little attempt to coordinate activity. However, there are a number of instances of universities working with industry to identify commercial trends to better tailor students' experiences to business needs.

## Interviewees

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- ▶ Mirjam Beerman, Fonds BKVB, Netherlands
- ▶ Aaron Betsky, Netherlands Institute of Architects
- ▶ Tim Bradshaw, Confederation of British Industry
- ▶ Andrew Campbell, Electrolux, Sweden
- ▶ Emily Campbell, British Council
- ▶ Deborah Dawton, Design Business Association, UK
- ▶ James Duguid, Business Link London
- ▶ Herma de Wijn-Van der Meer, Ministry of Housing Spatial Planning and the Environment, Netherlands
- ▶ Teo Enlund, Konstfack, Sweden
- ▶ Leslie Finch, Department of Trade and Industry, UK
- ▶ Tristan Forrest, B&B Italia, UK
- ▶ Claes Frossen, Swedish Industrial Design Foundation
- ▶ Roland Harwood, Business Link London
- ▶ Maxine Horn, British Design Initiative
- ▶ Rob Huisman, Netherlands Design Association
- ▶ Matt Kennedy, Design Council, UK
- ▶ William Knight, Design Council, UK
- ▶ Digerman Kuilman, Premsela Foundation, Netherlands
- ▶ Jonathan Labrey, Royal British Institute of Architects
- ▶ Anna Lynel, Ministry of Industry, Employment & Communications, Sweden
- ▶ Ian Marland, Office of the Agent-General for Victoria, UK
- ▶ Lesley Morris, Design Council, UK
- ▶ Lora Nicolaou, DEGW, UK
- ▶ Christina Nilson-Dag, Swedish Society of Craft & Design
- ▶ Lisa Oaten, Ago Design, Sweden
- ▶ Karin Phillips, British European Design Group
- ▶ Roger Sharp, Office of the Secretary of State for Trade & Industry, UK
- ▶ Monica Strom, Ministry of Industry, Employment & Communications, Sweden
- ▶ Nick Talbot, Seymour Powell Design, UK
- ▶ Marlou Thijsen, Ministry of Education, Science & Culture, Netherlands
- ▶ Arnold Tukker, suspronet/TNO, Netherlands
- ▶ Hans Van Straten, Mondriaan Foundation, Netherlands
- ▶ Jeremy Walker, Design Council UK
- ▶ Marcel Wanders, Moooi Design, Netherlands