

platform meeting
13–14 october 2017
montréal canada

design is global

PM2017 MONTREAL (CANADA) REPORT

international
council of
design

Editorial Note: *On the occasion of the launch of the new ICoD website all the Member Meeting Reports from the period 2016-2020 were amended in 2020 to follow a common format. This includes the introduction of the 'International Council of Design' mark and the newly adopted acronym (ICoD).*

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foreword

Members took an active role this year's Platforms with 25 speakers participating to broaden groundwork laid down by the 2016 Platform Meetings in Pasadena, California. This year's Platforms in Montréal brought new and familiar voices to the table, proposing models and solutions to address some of the most pressing issues designers around the world face today. It was an exciting and productive continuation of Platforms topics!

The importance of networking between Members cannot be underestimated, and at Montréal Platforms I witnessed the making of relationships between individuals and organisations who were either meeting face-to-face for the first time or giving strength and shape to a more long-standing conversation about design. All Members present were eager to share, learn and put future projects and collaborations into action. I'll say it again: Montréal Platforms provide an invaluable opportunity for ICoD Members to meet, weigh in and play a role in shaping the agenda as we move forward as a Council.

To all those who made the Montréal presentations, meetings, discussions and forums such a success: thank you to all participants, speakers, our hosts at BAnQ, Board Members, Managing Director, Event Manager and the great Secretariat team who coordinated the event and made sure all went smoothly.

A handwritten signature in black ink, appearing to read 'D. Grossman', with a long horizontal flourish extending to the right.

David Grossman
ICoD President 2015–2017

about

2017 Platform Meetings took place on 13–14 October 2017 at National Archives: BAnQ Vieux Montréal, the National Library and Archives of Québec in Canada in the days before the ICoD 27 General Assembly. 46 participants including representatives from 32 Member organisations representing 22 countries attended. The importance of the meeting was to share, network, and explore the potential to collaborate.

The format of the Meeting included presentations, discussion forums, and a member forum to present on key topics and issues, providing an opportunity for exchange between Members from the educational, professional and promotional sectors. The central topics from this year included **Accreditation & Certification, Indigenous Design** and **National Design Policy**.

‘Platform Meetings’ were created by Icograda at the 25 General Assembly in 2013 as a way to give Members a format through which they could connect with each other. Platforms gather Members at one place and time, every year, to explore common challenges and action for change.



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venue

This year's Platforms were held in one of Québec's leading National Archives: BAnQ Vieux Montréal, the National Library and Archives of Québec. A meeting of Classical and Contemporary architecture, this one-hundred-year-old building was renovated by the winner of the 2008 Royal Architectural Institute of Canada (RAIC) Gold Medal award Dan Hanganu.

BAnQ is a Québec governmental organisation that manages the legal deposit and national archives systems of the province as well as its national library.

One of the BAnQ's missions is «to provide democratic access to the heritage material constituted by its collections, to culture and universal knowledge, and to act, in this respect, as a catalyst for the library and information institutions of Québec, thus contributing to the fulfilment of its citizens.»

Tracing the evolution of Québec society from the time of colonisation to the present day, the BAnQ collection includes civil, judicial, private and government archives of Québec. One of the features of BAnQ are the Designing Libraries, an online collection of design resources and photos created in collaboration with the government of the United Kingdom. The architectural archives collections include 110,000 drawings of projects for religious, public and commercial buildings, as well as private residences. Several collections include maps and plans (73,000 items) which researchers can use to determine the locations of the lands owned by their ancestors or to track changes in the occupation of a territory. Unique to the venue are the Goddesses ('Déesses'), life-size sculptures that stand at the threshold of one of main halls.

BAnQ was chosen as the venue for Platforms in light of 2017 also being the host city's 375 anniversary. Typical of Montréal's history, BAnQ is an architectural landmark and holding place for heritage from the city and surrounding regions.

accreditation & certification

In the face of technological advancements of past decades, there is a need for clear delineation between professional designers and amateurs. Establishing standards for design professionals, educators, and leaders through certification programmes is one way of creating rigorous, standardised criteria. The question is: how do we go about this so that competency and skills are assessed fairly on national and international levels? Presentations on accreditation and certification by Canadian Members addressed this issue in order to open it up in its global context.

PRESENTATIONS

David Grossman began the session by saying that Canada has a special role to play in the history of accreditation. The first step of any accreditation is the individual's awareness that they are a professional. This changes the way a designer treats others and their own practice because it implies a professional association. This first step should never be ignored when discussing the grander ideas of accreditation.

The evolution of a standard

Johnathon Strebly CANADA
Society of Graphic Designers of Canada (GDC)

If every designer were certified would the industry be improved? Would we be better positioned to advocate for professional practice, ethical standards, and sustainable solutions? Would we be better positioned to use our capabilities to serve society in a broader more holistic and socially beneficial way? If the answer is yes than our mandate is clear, to develop systems that will ensure that the criteria and procedures used to award professional certification are unbiased, consistent, current, defensible and provide outcomes that are consistent with our professional graphic design definition.

Johnathon Strebly, President, Society of Graphic Designers of Canada (GDC) opened by underlining the importance of defining certification as a pre-step to defining the profession of design: A certification mark is a mark used for the specific purpose of distinguishing wares or services that are of a defined standard. The

definition needs to be open enough to be general, and tight enough to define what designers do. The goal of the GDC is to develop and implement a comprehensive, defensible system that efficiently provides certification for design professionals.

While certification systems are continuously evolving, he defined core values and principals of certification based on what it means to GDC to be a professional designer:

- Inclusive: unifies a diverse profession
- Relevant: elevates the understanding of professional design services
- Defensible: acts as a defensible system that provides accreditation to the individual and provides benefit to business community

Johnathon gave an overview of the history of accreditation at GDC beginning in 1968, leading up to the current model developed in 2015 which set to be implemented in 2017. This timeline showed how the evolution of certification systems were tied to the shift in the identity of design and its standards over time. Four decades of evaluation and refinement of what certification needed to be, resulted in a unified system which allowed for multiple disciplines to submit cases and be treated to common processes and evaluation systems, to address a common set of criteria. The model, however, was applicable to designers, and not to adjudicators, focusing on the artefact of the process, making and craftsmanship, without enough value on the design educator or creative industry leaders as contributors to the design profession.

In 2015 a new model was developed to acknowledge all areas of the design profession, including acknowledgment of design disciplines submitting portfolios of websites, apps, education materials, leadership strategies, etc. An adjudication table and series of assessments for adjudicators which were detailed in the talk. In sum, this new process raised the percentage of requirements to be considered a design professional from 65% to 85%. Evaluation criteria for problem definition, strategy and methodology, solution and contribution, result and impact were evaluated according to Clarity/Appropriateness/Proficiency/Quantitative evidence/Qualitative evidence/Relevance, as example.

He stressed how adjudicators loved being part of a mentoring environment, explaining to youth the value of design certification and becoming ambassadors for the value of education. Johnathon concluded by saying GDC, for last 50 years, has invested in the evolving standards of education, the advocacy of design in Canada and pushing towards unity—working with the Association of Registered Graphic Designers (RGD)—to move to a singularly-defined model for certification and its advocacy.

The register of chartered designers

Frank Peters UNITED KINGDOM
Chartered Society of Designers (CSD)

The Chartered Society of Designers operates the international Register which awards ‘Chartered Designer’ status to designers. It also licenses other professional bodies to award chartered status.

Frank Peters, the Chief Executive of Chartered Society of Designers (CSD) took us on an important journey spanning 20 years of accreditation history for the profession explaining how we arrived at today’s licenses that define a ‘Chartered Designer’. He outlined the key difficulties that fuelled the work to achieve a Charter: how output was valued over the process of design and the competence of a designer; lack of metrics or benchmarks made achieving membership with larger professional bodies nearly impossible. With no means for designers to communicate in a unified way, there was too a heavy reliance on the portfolio which only provided a subjective measure. At the time, CSD coined a phrase: «We are a professional body without a profession.»

The Royal Charter (RC) was first established in 1976 to regulate and monitor members practicing professional design. It was a body of people providing objective council/advice recognised by wider society and underpinned by a body of communicable knowledge. The ethos of the RC was that it must be communicable and reflect an ever-changing society and global profession. With over 50 years of data—assessments of all disciplines and documentation related to membership and its categories: designers, consultants, freelance, senior, junior, middleweight, etc. The CSD realised that the focus needed to be about the designers themselves, and on *the professional DNA framework*.

Four key criteria were established for designers to meet the ‘CPSK standard’ for design professionals: creativity (C), professionalism (P), skills (S) and knowledge (K). Frank elaborated on these aspects of the standard, and their ancillary benefits: the CSD knowledge bank modules, endorsement and award programmes, as well as toolkits for design consultancies reviewing their employees and the licensing of other bodies to award CPSK. He stressed how designer self-analysis is a big part of the application to becoming a chartered designer, and that designers must demonstrate CPSK + nine key requirements in order to ascertain their professional status. CPSK includes professional reviews, chartered ratification, and annual compliance.

Frank ended his talk by stating that the Register of Chartered Designers holds the register for the profession for all designers, not just in UK. He emphasised that it is not a membership body but a licensing body that must work in collaboration with other accreditation and certification bodies.

Certified RGD

Hilary Ashworth CANADA
Association of Registered Graphic Designers (RGD)

Hilary Ashworth, Executive Director of the Association of Registered Graphic Designers (RGD), began by presenting an overview of the organisation. RGD was initially established in 1996 by the Ontario Government to certify graphic designers with the designation Registered Graphic Designer or RGD. Today, certification is just one of the many important offerings of this Canadian association; RGD

runs DesignThinkers, a renowned design conference, and they also organise virtual events, awards programs, publications on running a design business and accessible design, as well as many other programmes and support networks for members of RGD and the design community.

Hilary then gave an overview of the path to RGD Certification. Membership in RGD follows a simple formula so that members feel connected to the RGD professional designation and RGD’s Certification Process from the earliest point in their careers: Student RGD -> Provisional RGD -> Certified RGD

A recent change to the RGD Certification Process has been that Provisional RGDs (graduates of recognised graphic design programmes) are now required to complete a portfolio review to ensure the quality and seriousness of members at this more junior level of membership. This is a one-on-one review to ensure designers are on the track to get certification down the road, and to orient them with regards to the association.

Hilary surveyed the process of arriving at RGD’s current, virtual certification system that, in 2016, was renamed a ‘process’ as opposed to an ‘exam’. The four-step process involves achievement of eligibility (minimum 7 years combined education and experience), submission of an application form with 6 case studies, successful completion of an online test and successful completion of a ½ hour virtual portfolio presentation with 3 experienced reviewers.

The entire process is overseen by: RGD’s Board of Directors, a group of 16 elected members who meet monthly to oversee all RGD activities and ensure a united over-arching vision; a Certification Committee, made up of eight members who monitor and refine the process; and a professional full-time staff of 8 including RGD’s Executive Director and Director of Membership, who is the primary contact for candidates and who provides ongoing support through the Certification Process. The assessment of candidates is done by volunteers—senior professionals active in the industry—and overseen by the staff.

RGD has received detailed assessments of this process which they consider to be valuable feedback for improving the process. Some challenges with the process have included ensuring legitimacy, geographic limitations, making the process as fair and transparent as possible and designers not feeling they have time to invest in the process. Implemented solutions included time-based incentives (certify and receive free registration to the DesignThinkers Conference), providing study materials and networks of support between candidates and on-going refinements to the process.

In conclusion, Hilary noted the value and benefits of working with GDC to have a unified, national mark of certification and unified process.

PANEL DISCUSSION

Participants

Johnathon Strebley (moderator), *Society of Graphic Designers of Canada (GDC)*

Hilary Ashworth, *Association of Registered Graphic Designers (RGD)*

Joseph McCullagh, *Manchester School of Art (MMU)*

Bradley Schott, *Design institute of Australia (DIA)*

Discussion

Johnathon: One thing I really appreciate is that our associations have bypassed a lot of impasses—so many political, egotistical, personal things that hinder progress along the way. Important to recognise that you don't need to carry other people's hindrances if there's progress to be made. It's been fantastic to be able to push common sense forward, unifying certification process between GDC and RGD through honesty and clarity.

Bradley: In Australia, we have a system of accredited designers, and there is a feeling that we should be government accredited, like architects. Are there differences between something government regulated and professionally regulated? Does it matter either way?

Hilary: Maybe at the beginning people joined RGD because they were told that having a government standard would create more legitimacy for them, but now anyone can call themselves graphic designers. We don't own that. For example, the Interior Design Association is working to be able to award the title, and that's their entire focus. Unless you are going to have some sort of control, where it's a license, it doesn't make sense.

Johnathon: Yes, it's perception versus politics; we have found that whether or not you are legislated or chartered or given license to design, it's the design buyer who cares. I think you should always involve government, but only at the end. That way, you keep ownership. The process of certification is easily manifested and implemented, but where is the system of measurability, accountability, policing? Accreditation needs that, a peer-oriented model is more effective at calling each other out. This can be more valuable than interference from government bodies.

Hilary: You do need a grievance and disciplinary process. RGD has a specific set of processes if an RGD member has a complaint against them. We had some situations where either a client or fellow member has expressed concern about a member. We have an arbitration process, to try to clarify the situation and address it. Frequently it is more a matter of client education i.e. clients don't realise they don't own the files.

Joseph: How can we raise value of design if client is devaluing the value of design? Graphic designers making lower salaries than interior designers for example, is that because their professional association is stronger?

Johnathon: GDC and RGD collaborated on a salary survey; often you see the salaries in comparison to other disciplines. You must include the word strategy to understand the value of design: *it's not about the end work, it's about the process*. Changing the perception of the value of membership or certification, for interior design and architects and chartered accountants, who are very well respected, is what we battle with at the design level. How we address it matters—it's not about us selling its value but by being present when there is a discussion on design. I wrote an article which addressed the militarist acquisition of police vehicles in Canada that was published nationally, asking, what message are you sending? This pushed a Toronto City Councillor to push this to public opinion. They have now come up with a new design with a local agency. Learning the value of community was valuable—to voice concern, to be recognised by community and then by government, was powerful. By building public awareness, subtly design becomes an important element. The best approach to promoting the value of design might be to work with the power of design at the level of community engagement.

Hilary: To compare interior design and graphic design is very difficult. We are struggling with how the profession equips designers to be more than designers over time. Senior designers don't stay designers anymore, they transition into marketing, communication, VP roles. Now with the move of designers in-house, they have the opportunity to be involved at every stage along the design and communications process. When designers have elevated status within companies and organisations, design does play a valued role in corporate success.

[*Question from the Floor*] **Peter Florenzos (ICoD Treasurer 2015–2017):** An interior designer has an easier pathway to recognition because of their association with architecture and the built environment. This moment is incredibly important for the interior design community to see this achievement, it has significance globally and I congratulate you for that. I am keen to see the next steps as you still have some separate systems that don't necessary have to align.

Johnathon: Regarding the built environment scenario—when you sign off on plans you are signing off on its integrity beyond the span of your career. My firm is an architectural firm, but interdisciplinary, this model goes back decades, but was then deconstructed. The ethos of design overarches all of these disciplines. **There is no reason to increase confusion by splitting our accreditation models—our members don't care, and neither do our clients. They are simply waiting for a responsible solution that they can adhere to.**

Hilary: It's a hard sell to say that graphic design has the same impact as architecture. Certainly in the area of accessible design. In Ontario, there is legislation requiring the web to be accessible. Our Certification Process tests accessibility so that clients can feel confident that a certified RGD has an understanding of accessible design. Similarly we hope user experience can be covered in our Process. Certification will have value if we develop and test skills that clients, and the community, need or find valuable









indigenous design

Working ethically with Indigenous knowledge and material in design practice typically falls into the ‘too-hard basket’. The advent of strategic activities developing around Indigenous design advocacy and the creation of the *International Indigenous Design Charter*—which was presented at the World Design Summit Congress 2017 Montréal—are a sign of changing times. It is now critical to build awareness and cultural competency among designers working with Indigenous and non-Indigenous material. And the Charter offers a key set of protocols for sharing Indigenous knowledge in professional design practice. It is a cultural innovation tool and best practice guide that supports existing policies, procedures and protocols to ensure the rights of Indigenous stakeholders, and helping designers and clients to work ethically with Indigenous content.

The realisation of this initiative builds on years of work and thinking which started with the *Australian Indigenous Design Charter—Communication Design* led by Dr Russell Kennedy (ICoD Former President 2009–2011) and Dr Meghan Kelly (Deakin University), Professor Brian Martin (former Director of IKE at Deakin University). The *International Indigenous Design Charter* was developed by these authors in further collaboration with Jefa Greenaway (Melbourne University) in consultation with Australian and international community representatives.

ACKNOWLEDGMENT OF COUNTRY

Elly Chatfield, a Gamilaroi woman from Australia, delivered the ‘Acknowledgement of Country’. The statement recognised the First Nations of Montréal as the traditional owners of the land on which the Platform Meeting took place. She also respectfully acknowledged custodians, past, present and emerging. Elly continued on to explain the meaning and importance of the acknowledgement statement and how Montréal had historically always been a place of meeting and exchange.

PRESENTATIONS

International Indigenous Design Charter—Communication Design

Russell Kennedy AUSTRALIA
Deakin University

INDIGO acts as a meeting place to share knowledge and discuss methods pertaining to the ethical and appropriate representation of indigenous culture in communication design practice. A key project of INDIGO is the *International Indigenous Design Charter—Communication Design*: a practice document to guide designers on the respectful representation of Indigenous culture.

Elly Chatfield, a Kamilaroi, gave the acknowledgment of indigenous land before the talk began. She opened by saying «The indigenous people of this country should be here making the acknowledgment but they’re not, so I am doing it on their behalf.»

Russell Kennedy began a discussion on the INDIGO project. He emphasised the difficulty in navigating the relationship of indigenous culture and design practice and that in 2016, it this issue is been addressed by Deakin University in taking over management of INDIGO and has formed alliance with indigenous groups to explore the issue of indigenous design.

Russell defined INDIGO as an inclusive network connecting indigenous and non-indigenous design, a global platform to explore contemporary expressions of traditional cultures, and having it resonate with young people. He encouraged use of Indigenous Design Charter by design professionals going forward and outlined the key objectives of the project. He gave a brief catalogue of INDIGO initiatives in recent history, including networking and exchange between individuals and institutions and indigenous design stakeholders as well as exhibitions, conferences and a trip to the Nordics where INDIGO leaders were able to see how the Charter applied to other indigenous communities around the world.

An INDIGO website in the works as well as a separate website for Indigenous Design Charter which includes the Australian Design Charter. He stressed why this is this important now: because indigenous design is an indigenous issue and a professional practice issue, and its time to understand appropriate vs inappropriate ways of incorporating indigenous culture in contemporary design, a topic he expanded upon, providing an

example from the Fiji airline indigenous pattern branding. He said the UN declares the right of Indigenous peoples to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions of their cultures, including designs, but that many find this too difficult to navigate and instead, don't broach it at all.

He went on to say that Australia is home of world's oldest continuous living cultures (over 70000 years)—so how do you represent this given its young colonial culture? Russell suggested that if we change how we look at things, then things will need to change, and that this requires indigenous leadership, design industry leadership and government policy leadership (the latter being those who are doing it inappropriately, but actually the most important to encourage to get it right.)

Indigenous design advocacy

Jefa Greenaway AUSTRALIA
*Indigenous Architecture and Design Victoria,
and Melbourne University*

Dr. Meghan Kelly AUSTRALIA
Deakin University

Jefa presented a 'Map of Aboriginal Australia Pre-Colonialisation', stating that it is important to understand this historic tapestry and how aboriginal culture is huge and diverse. Some aspects of the map outlined that:

- Aboriginal people in Australia frequently have bi-cultural experience
- There are many indigenous Practitioners within the built design environment, but few actually operating
- There are approximately six Aboriginal designers in Australia ...ever
- 15 graduates of schools of architecture. Now about 47 studying
- Indigenous Architecture and Design Victoria (IADV), a non-profit, was established to strengthen indigenous culture and design within the built environment
- To develop future Indigenous leaders in design profession with Aboriginal culture and knowledge as an integral part of design of the built environment
- Encourage architects and designers to be more engaged with Indigenous culture
- Show that indigenous values have equal value to western

Jefa outlined strategic activities including building awareness and cultural competency, strategic partnerships and consulting and outreach. With indigenous design still in a state of flux, he stressed that we are still grappling with the question since indigenous design is not linear in or straightforward in its history, and starts with deep listening. Every project incorporates history and memory, and a desire to empower and tackle social justice issues, only then will indigenous peoples get to place-making near the end.

Jefa described how his practice is evolving and changing. He listed emerging indigenous designers:

- Dillon Kumbermerri: Considered first indigenous Australian architect
- Alison Page: Interior designer, but also product designer
- John Moriarty: Communication designer
- Marcu Lee: Communication designer
- David Williams: Communication designer
- Rilki Salam: Creative Director

He suggested that the IADV supports multidisciplinary design practice and could be seen as a critical platform to explore this culture, the Charter being an integral part. **Jefa concluded by saying that he went to a masterclass where an elder there told him, *You've gotta give it away to keep it. That really struck a chord, the process of knowledge exchange, but there's a caveat, it must be on our terms.***

Meghan acknowledged her position as a speaker who comes from a white, invading family, whom nevertheless is interested in issues of identity and having identified with the work of indigenous peoples, something that is more Australian than anything else. This sense of identification and having grown up in a multinational context lead her to study this field.

She called out Australia's embarrassing bad representations of indigenous culture providing brand examples (1 dollar note, the 1957 national stamp attempt, and the 2000 Olympics branding) none of which consulted indigenous communities while using their images.

She described the key points laid out by the Indigenous Design Charter:

- 01** Indigenous Led: Ensure Indigenous representation is Indigenous-led based on regional understandings
- 02** Self-determined: Respect for the rights of Indigenous peoples to oversee representation of their culture in design practice
- 03** Community Specific: Follow the culturally diverse regional protocols
- 04** Deep Listening: Ensure respectful, culturally specific, personal engagement behaviors for effective communication and courteous interaction
- 05** Impact of Design: Always consider the reception and implications of all designs so that they are respectful to Indigenous culture
- 06** Indigenous Knowledge: Look for the meaning and substance behind the project, ask if it can be improved with Indigenous knowledge
- 07** Shared Knowledge: Develop and implement respectful methods for all levels of engagement and sharing of Indigenous knowledge (collaboration, co-creation, procurement)
- 08** Legal and Moral: Demonstrate respect and honour cultural ownership and intellectual property rights, including moral rights, and obtain appropriate permissions where required
- 09** Reconciliation Action Plan: Develop cultural competencies and story-telling as an educational process
- 10** Charter Implementation: Ensure the implementation of the Charter to safeguard Indigenous design integrity

She then described the successful approach of the branding of Kardinia Park which followed the Charter steps to develop the logo. The idea was taken by the elder of the community to consult and see if they were in agreement. The client, however, did not choose this logo and today Meghan is uncertain whether it is due to the client's fear around touching indigenous content or not.

The programme developed to take the Charter internationally: INDIGO Nordic trip to Greenland, Denmark and Sweden was afforded through a government grant from Australian Foreign Affairs and endorsed by ICoD.

In conclusion, Meghan said that Charter document could be used to educate clients about in cases when there is an indigenous meaning that they are unaware of. Most of all, using the Charter could add value to any design project.





PANEL DISCUSSION

Participants

Elly Chatfield, Deakin University

Jefa Greenaway, Indigenous Architecture and Design Victoria, and Melbourne University

Meghan Kelly, Deakin University

Russell Kennedy, Deakin University

Discussion

[*Question from the Floor*] **G. Mauricio Mejía (Universidad de Caldas)**: Is the concept of indigenous design an oxymoron, because design is a concept that comes from the West, or global North? Is this a way to introduce design to indigenous communities?

Jefa: All indigenous designers are skilled in the Western construct of design. It's not about the artefacts, it's about the process; this is embedded in the starting point of respect. Consequently, it's not an oxymoron to facilitate indigenous design, it's more about indigenous design thinking, the aesthetic is a by-product, and sometimes this can result in anti-design.

The theme is around indigenous culture. As an indigenous design practitioner, I'm also engaged with how I design in an appropriate way, while getting to the core of what the client wants. I also need to use the values of the Charter when I am on land that is not my own. These strategies go beyond design, they encompass a metaphor around a process.

Meghan: With Kardinia Park, there were five solutions and one took an indigenous track. This one had the opportunity to diversify, and was stronger than the opportunity for narrative in commercial communication led by the other designs. The fact that it is indigenous means we must do it in a particular way, but it is not an oxymoron, it is an opportunity.

Russell: This Charter gives hope and pride to indigenous people. Indigenous culture is quite invisible in Australia, and it cannot move forward if it's invisible. Moving into the commercial world is hard and problematic, but will allow for visibility.

[*Question from the Floor*] **Robert L. Peters (Icograda Former President 2001–2003)**: Canada has been looking for ways to recover from its colonial past, by incorporating such initiatives into policy.

[*Question from the Floor*] **Johnathon Strebly (GDC)**: Has there been any crossover with language culture and any learning or education components? Do you have any experience where a language is disappearing, has there been any awareness in highlighting that as well?

Jefa: In Australia, there is now a reclamation of language movement—no language is dead, only dormant. I'm trying to incorporate language in design, some words are being commonly embraced and seen graphically with the Koori Heritage Trust in Melbourne, traditional symbols were used. Nobody would know what that image means, but because it was suggested by an indigenous designer to an indigenous client to represent indigenous culture, it means something quite deep, so there are

ways and means to understand this and we subscribe to an oral tradition, but now there is a lot of work going into the writing of indigenous languages.

Elly: Languages set us apart, and ground us to our country. Language was one of the major things that the colonial government got rid of, and regrouping from that is hard. Language appeared to be lost for many years, but it was just lying dormant. It is in the landscapes and in the elders, it was not dead just regrouping. Language is the essence of people. With the loss of language, there is a lot of vacant space within the spirituality of people, so finding that again is empowering, allowing us to move forward. Writing it down, which was never done, has opened a new way forward.

Meghan: In Borneo, there is a generation of people that realised their language was being lost. They took design students to write in all different languages, the community was consulted about what characters to use to represent their language in writing.

national design policy

As a means of increasing global competitiveness and addressing sustainability challenges (both environmental and social), nations are increasingly turning to the design sector for solutions. Conversely, designers look to governments to support their industry, and promote design locally, within the business and industrial sectors, and internationally. National design policies are an effective tool which countries can use to develop a cohesive strategy. What constitutes a design policy, and how can design associations advocate for a national design policy? The ICoD National Design Policy Work Group (NDP WG) reviews the many forms national design policies have taken, as part of an ICoD initiative to encourage Members to collaborate with their governments to engage the design sector in developing effective solutions to global issues.

PRESENTATIONS

Representatives from countries taking the first steps in initiating a National Design Policy shared their experiences in initiating a dialogue with policy makers, and the challenges the design sector faced including an example of a 'stalled' NDP.

Introduction

Rebecca Blake UNITED STATES
Graphic Artists Guild (GAG)

What are the different models of National Design Policies, and how they are shaped by the unique political and economic structure of a country.

Rebecca Blake began her introduction by answering the basic question: 'What is NDP?' with a definition by Anna Whicher and Gavin Cawood (Design Wales): «Design policy is a government intervention aimed at stimulating the supply and demand for design to tackle failures in the way that actors and components interact in the national or regional design system.» She stated that while globally design policies follow a similar structure, they can vary widely. Design policies can be explicit, as standalone policies, or

tacit, implemented through government funded mechanisms such as design centers. There are various levels of design policies—national, regional, and municipal—as countries and communities are increasingly investing in design.

Goals of NDP:

- To increase a country's economic competitiveness
- To encourage businesses to use design strategies to offer innovative products and strategies
- To create a national brand (i.e. Swedish furniture)
- To develop supportive systems in design sector (i.e. training programmes for business practices or strengthening of intellectual property rights)
- To help business leaders understand design
- To incorporate design-thinking early on in preschool, elementary and high school

ICOD WORK GROUPS

The ICoD Work Groups (WGs) were initiated in 2013 following the first ICoD Platform Meeting in Montréal (Canada). The WGs were created as on-going working committees tackling issues identified by Members to be those central to them. The role of the NDP WG is to advance thinking on international design policy issues and develop a body of knowledge for the collective Membership's common use.

Chair

Rebecca Blake, *Graphic Artists Guild (GAG)*

Board liaison

Zachary Haris Ong, *ICoD President Elect 2015–2017*

Members

Peter Florentzos, *ICoD Treasurer 2015–2017*

Song Jeongman, *Korea Institute of Design Promotion (KIDP)*

Ron Leung, *Hong Kong Designers Association (HKDA)*

Claudia Mas, *National Office of Design (ONDI)*

Sami Niemelä, *Grafia—Association of Visual Communication Designers in Finland*

Hanna Nilsson, *Svenska Tecknare*

Zinnia Nizar, *Indonesian Association of Graphic Designers (AGDI)*

Bradley Schott, *Design Institute of Australia (DIA)*

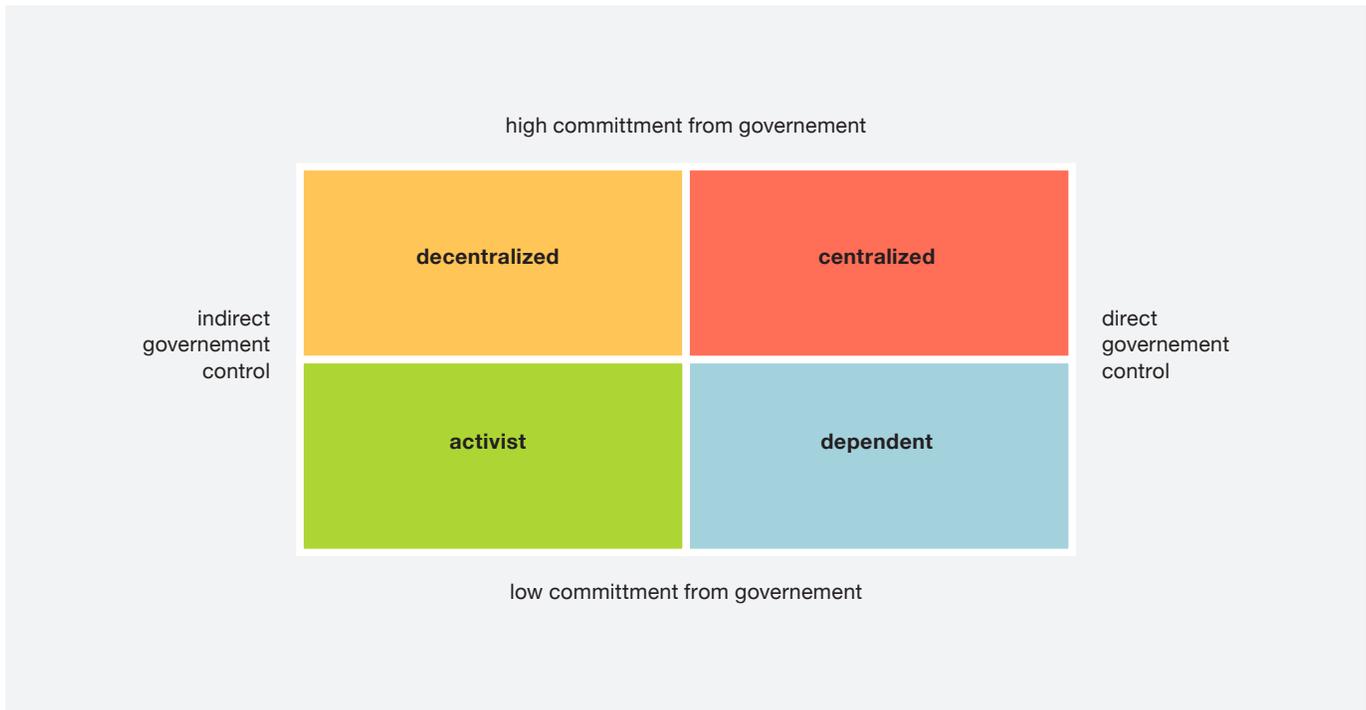


Fig. 1 NDP Design Matrix (Raulik-Murphy's revision of Heskett's model). Source: «A Comparative Analysis of Strategies for Design Promotion in Different National Contexts.» Gisele Raulik-Murphy, PhD thesis, 2010

- To develop programmes to bring international design students to other countries
- To address public sector problems (technologies for aging populations, data visualisations, etc.)

Rebecca presented the NDP DESIGN MATRIX (fig.1) to describe how NDPs exist within the political and economic realities of their countries.

Dominant types of NDPs

High level of government commitment:

- **Decentralised** (Finland): government devises a policy that is implemented by other organisations, and provides adequate funding
- **Centralised** (Korea): a well-defined and government funded NDP

Low-level of government commitment:

- **Activist** (United States): government has little to no involvement, and any design promotion is undertaken by activists
- **Dependent** (India): direct government control but low commitment

Rebecca then provided an overview of NDP Presentations by the Work Group Members. She also covered communication gap which exists between the design sector and policy makers: policy makers have a lot of people to answer to. Designers answer to clients, audience, and users of our creations while policy makers answer to everyone. She highlighted the ways in which policy makers misunderstand the design sector by seeing design as only a cultural activity, by underfunding/using inappropriate models for funding of creative industries, by overlooking value of design

problem solving skills in school and by abandoning design political initiatives as new governments are voted into office.

Rebecca concluded by saying that we often overlook how designers also fail policy makers. Designers vie with each other, blurring their own government interests. Designers don't understand how funds are allocated, or have business/ financial knowledge.

In a final call to action, Rebecca Blake of the NDP Work Group concluded with the question: «If we can't get a consensus among ourselves as to what design actually means, how can we communicate that to non-designers?».

Emerging NDP

Zinnia Nizar INDONESIA
Indonesia Graphic Designers Association

Zinnia opened her talk with the grim reality that, in Indonesia, a 'Designer' is not recognised as a legitimate profession. Furthermore, the hype around the 'creative economy' does not include any real understanding of design as a legitimate player in this economy, and she suggested that this lack of recognising the value of design and the impact of professional designers is what is hindering Indonesia from moving forward.

A detailed outline of the country was provided, Indonesia being the largest island country among 17, 000 nearby islands with its creative economy accounting for approximately 7% of national GDP equivalent to USD \$932 billion. The country has a population of

216 million with 700 living languages, Indonesian being the official language, five recognised religions, with Islam in the majority. The Indonesia Agency for Creative Economy, born in 2015, is the Indonesian body in charge of formulating policies related to the creative economy.

Before developing an NDP in Indonesia, issues around spec work, already embedded within national policies, and a big hindrance, must be addressed as well as the overall problem for individual designers and creatives—that the profession is not recognised by governments.

As design is not recognised as a profession in Indonesia, we can only charge for each individual piece of work produced—this is true for most creative disciplines in Indonesia.

Precursors to a NDP: Malaysia

Zachary Haris Ong MALAYSIA
ICoD President Elect 2015–2017

Zachary outlined basic statistics on Malaysia with its population of 32 million, GDP: USD \$296.4 billion (2016) and a country with free education and healthcare. In 2008 the Malaysia creative economy generated USD \$2.2 Billion including work by several sectors: Film & TV, Advertising, Design, Animation and Digital Contents Craft, Visual Arts, Music, Performance Arts but this contributes only 1.27% of the GDP while the value and export of creative goods increased 400% between 2003 and 2012.

Zachary was part of creation of exhibition of Malaysian design where he acted as liaison between Malaysia's Prime Minister and the Malaysian design sectors. A future meeting to discuss NDP in this country is forthcoming.

Q&A discussion on emerging NDP

Led by **Zinnia Nizar** and **Zachary Haris Ong**

Ana Masut: You are both from countries that are rapidly developing, how do you feel about what you observe in NDPs from more developed countries?

Zinnia Nizar: You cannot compare the success of countries like UK or Finland to Indonesia. There is no real educational faculty for visual communication; Indonesia has to realise that there are structures that we need to fix before we can attempt to be like UK or Finland.

Zachary Haris Ong: In order to make NDPs happen, we must look at the leaders in place. Malaysia is fortunate to have the current Prime Minister, who wants Malaysia to have Developed Nation status by 2020, so a forward moving leader is essential. We cannot use the models from Nordic countries because we need to understand that we are in Asia, so a more similar model to consider would be that of South Korea. In this case, the South Koreans approached their government which led to a trickle down effect, possibly a more viable approach in Asia.

Queensland design policy 2020: a new beginning

Peter Florentzos AUSTRALIA
ICoD Treasurer 2015–2017

Peter opened with a recent history of the context of NDPs in Australia. The Queensland design policy was launched several years ago as an offshoot of the Australia NDP. The latter, led by Australia Design Alliance in May 2012, was a forum started by a crowdfunding campaign.

Peter made the point that most Australian regions have actually attempted Regional Design Policies, and most have been scrapped. He outlined why:

- Change in government; every time the government changes, the officials in place shift their priorities
- Growth of disruptive technology
- Lack of data showing the value of design

He then cited some initiatives, including the federal government launch of the National Innovation and Science Agenda which has brought a lot of startups to Australia and yet, the word 'design' does not exist in this agenda anywhere, showing that government does not understand where design 'fits'. In Queensland: Advance Queensland was launched, which included startup and innovation tech, where, again, design was explicitly omitted from the agenda.

Peter emphasised how we now understand the need for hard data to show the value of design. To bring about change at the governmental level, designers must show them the data. This led to development of the Queensland Design Strategy 2020 whereby Queensland is to be centre of design by the year 2020. He outlined the phases of this initiative:

Phase 1: 2008–2012

- AUD \$200,000 granted for the Queensland Premier's Design Awards to recognise Queenslanders contributing to a better future for the state through good design
- AUD \$120,000 granted for the development of online design learning resources with the State Library of Queensland
- AUD \$80,000 went to Brisbane Indesign and industry development
- Events were created to promote Queensland-based design businesses and designers
- Ulysses programme—a plan to help Queensland manufacturers become more competitive through design: a great investment to upskill designers and to promote design-thinking
- Development of design online learning

Phase 2: 2012–2016

- Some Phase 1 elements continued, then a governmental election resulting in 30000 government employees let go
- Rollout of Ulysses pilot into new industry sectors; online resources and delivery
- Public, industry and education events; international market development
- Awards and Fellowships
- Focus towards design education

The Action Plan was composed of four parts:

- 01** Strengthen Queensland economy through design
- 02** Foster Design Culture









1900-1910
1910-1920
1920-1930

- 03 Build design knowledge and learning
- 04 Support public sector innovation

The Queensland Design Policy Summit event (first inaugurated in 2016) included a manifesto redefining design as an approach, a way of thinking and doing. The outcomes of this summit have been incorporated that into both the state and federal government approaches since.

Peter concluded by saying each and every one of us must work together, continue to lobby government, and provide empirical data that supports the value of design.

Australia NDP: nice policy, what's next?

Bradley Schott AUSTRALIA
Design institute of Australia (DIA)

Bradley described the ways in which Australia is good at developing policies, but not always good at implementing them. Design bodies exist at both local and state levels. Australia's professional design bodies, such as Design Institute of Australia (DIA) have chapters in every state.

He asked in Australia, are we making progress towards implementing an NDP? Yes and no. He cited how the country tends toward progress in *regional* design policies. The Australian Design Alliance (ADA) was formed in 2010 with the aim of promoting a National Design Policy, however, State or Regional Design Policies (RDP) include Australia's eastern states, Queensland, New South Wales (NSW), Victoria and South Australia, have all developed RDPs and all have been implemented or received a government response to some degree. He added that: all have been scrapped or forgotten following changes of government.

He gave the example of New South Wales as case study of RDP with task force established by NSW Department of Trade and Industry. This RDP culminated in a launch show at the Museum of Contemporary Art in April 2013.

He stated positive outcomes of these efforts:

- Sustained NSW Government Leadership through continued engagement with the industries and recognition of the sector's dynamism and impact
- A dedicated Brand and Communication strategy to elevate the industries' achievements and profile
- Improving Investment and Business Development outcomes through better access to information, partnerships, and initiatives to drive research and innovation
- Maximising the benefits of existing and emerging Infrastructure
- Positioning Education and Training to attract, develop and retain talent and to align more closely with industry needs

He then summarised how it ended:

- Box-ticking then quiet implosion
- The task force never met again after the policy was launched
- One year after the policy launch the government collapsed
- All of the 'key actions' of 2014 ended thereafter, except NSW Creative Achievement Awards.

In conclusion, Australia's NDP never really started outside of an initial flurry of activity, with media and launches and then the industry went back to what it does everyday—competing with each other to win the next job. ADA lives on, however, slowly increasing its membership. Bradley asked whether the environment is right to

restart the initiative? While there is current national emphasis on innovation, design is missing from the conversation and Australia's NDP could learn Lessons from NSW in terms of how to do better next time:

- Industry organisations need to advocate for and be involved in policy process, and be proactive and united
- An initiative needs a patron, someone with the standing of a former Prime Minister
- Emphasis on design education, starting at primary school.
- Reach out beyond the design industry, get other sectors involved
- Build on work that has already been done—we are capable of writing excellent policy document, we need to implement
- We need a long term vision, government changes and so, and people within organisations to carry the ideas through to completion

Swedish model

Tyra von Zweigbergk SWEDEN
ICoD Secretary General 2015–2017

The Swedish NDP is currently in an interesting phase with the government on the verge proposing a bill for a new NDP. While this could be a positive move forward, Tyra described the need for a clearer, more unified voice among Sweden's design organisations. Her talk provided the historical backdrop Sweden's position on NDP.

Tyra characterised the country's 'design mindset' as one that began with a strong relationship to craft, with the field of design evolving and yet bound to the view of products and objects as dominant (for example, IKEA, H&M). The field of architecture, while connected to design, remained more aligned with social issues and the public sector in the country. The first forms of an NDP in Sweden began in 1998 with 'An Action Programme for Architecture and Design' which focused on the connection between the two fields: quality and aesthetic values, the value of the Object as product with larger aim to promote design for business and export. The Swedish Government appointed The Council for Architecture, Form and Design in 2004, designated 2005 The Year of Design and in 2013 The Museum of Architecture added design to its definition, allowing for discourse on design and the establishment of ArkDes. Since 2014 Sweden has been developing a new NDP led by The Commission of Inquiry (2015) which has explored the following avenues for a refining of policy:

- Remind public sector of the value of design
- Work with an understanding of the consequences and opportunities of globalisation and technological development
- Shifting our understanding of design towards a holistic view on the fields of architecture, design and craft
- Promote exemplary action from the public sector, in all its roles
- Encourage social sustainability and diversity
- Create broader recruitment to higher education in design and architecture to democratise the industry/society
- Improve procurement processes
- Develop shared concepts and language around architecture, form and design so that we can more effectively communicate on these issues

The outcome of these considerations was to propose closure of museum ArkDes and replace it with a new state agency called The Agency for a Designed Living Environment—an agency to provide guidance and support for the development of architecture, form and design programmes in state agencies and local municipalities.

The Agency's mandate was:

- To push development and debate further and act as a meeting place
- To create official position for head of architecture
- To create way for smaller firms to have opportunities, not only giant ones
- To improve citizen influence
- To provide design education for very young children, and to understand how they can impact society

The discussion, critique, and referral statements from 2015 onwards was to welcome the focus on architecture, form and design as tools to improve society, but the public questioned the closure of the museum, a well-known public meeting space. Also critiqued were the lack of concrete ideas for implementing policy, saying that complex problems are discussed in too broad terms. More concrete ideas were needed for implementation of policy on regional and local levels the actions were directed predominantly towards initiatives for the field of architecture.

The referral response from Svenska Tecknare was as follows:

- Lack of concrete proposals for the field of design
- Create local design coordinators
- Create a platform for procurement officials to introduce them to a broader network of designers
- More concrete focus on design in primary education
- More collaboration between institutions of higher learning in design and architecture

What happened next was: *Formsamlingen* (2017). Design organisations met the Ministry of Culture and agreed that regional perspectives on design should be even more clear in the new NDP and regional design coordinators should be appointed. «ArkDes as a museum has only an architectural collection, their design assignment is quite new, therefore many in the design industry want to see their own design museum.»

As a representative of the organisation Svenska Tecknare, Tyra concluded that the plan now is to wait for the government to propose a bill for a new policy and work towards creating a more unified voice on design.

Finnish model: national design maturity and dissolving role of design policy

Sami Niemelä FINLAND

Grafia—Association of Visual Communication Designers in Finland

Sami opened his talk by saying that today Finland is small country of 5.5 million people with a GDP of USD \$240 billion, but to understand Finnish design policy, you must look at the history of the country as a whole. What you discover is that design is in the DNA of Finnish society.

After World War II, Finland underwent a complete rebuilding of society. The earliest design organisations, which started before Finnish independence, existed since 1871. From that time, architects started framing Finland as a part of Europe instead of part of Russia. Modernist Aalto, was characterised by the design of entire spaces in a building, i.e., designing everything including the interior, furniture, exterior, landscape etc. Finnish design at the time was very holistic and the State funded a lot of industrial arts.

The Helsinki Olympics 1952 was a turning point since the Olympics involved numerous architectural projects in Helsinki and they built brand new housing areas, which later became regular housing for regular people. In the 1960's, the Finnish government set up a state independence fund, still one of the main drivers of new design in Finland. In 1968, a seminar for design led to the opening of the Helsinki Design Lab, and in 2012, Helsinki was appointed World Design Capital and the public was funded by the government to take part in proposing ideas for the improvement of the city.

Design is in the DNA of Finnish society: Finland was built on inclusivity, equality and democracy and some of Finland's largest successes include their school system, baby box, Nokia, Iittala, Marimekko and the game industry, all of these being based on arts and humanities with design-thinking threaded everywhere throughout.

Sami provided a brief history of Finland's National Design Policy:

- NDP started as design-driven initiative
- Gained momentum through public initiatives
- Public initiatives introduced design to both public eye and the public sector
- Top-down does *not* work anymore in society like Finland, it is too *slow*
- Design organisations in Finland worked to empower their members

He made a parallel with Corporate Design Maturity

- 01** Design starts as an external cell
- 02** Once injected into an organisation, it starts spreading
- 03** Becomes omnipresent, and transparent
- 04** Everyone becomes 'a designer'

Sami concluded with the recommendation that by giving organisations tools they are more likely to figure out how to implement an NDP that is suitable to their country. One of the reasons that NDPs fail, he suggested, is because organisations work as silos instead of networks.

Singapore model: Design 2025 Singapore by Design

Kelvin Tan SINGAPORE

DesignSingapore Council (Ministry of Communications and Information)

***Design 2025 Singapore by Design* is a prospective document for Singapore's NDP, based upon the core belief that design is the key driver of innovation, that design is the key approach to solving societal problems and that design is a major contributor to the Singaporean national identity. Kelvin summed up the foundational values upon which the NDP in his country was based:**

*To inspire citizens, visitors, investors through design.
To help business gain competitive advantage using design.
To create new markets, respond to market shifts, and reinvent business models.*

In the development stages of the NDP, Singapore looked to the NDP experiences of other countries and worked from the following positive data.

Design drives innovation and value creation for businesses and economy

UK, Denmark and Japan—all examples of creative industries contributing highly to the economy.

Design as solution for societal problems

UK: every £1 invested by the government in the design of innovative social services yielded more than £26 increase in revenues.

Denmark: MindLab was established in 2002 as a government unit to facilitate the use of design methodology by policy-makers and increase citizen participation. Projects included their educational reform and improvement to flexible work schemes.

Design for nation branding:

Denmark: Danish design is associated with simplicity, functionality and beauty; and has single-handedly strengthened the country brand and national identity.

South Korea: a country that reinvented itself in the short span of thirty years through concerted cultural and design exports.

Here are trends Singapore considers

- Technology: user-driven approach to application of tech
- Business: design helps business to seize opportunities
- Societal problems: provides a holistic framing of different concerns and constraints

Singapore as it is today:

- Appreciation of design is growing, but more at the product level than business strategy level
- Arts are taught at the primary school level; Design & Tech programmes important in secondary school levels
- Limited pool of trained teachers and reference tools
- 86% of design firms are micro SMEs, with lots of room to grow and expand
- Government and business are starting to innovate through design
- IT and finance are embracing in-house design.
- Public agencies now sometimes using design innovation in their projects
- Most business and government agencies, however, still do NOT appreciate the capacity of design

Design 2025

Kelvin concluded his talk by outlining the key future goals and strategies for Singapore's growth and development as a model city.

Goals

Be an innovation-driven economy:

- Good jobs
- Sustainable firms
- New markets

Be a lovable city:

- Endearing home
- Engaged communities
- People-centered services

Strategies

01 Infuse design into our national skillset:

- Teach design from preschool onwards
- Harness local talent
- Strengthen professionalism via design associations

02 Expand the role of design in businesses and government:

- Support the adoption of design by Singapore-based companies with one-stop assistance through a Design Promotion Unit
- Increase design knowledge of public servants

03 Strengthen the competitiveness of design firms:

- Promote innovation and entrepreneurship
- Help firms expand locally and internationally

04 Bring design into the community:

- Foster design appreciations
- Celebrate successful design/role models etc

05 Develop the Singapore Design brand:

- Build on Singapore Design Week
- People think Singapore reliable, safe, efficient, clean, but we want to feature our softer more creative side more prominently

Design 2025 was a collaborative effort, developed by DesignSingapore with leaders of the community, members of the design industry and public stakeholders. The current plan exists as a document, whereby all stakeholders must act to implement it and it will be tweaked as necessary.

South Korea model

Don Ryun Chang SOUTH KOREA
Korea Craft & Design Foundation

Don characterised the key organisations leading NDP initiatives in South Korea, as well as outlined the ideal progression for an NDP, challenges typically encountered in the process and the concrete steps for moving forward.

He began by providing data on the design infrastructure in Korea:

- Number of firms: 23,084
- Spendings: USD \$18.5 Billion
- Number of people working in the industry: 195,343
- Disciplines: Architecture, Urban planning, Landscape, Engineering, Graphic Design, Product Design, Interior Design

Don summarised the process towards achieving a NDP in South Korea, beginning with a redefining of the NDP as a 'national design agenda'. He asked the following key questions:

- What are the design plans, objectives and programmes of key national organisations?
- Who are the major players, and their government affiliations?
- What are their specific goals and achievements?
- What are the challenges and opportunities for designers?

Korean NDP Organisations included national organisations, metropolitan design centres, located in regional and local municipalities around Seoul. The oldest NDP organisation in Korea, which began in the 1960s, was the **Korea Industry Design**

Promotion Design Agenda (KIDP) whose mandate was as follows: *To promote working cooperation between government, industry, education and design firms while enhancing the global profile of Korean products and services by creating multi-level platforms, international exhibitions and initiating design awards events.* KIDP's evolved policy provided integrated design consulting assistance to SMEs and design firms over 40 years. They co-hosted the 2000 Oullim Icoagrada Congress and 2001 Oullim Icsid Congress and they currently host annual Korea Design Awards, the largest exhibition in the country that attracts 60,000 people and connects USD \$60 million US dollars of design contracts. KIDP also Initiated the Korea Design Census report and other NDP policies forums.

Another organisation, **Korea Craft Design Foundation (KCDF)**, had quite a different agenda: *To contribute to enhancing the overall quality of life through an integrated cultural and public design agenda while promoting traditional and contemporary Korean aesthetics to the world using various platforms such as publications, forums, events, exhibitions and international exchange.* Among their achievements was to plan and coordinate the collective Korean Government, an identity programme comprised of all the Korean ministries and 1,200 agencies. They organised the 2015 IDC Eeum 'Design Connects' multidisciplinary design event that attracted 2,500 designers from 47 countries and was joined by nine international design associations including ICoD. They hosted the annual Public Design Forum that recognises outstanding projects, initiated the Victor Margolin Design Research Award, as well as the Typoanchi biennale, the only typography based design biennale in the world.

The vision of **Seoul Design Foundation Design (SDF) Agenda** is: *To revitalise the Seoul economy and enhance various civic services, tourism by managing museums, urban design platforms and cultivation of the creative industries via cross over events and exhibitions.* SDF manages the Dongdaemun Design Plaza (DDP) complex that has attracted over 20 million visitors since 2014 and invigorated USD \$9 billion district growth. The organisation has implemented numerous civic projects to revitalise living conditions of major districts to enhance tourism, crime prevention, sustainable practices and improve infrastructure. They hosted the annual Seoul Design Week that raises visibility of the creative industry, and opened Seoul Upcycle Plaza in 2017 to enable zero city waste by 2030.

Ideal progression of NDP

Design started with economy-driven agenda, evolved into a cultural agenda then, a socio-civic design agenda with the long-term plan to enhance the image of the country.

Challenges

- Design is still viewed mostly from a macro generalist point of view, thus limiting opportunities for segmented disciplines
- Designers are often not involved nor consulted at the top end of NDP projects, thus limiting them to bottom end operational roles
- NDP leadership roles are mostly limited to educators who usually are not interested nor have in-depth knowledge of growing the design industry
- Finally, there are many NDP agenda overlaps between the major government organisations resulting in financial waste and reduced budgets for individual projects

Recommendations Moving Forward

- Need to establish more tangible collective strategic NDP initiatives between government and design associations, we have national forums, but they are held in a competitive format between the National Policy organisations.

- Government agencies need to cooperate. This would probably take a top-level government Executive, President or Prime Minister to organise this. There is a need to articulate and define the distinction between integrated and segmented design disciplines to enhance the livability and expertise of individual designers
- Encourage and embed a proactive collaborative culture between government and design disciplines by creating a collective NDP value chain structure—this must have a blueprint and must be followed by a specific plan of action.
- Create archiving online platforms of best practice collaborative and participatory cases and processes to enable progress of future projects

PANEL DISCUSSION

Participants

Rebecca Blake (moderator), *Graphic Artists Guild (GAG)*

Don Ryun Chang, *Korea Craft & Design Foundation*

Zachary Haris Ong, *ICoD President Elect 2015–2017*

Sami Niemelä, *Grafia—Association of Visual Communication Designers in Finland*

Zinnia Nizar, *Indonesia Graphic Designers Association*

Bradley Schott, *Design Institute of Australia (DIA)*

Kelvin Tan, *DesignSingapore Council (Ministry of Communications and Information)*

Tyra von Zweigbergk, *ICoD Secretary General 2015–2017*

Discussion

The floor was opened to questions from attendees so that panelists could converse with the audience, and each other, on the challenges the design sector faces in facilitating the implementation and execution of a successful NDP.

Rebecca: I thought it was really interesting seeing the disparities that the governments are facing regarding NDP and seeing what the design sector does. I wanted to direct a question to Zinnia: What you told me was that designers in Indonesia cannot charge for execution of a service, only for the tangible result...

Zinnia: It's a policy of the state that to procure any service, they would have to have proof. Because the government started this, the private sector followed. They base the fee on the tangible product, they don't have nomenclature for the intangible service, so you cannot charge for it.

Rebecca: How can you get policy makers on board with understanding the value of design when so much of what we do is related to process? And why is it so different in Malaysia where the top level of government is supportive?

Zachary: It's a concerted effort of many designers working together, having discourse, round-table discussions and decisions on how to proceed. This effort has allowed us to reach an upper level of government while also maintaining connection the grassroots level.

Rebecca: Please elaborate on how the different design organisations planned a road map for design in Malaysia.





Zachary: Last year, Malaysia Design Council held a workshop with all design organisations, the idea of the workshop was to take the opportunity to talk about how the power of design would benefit government, economy, etc, to create a report that would be given to the ministry to create a policy on design. The issue was, the Malaysian Design Council is a small agency under a very big ministry, and most of the staff on Malaysian Design Council are not designers. They very much need the feedback of designers to move this forward. We don't know yet how successful this was as we don't have adequate feedback yet. The main point is that associations of designers must communicate directly with the highest levels of government such as Prime Minister.

Rebecca: With this top-level support, is there a danger that if there is change in government this will be dissolved?

Zachary: Absolutely. If things go the wrong way it would be like what is happening in Australia.

Rebecca: How is this being addressed in Australia?

Bradley: The design organisations in Australia are about as coordinated as government, all of the different design organisations are not focused in the same direction. This is why, although we have great policies, they haven't gone anywhere—not only because governments have changed and lost interest, but because without the design industry pushing it we can't expect to move forward.

Rebecca: Tyra, from your presentation it seems that there is a bit of fracturing between the different design associations regarding the new proposal. Was it dispersed and feedback was given, and now we wait to see what legislation will come out?

Tyra von Zweigbergk: Yes, we have reached the point where everybody has brought their views forward and a result should be known soon.

Rebecca: Was there communication between the different design organisations regarding their review of the policy? Any talk of future collaborative efforts?

Tyra: This work being done now has opened our eyes to see that we have maybe missed opportunities by not collaborating enough, and we need to talk to each other. That is a positive outcome from a possible failure this time.

Rebecca: This leads me to ask Kelvin, the one government employee on the panel: How should designers communicate with government to effectively influence design policy?

Kelvin: I keep hearing designers ask how can we better communicate with government. I don't really see it as a problem. When we developed the 2025 master plan, whereby we included industry professionals, we all understood each other. I really don't have a good answer to your question because it hasn't been a problem that we face, but it helps that there are designers on DesignSingapore Council, and they have decided to work on policies that benefit the industry. During the process of developing the master plan, there were focus group discussions, meetings, and so on, to understand the needs in developing the document.

Rebecca: Don, in South Korea, there is a great deal of communication between working designers and policy makers, how does that occur?

Don: You must have an actual project to enable collaboration between designers and government. You have to have engagement

with different experts from many different fields to create the value proposition for design. To get involvement from heads of the design associations it must have multidisciplinary leads. But unless you have a project it's difficult to even have this discussion which needs to be framed in terms of specific projects and their needs for involvement of certain design associations.

Rebecca: Finland and Singapore both have very developed design policies, but they have very different approaches. Singapore has a national design centre, while Finland has decided not to. How much is this a reflection of the culture of your country, and character of the populous?

Sami: The majority comes from the culture, as well as the size of the population.

Don: I agree, it's a different way to approach design because different countries have different ideas about how design can influence progress and you have to work with that.

Sami: There needs to be a vision that will take the society in a clear direction.

Rebecca: This leads to my question for Bradley: We see that NDP in Australia has been stalled, but we've seen repeated efforts at regional design policies. What impact do you think it has that Australia a vast country with fairly separated centres of population?

Bradley: Australia's regions are all quite different and tend to compete with each other, that is reflected in the different Levels of government that we have too. I don't know if the answer is regional or national policies, we would be best off to get either one to stick.

[Question from the Floor] **Iva Babaja (ICoD Past President 2015–2017):** I have witnessed this huge transformation in South Korea, I remember asking what is the financial reason behind it, and the answer was 'not now but it will pay in 10 years' and this is what has happened. In Croatia, they are trying to push everything that has to do with NDP under Ministry of Culture, I think it's inappropriate.

Zachary: Dr. Gisele Raulik Murphy has done detailed research on this. In Malaysia, design sits within the Ministry of Science, Tech, and Innovation. For many years, I thought it should go under the Ministry of Communication. When you look at developing countries, it is natural for a design council to actually sit under a ministry of technology, because the role of the design council is to enhance exports.

Zinnia: We also didn't have any specific ministry, so in 2014 a group of design organisations gathered together and illustrated what the problem is with our industry, and which policy was hindering our sector. This is how the Indonesia Council for Creative Economy was born. We were lucky that the President was open to this.

Kelvin: DesignSingapore Council is constructed within the government, but at first it was within the Ministry of Industry, Communications, and the Arts. Then the ministry was restricted to Ministry of Communication and Information. The technology space resides here as well.

[Question from the Floor] **Cihangir İstek (ICoD Vice President 2015–2017):** It seems that education is one of the main threads, where do you see the role of education in terms of NDP?

Sami: It's about teaching curiosity and cultivating lifelong learning. It's equally important to educate teachers, empowering them to pass on design thinking tools.

Don: In Korea, where academics are very respected, scholars can play a leadership role. Students can participate in the collection of data to show design value.

Bradley: We actually have a very good tertiary design education, but here there is no focus on the earlier years of learning. We seem to be better at teaching people from other countries about design than we are at teaching our own children design at an early age.

Rebecca: some NDPs have incorporated design from a pre-school level, and there are two reasons for this: one, you are developing future designers by getting them thinking like this at an early age; two, you are developing a class of future business owners who will understand design and be able to incorporate this into their business models.

[*Question from the Floor*] **Russell Kennedy (Deakin University, ICoD Former President 2009–2011):** The Singapore model seems to create a spotlight on design, while also instituting it. Design stays even though government changes.

Don: Yes, giant investment into design centres, the creation of regional design centres can enable the economies to specialise in their expertise, and can create a mandate of how design can enable progress for certain regions.

Rebecca: Do you have any examples of industry taking the lead towards design policies?

Don: Samsung and Hyundai have more sophisticated, intricate, international models, they specialise in how consumers can interpret their products all over the world. In terms of sophistication, they may be better than Singapore. There is not enough collaboration between industry and the design centres, that would be the next step for Singapore.

Bradley: In Australia, all of the initiatives have come from industry, we cannot get the government to implement them. But it is also the fault of the industry that we lose interest because many don't see much in it for themselves.

Sami: In Finland, the design initiative is owned by the Ministry of Economic Affairs and the Ministry of Education and Culture. They own the initiative, but they invite organisations, industrial experts to contribute. This model has worked well. Change is formed within the government, but then the industry gives their point of view.

[*Question from the Floor*] **Marie-Josée Lacroix (Bureau du Design, City of Montréal):** We are working on a design policy for the city of Montréal. The vision of the Bureau of Design (under the division of Economic Development—the Head is also Head of Culture) is to share responsibilities, because for the past 20 years we have been promoting design excellence through initiatives, awards and public procurement to help the city become a better client and build better design. This responsibility is not shared enough, and the bureau is small without real power. The districts, departments, and private sector should be more involved in creating quality architecture. How were you able to share this responsibility of promoting design excellence across ministries?

Bradley: Part of the issue with the design policy in Australia is that they have all been under one ministry. I think that a broader government approach would help the policy stick with changes in government.

Don: Looking back at the Korean experience, you have to have a political aspect to this. How to make it sustainable? Gain momentum, interest, financing...

Sami: Our challenge has been the disconnect between policy and the practical things.

[*Question from the Floor*] **André-Yves Coenderaet-Poels (UDB):** In Belgium, there are six or more innovation agencies. What do you suggest to do?

Bradley: Promote design education.

Sami: Empathise with them and understand their point of view, actually make them the hero of change.

[*Question from the Floor*] **Rita Siow (Australian Graphic Design Association):** Bradley mentioned that the Australia NDP developed from all these design associations coming together and being proactive. Do you feel that for the future for this to have success would be that we continue through the Australian Design Alliance?

Bradley: I don't know if it has worked that well since we created a policy and then put it on a shelf. ADA has done a lot of good work and it doesn't make sense to discard that and start on another approach. We can build on the work already done. A lot of good policy documents have been written and we can draw on those for the future.

council news

Lifelong learning: blueprints for designers

Cihangir İstek TURKEY
ICoD Vice President 2015–2017

Lifelong learning is more than adult education or training—it is a mindset and a habit people may develop in order to acquire new knowledge and skills. Lifelong learning has ongoing relevance in a person’s life trajectory—it is the ‘glue’ that holds our complex identity of competences, credentials, and actions together, and ensures a future of meaningful work. A lifelong learning approach must investigate new conceptual frameworks for designers’ learning in the face of profound and accelerating changes that we all experience today in society, technology, in our professions, and as result of the changes in education in general. This talk presents on the conceptual frameworks and outcomes of the Competences, Credentials, Actions Workshop held recently at the 3rd Istanbul Design Biennale to support designers’ lifelong learning.

Cihangir described Lifelong Learning (LLL) as a shift in mindset—a focus on gaining competency in various disciplines, at various points during a lifetime, where sharing knowledge and learning outside of the classroom setting were foregrounded. He outlined why we need this approach in the face of Globalisation as we adapt to the global challenges, mainly unemployment. Given that 65% of children will be employed in jobs that don’t exist yet, we need to be open to new, multi-cultural forms of learning that incorporate new technology—virtual class rooms, multi-channel curriculum (i.e. double majors), social learning (monitoring/assessment by the public and social media, etc) and collaboration and engagement with outside partners, and reformatted education models based around lifelong learning may provide viable avenues.

While there are great opportunities for the design world, the logistical challenges for design schools will be to find educators capable of training designers to meet this complex environment. Working from data from the 2016 LLL workshop held in Istanbul, Cihangir observed how designers learn and are evaluated from 3 perspectives: competences, credentials, and actions. He defined each within the LLL model as:

- Competences: A set of abilities and skills, multiple-capacities
- Credentials: To give recognition/acknowledgment to those skills, and develop a model for credit and recognition to patch gaps left by formal education models
- Actions: To build a culture of learning which establishes LLL as professional mode and promotes engagement in a variety of pro-LLL actions

Cihangir concluded by saying LLL is closely linked to curriculum development and deeply important for the long-term professional development of all designers.

Recap of 2017 Santiago Regional Meeting

Ana Masut CANADA
ICoD Managing Director

In a region characterised by a common language and many similar challenges, six ICoD Member organisations and eleven invited institutions discussed potential avenues for collaboration and design issues specific to their area. A recap of the topics, discussions and outcomes of this meeting will be presented.

The Regional Meeting in Latin America was initiated by several Members in the region who had expressed a desire to connect with their peers. The meeting took place in Santiago (Chile) and was hosted by ICoD Member Duoc UC. The meeting took place mostly in Spanish, with Members and some Observers invited to contribute their experiences and challenges. The Minister of Culture of Chile presented their National Design Policy proposal. The Universidad de Monterrey presented several projects that explore indigenous design processes. Discussions addressed the post-colonial context in the region, acknowledging the ways in which language can act as a barrier to the rest of the world. The group expressed a shared goal to re-position of the perception of design in the region, to counter the idea that design is aesthetic, elitist or superficial.

Ana concluded by noting that a RM2017: Latin America bilingual report was now published and she emphasised the value of small scale regional meetings for understanding Members and their needs.

ICoD Regional Meeting: the ASEAN design economy

Zachary Haris Ong MALAYSIA
ICoD President Elect 2015–2017

On developing new possibilities for cooperation, growth and sustainability.

ICoD President Elect presented plans for the forthcoming RM2018: ASEAN ICoD Regional Meeting which would take place in Kuala Lumpur 05–06 February 2018. Given the success with RM2017: Latin

America, he expressed the collective desire to continue Regional Meetings, a format that had been in practice in the days of IcoGrada.

ASEAN was first formed in 1967 as a response to rise of communism. To characterise the design industry in this region he suggested that most ASEAN countries do not have infrastructure to have their own design economy and while there is huge potential economically due to the large populations, and because ASEAN is the third largest market after China and India and the 5th economic power in the world after USA, EU, China and Japan. He proposed developing a unique ASEAN design economy by addressing the following topics:

- National Design Policy
- Professional accreditation/certification
- Curriculum development: sharing best practices and expertise
- Exchange opportunities within asean organisations
- Opportunities for collaboration in design research
- Exchange with the international design community

Beijing 2018: AGM2018 & PM2018

Ziyuan Wang CHINA
ICoD Vice President 2015–2017

It was announced that the 2018 ICoD Events will be held in Beijing (China) hosted by ICoD Member Central Academy of Fine Arts (CAFA). The activities will include the Annual General Meeting (AGM), the 2018 Platform Meeting and a series of parallel activities planned by Members CAFA, Beijing Design Week and others.

Ziyuan gave a slide presentation highlighting the sites and activities that would form the Beijing 2018 Meetings. He gave a visual 'design tour' of tourist attractions in the city, but moreover a review of the 798 design district and transformed factories, local industrial design companies, and a range of small, local companies and studios. Some areas covered were New Hutong, the Modern part of the Old Hutong district CAFA's new campus, and their design programmes and current significant projects.

September 2018 will be 100-year anniversary of CAFA, which will include major exhibitions, and run in tandem with Beijing Design Week.









member forum

Is compromise a dirty word? Political realities in advocating for visual artists

Rebecca Blake UNITED STATES
Graphic Artists Guild (GAG)

In advocating on behalf of graphic artists, the Graphic Artists Guild has been working with a coalition of visual artist associations in engaging with stakeholders on revising US copyright law. While the joint effort has resulted in a more nuanced understanding of the political realities we face, how do we communicate the need for compromise in an increasingly divisive political climate.

In order to effectively advocate on behalf of graphic artists, we need to convince and engage with our members, policy makers: legislators, Copyright Office, government officials, our peers: aligned associations and the public. Rebecca explained the orphan works debate of 2008, unpacking the issues around the divided response to proposed orphan works legislation by creatives, either to fully oppose it, or to work with Congress to make the bill less damaging to visual artists. She discussed The Next Great Copyright act 2015, a lecture given by US Register of Copyrights Maria Pallante that was misunderstood and the resulting problems associated with this, how it alienated policy makers, created divisions with potential allies, ignored justified concerns from the opposition and caused a loss of credibility,

What is now proposed is a small copyright claims legislation whereby legislation would set up a tribunal to hear copyright infringement cases of less than USD \$30,000. Rebecca outlined the difficulties, including opposition from the usual suspects and arts advocates as well as differences of opinion within the Coalition, suggesting that it will get more complicated as 'compromise is a dirty word'. Here's why:

- The political climate is becoming more polarised
- Social media facilitates the spread of rumours
- Hyperbolic rhetoric attracts attention—nobody wants to hear a complicated discussion on grey areas and compromise
- Negotiations on legislation *must* remain confidential—the Guild continues to weigh in with Members of Congress, but these discussions cannot be publicized. These negotiations have been mischaracterised as selling out artists

Rebecca concluded by asking: Is there a way forward? Her answer was to Educate:

- On the legislative process
- On who the opposition is (and their legitimate concerns)

- On the copyright and business basics—this is important because most artists don't register their copy rights. They don't understand how they are disenfranchised from the system
- And most of all: **to be clear, respectful, listen well and get good advice**

If graphic artists aren't even at the table, their concerns won't be heard and they will be left behind.

Bending 'spec work'

Zinnia Nizar INDONESIA
Indonesia Graphic Designers Association

'Spec work' in Indonesia is common practice, especially given that there are regulations in place that encourage and support it. Making change, in particular at the constitution level, is not an easy feat. In our organisation we try find ways to beat the system and to bend the rules slightly in hopes of developing a more decent approach to dealing with 'spec work' in Indonesia.

Zinnia reiterated how 'spec work' is common practice because Indonesia has protection laws in place for speculative practice. Mainly, designers need to have a tangible product to charge a fee for the design.

The Indonesia Architect Association has been fighting this since 1970, and in 2017 developed a new constitution. ICoD Member Indonesia Graphic Designers Association bends the rules to get around the current system. They advised the Indonesian government to follow ICoD Best Practices for competitions. A team of professionals acted as the committee and jury, changes were made to the calls for entries and the government gave all contestants a prize, not only the winners. Examples of this include the Asian Games, Art Summit Indonesia, and Malang City Mascot

Zinnia suggested that this approach is a happy medium because it fits within the nomenclature of the government (it is still a competition), but rendered 13 more.

Q&A discussion

Led by **Zinnia Nizar**

Iva Babaja: It would be a good idea to start a campaign on the awareness of 'spec work', as it is still the norm in advertising. The

misuse comes from the top—if you have top level governments and organisations practicing this way, the rest of the world thinks is okay.

Johnathon Strebly: It is also a misunderstanding from the bottom, we need a soft line of education at the bottom level to educate on speculative practice.

Doctoral design education in Latin America

G. Mauricio Mejía COLOMBIA
Universidad de Caldas

This is a brief report on the perceptions of doctoral education in design, based on conversations and communications with some professors from Mexico, Cuba, Brazil, Argentina, and Colombia.

There are many PhD programmes in Latin America, Mejía interviewed many PhD department Heads and PhD students in Latin America. His findings were as follows.

Motivations of PhD students:

- Academic and career: to be able to teach, and for career advancement
- Design knowledge: even students have incomplete understanding of PhD level of design research and PhD holders will improve undergrad and graduate design education
- Publishing: there are limited international publications—mostly due to language barriers; local conferences exist, but there are no standards of organisation; there is increased interest to publish internationally and many students graduate to publish books
- International exposure
- Doctors vs knowledge: the quality of the PhD publication is not measured against international standards—Colombia is now is making strides to rank national and international design journals
- Knowledge translation: if we are going to have more PhDs in design, we need to make the super theoretical knowledge more accessible so that people can actually use it
- Impact in Industry and practice
- Better designers, undergrad taught by better professors
- Interviewees are unable to determine the current applications of design knowledge
- A need for theory that is more practical for practitioners
- A need for more industry involvement, international exchange, financing and a refining of government assessment systems

Some final thoughts on design education in Latin America:

- Brazil has more programmes than the rest of LATAM
- Motivation is based on academic careers
- Outstanding emergence within challenging scenarios and policies
- Focus on benefits for undergraduate education
- Limited or unknown direct benefits for practice
- Need to improve research translation
- Need to increase international participation

Q&A discussion

Led by **G. Mauricio Mejía**

Participants' main questions were: How can we connect the theoretical work with practitioners? And: Is there any body that accredits/ranks PhD programmes?

Mauricio answered that is difficult to justify going into PhD programme when there is no body that says there is a certain standard to be met. Furthermore, there is no agreement about what a PhD in Design means. He suggested that perhaps ICoD could help with these issues.

Flux* in the UK

Joseph McCullagh UNITED KINGDOM
Manchester School of Art (MMU)

Joseph defined flux as continuous change and instability. The UK is currently in a state of 'flux', politically and socio-economically largely due to still being in a state of mourning over Brexit and that flux in UK can be contextualised in education:

- In creative-based education, government policies are challenging. Issues of social diversity, geo-mobility, international study and rising debt for students studying design and creative subjects
- Proposed reduced funding models for creative arts coupled with a fundamental central lack of understanding in the importance of creative subjects educationally and its positive impact on society
- Creative industries are the fastest growing business sector in the UK—9% of all UK jobs—the UK lacks the government policy to support them, at the same time we acting as a magnet for creative talent and international investment

Why? The 'openness' of the UK. Joseph explained how this cultural flux is all set within an increasing over use of metrics and auditing and questioned what educators might do next given the need to understand deeply the problems at hands. He stressed the need for 'Shape-Shifters' (new ways of working) and 'Mind-Shifters' (new ways of thinking) as one way to embrace of this future of flux.

Tutoring: the Role of the University and the Role of Professional Associations: Case Study Italy/Mali

Daniela Piscitelli ITALY
Associazione Italiana Design della Comunicazione Visiva (AIAP)

The Italy/Mali project investigates how associations and universities, working together, can help governments launch virtuous developmental processes for young people and entrepreneurs, and how design can be a tool for cultural and economic development for emerging and developing countries (Africa, Asia, and all the Southern Nations).

Daniela outlined the components of the draft agreement between Italy and Mali. Increasingly, institutions and companies are confronted with emergencies such as migration, terrorism, extreme climatic factors, sabotage, organised crime and geopolitical instability. These phenomena present great new challenges and seem to extend with surprising speed, surpassing the interpretative and cognitive ability of individuals and consequently the general capacity of planning. Is it possible that associations could become instruments for dialogue between universities and political institutions to imagine concrete projects of development, training and enterprise?

She described how, in Africa, the start-up culture is shining a new light on design: from Senegal to Chad, a new generation of entrepreneurs and start-ups are emerging with bold and innovative solutions to address the challenges facing their countries and communities citing the processes of eco-sustainable and

handicraft development and adaptability in the semi-arid Sahel region. Daniela suggested that Italian design shares a common root that makes it possible to imagine joint research and development projects in West Africa and the Middle East and North Africa (MENA) regions.

The actors in the network/project, Italian and Malian include:

- Professional associations
- Universities
- Businesses and private companies
- Political institutions
- Financial bodies

The network is useful to:

- 01 Formalise and consolidate relationships already in progress
- 02 Define projects of common interest for Italy and Mali, on joint themes
- 03 Define content and timeline for joint projects between all actors involved

The role of Design is to create:

- Sustainable scenarios
- Respect of local cultures
- As activators of:
 - Eco-sustainable solidarity-based innovative processes both in the configuring new scenarios and in:
 - Creation of production chains
 - Distribution
 - Reuse chains through the transfer of knowledge.

Actions:

- 01 Educational: joint training processes through exchanges of Italian/Malian professors and students and study exchange and workshops
- 02 Research and development: research project for the design of scenarios, services, communication, products as a prototype to be exported to other African countries and drafting guidelines for design processes to solve societal problems
- 03 Communication: professional exchanges between Italy and Mali; to build a positive internal perception of Mali; to retain young entrepreneurs in the territory; to activate best practices for enhancing their country; to implement ethical and sustainable processes and approaches through public utility communication; Promote TUBANISMO Project
- 04 Tutoring: professional training; partnerships between investors, entrepreneurs, product designers, craftsmen, etc.

Daniela closed her talk by saying such a network could enact shared problem-solving and a future of common vision through the promotion of quality actions, mainly: tutoring for students, and creating tangible resources such as local crafts and designs for local and international markets.

Design is dead... So what now?

André-Yves Coenderaet-Poels BELGIUM
Union des Designers de Belgique (UDB)

Design is dead... so what now? is an initiative launched last year by Union des Designers de Belgique (UDB) to meet and dialogue with people who are involved, near and far,

with design. This talk discusses the questions and possible solutions around the idea that «design is dead» and considers new ways of redefining the notion of design.

Responders to André-Yves video survey of answers to the question: *'Design is dead... so what now?'* declared a series of future actions and/or possible futures in the form of flash statements:

- A better environment with smart products
- Find the value in design
- More human-centred design
- User-oriented, more collaborative
- Get to what is essential
- Revisit the past
- Connect with environment
- Design must be more accessible
- Design should be more integrated in industrial process

André-Yves suggested the following the reasons for the 'death of design' in order to create new outlook on design:

- Segregation of disciplines
- Nepotism, ego
- Customers
- Computers

He concluded with *'So what now?'*:

- Does business really understand the benefit of design?
- Do we need to change the paradigms?
- Does the tool make the designer?
- Why does design promotion never work?
- Are teachers aware of real-world needs and are courses adapted to this?

A community support model for associations

Johnathon Strebly CANADA
Society of Graphic Designers of Canada (GDC)

Current membership and sponsorship financial models are no longer reliable sources of income. We're working to change the way we collaborate with, and bring value to support partners. The world needs creativity and designers more than ever. We believe our role as Canada's professional communication design association is evolving and we need to find innovative ways to serve our members, who are tired of being sold to and yearn for social purpose. We want to work more closely with business partners—not corporate sponsors—to increase positive impact and build capacity in our communities. Now is the time to ask ourselves: What can we do if we work together? There is a grassroots approach to reimagining how we evaluate the value model of associations. We all understand the changing role of associations—how we provide value for funding partners and members.

Society of Graphic Designers of Canada (GDC) underwent some changes last year:

- Formed a national sub-committee at the 2016 AGM and got support to move it forward
- Reconsidered and retooled the traditional approach to sponsorship
- Offered a partnership manifesto to bind us together with other associations:

The world needs creatives and designers more than ever, we need to find better ways to serve our members. We will work with business partners, not corporate sponsors. Not work in silos, but together social issues represent opportunities for us to make a difference. Social impact is more important in the long term than revenues. Unique position to connect business, governments, etc. We are convinced that collaboration not sponsorship will provide more opportunities. We respond to the needs of our communities.

- This was written to indicate what is important, and to bring this dialogue for those who want to collaborate with us.
- We are working to reformat partnerships, use our resources to build communities instead of asking for handouts:
 - 01 Industry partners—design firms who want to give support
 - 02 Community partners
 - 03 Presenting partners—business able to give for one off events
 - 04 Sustaining partners—annual or monthly contributions, access to the round-table revolving the website to highlight the partners business community supports this new approach

Community Round-Table: when you invite business leaders and sit them down all together, you suddenly have a discussion about community and social impact and they will give collectively response from community, industry, and young designers who seeks to make social impact. When you include someone and empower them with accountability and responsibility—this is how we as local associations will be able to be seen, heard, and valued.

Q&A discussion

Led by **Johnathon Strebly**

Robert L. Peters: How much of what you're proposing is unique to Vancouver and the social scene there?

Johnathon Strebly: What we've done is made it very clear that whatever we decide to mandate or share must be transportable or shareable all across the country. Of course there will be local nuances, but when you have a creative community and industry that wants to participate, there is already a collective conscious for social potential. I firmly believe it's transferable, and I hope that it would be immediately seen as valuable.

Jefa: How might First Nations relate to this?

Johnathon: First Nations inclusion is already a matter of fact. We begin every presentation acknowledging and understanding that we are on unseeded territory. More specific to inclusivity, it's about partnering, what are the stories we can share, how do we contribute to reconciliation—we are working with first nations to recognise the 60 First Nations languages of Canada and are trying to have everyone have the right to learn in their own language. First Nations is already a part of this intrinsically.

Building a culture of giving back

Gabriela Mirensky UNITED STATES
The One Club

Designers are usually very generous, supporting their professional associations by donating their services and volunteering at events. That's great, and much appreciated,

but non-profit professional organisations also need financial support—cash—to cover expenses. Landlords want their rent paid by check, not by design! Gabriela asked, How do we create a culture of giving money, in addition to time?

Designers are very generous with:

- Our time: volunteering
- Our knowledge: mentoring
- Our talent: doing pro bono work
- Our passion: contributing to causes we care about

Non-profit associations need funding—what is our responsibility to a design associations who were there for us when we first started? Gabriela stressed that, in the beginning of a career, a designer may need more from their member association, whereas later on in their career, they can speak, mentor and contribute in a multitude of ways to that association. Towards the end of the career, she stated, she believes it is time for the designer to give back monetarily.

Q&A discussion

Led by **Gabriela Mirensky**

Gabriela Mirensky: Why do we feel like giving time and talent to professional associations is okay, but giving money is not?

Johnathon Strebly: In respect to senior members of industry, it's about approaching agency heads about why they are not more involved. Kevin Spacey gave an actor's workshop on his own expense and time; he said when he finally made it to that place where you dreamt of being, it's your responsibility to send it back down. Nobody gets to where they are on their own, we must acknowledge the transfer of knowledge along the way.

Gabriela: Do we have a responsibility to each of our professional associations, and if so what is it?

Jonas Liugaila: Perhaps there is a way to monetise the time contributions given by people?

Lawrence: Designers don't have a lot of money; support should come from agencies and large companies.

Bradley: DIA conducted a survey of its members, and the most asked question was, 'What do we get for our membership?' So they launched an education strategy to outline and describe the benefits of membership so that members could understand what each was getting in different ways, i.e. try to show value for contribution.

2017 workshop in Chengdu (China)

Lawrence Zeegen UNITED KINGDOM
Ravensbourne

The ICoD Design Education Project Chengdu (China) is in its second iteration: two ICoD Educational Members, Chengdu University of Technology (China) and Ravensbourne (UK) have completed a month-long joint design project to foster interaction between international designers and design schools with their Chinese colleagues.

Lawrence presented the video of the project which worked with the concept of 'Made in China' transforming it into 'Designed in China'.

The Design Education Project Chengdu started with conversation between David and Lawrence three years ago, about finding a way to bring ICoD Educational Members together from different parts of the planet—particularly, to bring students and academics together from different approaches within the same discipline. In this documentary video, we see nine students from Ravensbourne teamed with students from Chengdu.

Curriculum development in face of challenges of the 21st century

Niki Shek HONG KONG SAR
Hong Kong Design Institute

The world of design is currently experiencing paradigm shifts, such as the rise of new technologies and a globalised economy. This presentation aims to share Hong Kong Design Institute's (HKDI) experience in design curriculum development and evolution. By widening students' exposure and deepening their learning experience, introducing new programmes and initiatives on knowledge transfer, HKDI is dedicated to nurturing students' creativity, critical thinking, cultural sensitivity and global perspective, enabling them to address the development needs of a dynamic and fast-changing business environment.

Niki highlighted the paradigm shifts that create new demands for creative talents, including the shift from Original Equipment Manufacturing (OEM) to Original Design Manufacturing (ODM), the rise of new technologies, a globalised economy as well as social issues such as ageing, health, and mobility. In response to this context, Hong Kong Design Institute (HKDI) wishes to educate professional designers and global citizens with these attributes:

- Creativity
- Critical thinking
- Cultural sensitivity
- Global perspective

HKDI is the largest design school in Hong Kong with a strong focus on Curriculum Development in design as alternative to mainstream academic pathway. The approach is to offer a Top-Up degree with partner universities in the UK providing graduates with articulation and progression for further study and offers new programmes like Transmedia design and fashion with a business aim to make students more multidisciplinary. HKDI has forged partnerships with universities and professional and academic associations to foster:

- International exchange programmes
- Master lecture series
- World-class design exhibitions
- HK Young Design Talent Awards

The HKDI Knowledge Centres facilitate knowledge exchange by acting as a hub and platform to exchange up-to-date knowledge and skills, to archive and showcase innovative works, materials, products, services, offer seminars/workshops, joint research projects and mentorship such as the Fashion Archive Media Lab with its focus on new tech. The HK DESIS lab runs community projects for students—on themes such as life and death, ageing and design for happiness.

Niki stated that HKDI's programming offers both challenges and opportunities in terms of alternative pathway, expanded studies, knowledge exchange and concluded by saying that the ultimate

goal is to have the works from the various centres commercialised so that more adequate funding can be acquired.

Q&A discussion

Led by **Niki Shek**

Cihangir İstek: Subjects like language and whole personal development are highlighted in the HKDI curriculum. I consider these very important because design ideas form in our mind and through language, we give them their first form. Secondly, personal development is very important. How do you observe the impact of these subjects on the design side?

Niki: Language is a very important tool, not only through the design, but with students learning how to present their ideas. Design students also need to learn how to manage time, respect property rights, personal skills, etc., in addition to gaining design skills. We hope to cultivate qualities like critical thinking, cultural sensibility and global perspective.

Cihangir: Is this 'too good' for students in comparison to what they find afterwards when they go to the job market?

Niki: Yes, this is why they need working experience during their studies so they understand what it's like out there. Throughout the studies we have a chance to teach students how to face the real world. I run the international exchange programme, and I think that students really learn and grow up a lot during this period.

Lawrence Zeegan: Since your partners are all over, how much freedom do you have to develop your own curriculum?

Niki: For the first two years, we design our own curriculum, it's only the third year that is dictated.

Ziyuan Wang: There are many students in your school—up to 5000—how do you solve the teaching issue if there is not enough staff?

Niki: We are supported by the government, so we have the resources to support an extensive staff.

Rebecca Wright: There have been a few comments about how education is not the real world, and ICoD is bringing the educational, professional, and promotional Members together as a result. This is important because this will address some of the assumptions that we are in different worlds, when we are not, we are just in different parts. We need to talk about the journey of design, from a young designer onwards. What was really interesting about your presentation was that increasingly our students want an experience from us as educators, not just a set of skills, but something bigger, something that they could not just learn online. Students need to be educated to be responsible and contribute to what it means to be a designer.

discussion forums

The 'Discussion Forums' are break-out sessions that provide an opportunity for Members to connect in smaller groups with colleagues from around the world to talk freely about common challenges and to pool their collective resources. Its a chance for Members to help each other and strengthen their own organisations through international collaboration.

Members discussed two topics. Professional Members focused on the question *whether the current model for professional associations has become outdated* while Educational Members talked about *bridging the employment gap*.

IS THE CURRENT MODEL FOR PROFESSIONAL ASSOCIATIONS OUTDATED?

- ❓ **What are the biggest challenges facing design associations today?**
- ❓ **Are there better models out there for connecting designers to each other and a larger, global network?**
- ❓ **What benefits are members of design associations seeking and how is it possible to integrate millennials?**

Group 01

Peter Florentzos
David Grossman
Catherine Finstad
André-Yves Coenderaet-Poels
Daniela Piscitelli
Francesco Caponetti
Johnathon Strebly

Peter: The development of Internet and Google services have enabled us to access information freely. For this matter however, young designers nowadays don't see value in becoming members of a professional association.

Johnathon: Although providing access to information is important, the model of an association as a source of information became outdated. An association needs to become a curator, because there is too much information available on Internet, and it is not always

possible to verify its credibility. An association should be playing the role of a filter. Therefore, if the only offer of an association is to provide access to information, then its model is outdated. If an association curates and explains what information is relevant and why, then it is a modernised model.

Johnathon: A professional association should take care of the education of clients. It should curate the information for clients as well. Both designers and clients should have access to the same information.

Catherine: In order to not be outdated, an association's agenda should be based on the needs of its members and it should provide solutions to their needs.

David: If an association is not dynamic, it is outdated. It means that the professional associations need to think ahead of time, think of what will be tomorrow, not today. In a way, we are always outdated.

Peter: Is a fee-based financing model of an association outdated?

André-Yves: How else to finance the association? If you volunteer for an NGO, your own business suffers, you don't have time for your clients. An association cannot survive without funding and it is not easy to explain to young designers the importance of paying membership fees of a professional association. They have gotten used to free services on Internet.

Johnathon: An association should provide accountability and responsibility. Take, for example, a 15-dollar logo design. Do you want to pay \$15 one hundred times because the logo is not good, and you need to redo again and again, or do you prefer to pay \$15,000 for a good quality visual identity, but once?

André-Yves: There are a lot of design associations in Belgium. There are ten promotional organisations per 11.3M people. Nonetheless, they use the model that is self-serving and self-promoting, and it is outdated. These ten organisations don't communicate with one another. Instead, they compete with each other for members. They function as private clubs rather than a network of associations.

André-Yves: What the is the benefit in being in an association?

Peter: The benefits are not always clear. Many associations overlap in terms of services they offer. They duplicate each other. Nonetheless, ICoD's role is to unify them. One Member organisation can be focused on advocacy or certification, another—on national design policy, and both may be represented by ICoD on the international level.

André-Yves: At this moment, there is no reason for the associations in Belgium to get together on a regular basis. At the same time, we need each other now more than ever.

Peter: What to do with the outdated financial model?

André-Yves: Possibly the collecting of small fees, paid by each individual designer?

Peter: What is the role ICoD in this context? And how to deal with a potential problem of monopolisation?

Johnathon: We want association in the sense of *connection*, not an association.

David: If designers don't recognise themselves as professionals, there is no association. Money here is not a problem, it is rather a symptom of the changes that are happening in the industry.

Johnathon: We should see association as a long shot. When you get young designers to talk to each other they understand the value of being part of an association.

Daniela: Similar to Belgium, in Italy, the associations don't talk to each other. However, they try to talk to universities and to students. The medical professions are already recognised by the government, but designers are not yet. An association is the only way to achieve governmental recognition. Hopefully, the law changes soon, and the design associations will be recognised by the government and will be able to function at large.

Johnathon: Society of Graphic Designers of Canada (GDC) have chapters all over Canada, and they're all unified.

David: Interestingly, an external body may be valued by the students more than a local one.

Catherine: I think that globalisation may be a contributing factor to the imbalance of the current association model. Because of globalisation, many professional associations become international to enlarge their member body. For example, an association in Sweden may accept members from Norway, and perhaps offer more services and provide wider exposure due to better funding. With no limitations on who can join the association, some smaller national associations may lose part of their membership and, therefore, funding.

David: Another contributing factor may be public opinion that «design is easy» and very little professional training is required to be a designer. How can an association counter this perception? Our problem is that people don't understand what design is. And it is our (designers') fault that we don't communicate the value of design clearly enough.

Catherine: I would worry if members started to leave Grafill. It would mean that Grafill is not good enough for them. We are trying to keep as many Norwegian illustrators as members as possible. Designers and illustrators make part of the history of design in each country. If they leave the association, there may be no record of them in design history in the future.

André-Yves: Regardless of where the members are located, they might have common problems that can be solved by a bigger organisation.

Peter: Yes, a bigger organisation, like ICoD, should be providing quick effective solutions.

Catherine: We need to listen to what the members want, and to help them find a solution to the problems. Be accessible. Maybe even answer their phone calls, which might be a part of the communication strategy.

Daniela: We need to find a way of showing to the government the importance of association and the value of design. We need to become better advocates of design as a profession.

André-Yves: I think we should be more assertive when talking to governments. We need to be persistent in advocating for design, and promote high standards of work ethic.

Johnathon: We are already doing it. We are making sure that the offer is valid. It is time we stop asking for help and start doing what we think is right. Rationality of resources.

David: Another serious issue is that design institutions don't talk to economic institutions.

Group 02

Tyra von Zweigbergk

Rita Siow

Jefa Greenaway

Sami Niemelä

Chia Chang Yang

Bradley Schott

Sami: It is not always the membership fees that carry the organisation. We give a lot and charge very little. Our members are slowly increasing and we can offer what they need (support, courses, legal advice) affordably. Government funding and scholarships are also part of our domain. Our organisation, Grafia, is almost at the non-profit level.

Tyra: Svenska Tecknare gets money from an unknown collective source which they now need to figure out where it comes from. We need to give back more and use less in order to contribute to the society as a whole and not just to members who wonder more and more why they pay, and for what?

Bradley: DIA charges membership fees (AUD \$595 indiv/year) up to AUD \$10K for larger organisations, sponsors, industry partners and media partners. This is good revenue, but I worry about a conflict of interest—a tension between a need to act for lobby groups and for the design industry versus for individual designers.

Jefa: Our organisation is in the process of reviewing our structure. We charge no fees and rely only on sponsorship and fees for service, cultural awareness training, and so on. We are now weighing the value of having affiliate members.

Sami: IXDA provides an identity; events happen monthly and are centred around community-building.

Chia: At TIGDA, we have more than 100 members composed of individuals and small design companies. To have a ten-person studio is considered 'big' in Taiwan. Two years ago, membership declined to 70. Young designers don't want to join, they cannot afford to spend time on organisation work. They need to focus on just their own work which includes a rather large pool of commissions.

Rita: Graphic design has been devalued, even professional designers are not joining despite incentives, so we've approached

students, hoping to tap into a student-led momentum. Now they propose their own events, where graduates come to speak about their career development and their collaborations with local government and tourism board for example.

Bradley: Could our organisations be about networking so young people could join? Employing strategies to allow memberships to trend up slightly, but not significantly.

Tyra: What is it that is most appreciated? Community, support and prestige?

Bradley: To be more active and visible. To feel that everyone knows we exist, to be able to comment on things, have a voice, contribute commentary on current design issues, also have capacity to run more educational workshops on presentation skills, portfolio reviews for graduate students, and create more profile-raising members-only events.

Rita: DIA is great at public advocacy.

Jefa: We want raw modelling and mentoring especially by indigenous practitioners. There are very few, so we are building this base so we can facilitate lateral pathways into educational, internships, to build broad cultural competency and to value propositions of a different perspective. Practitioners are now identifying their indigenous past. This creates a cultural safe space. Membership is now going up, and the rippling out to national platforms enables us to lead on advocacy and agenda. There is definitely an appetite to engage with us.

Bradley: This idea of building a sense of community: does your organisation do this? Is it important? Agreed that shaping a strong identity for an organisation is key.

Rita: Student members need mentorships, a place to meet, people to turn to, and awards to strive for and fuel their creativity. Most state chapters have their own approach—more or less based on knowledge sharing (events), and all these communities come together at the national awards.

Jefa: Knowledge exchange is important but so is holding our cards less close to our chests. It's core business to facilitate that exchange but through a process of reciprocity.

Tyra: Is it a challenge to stay as the point of connection for a community because these days it's so easy to 'switch' communities?

Sami: It requires stamina, but people value longevity. We [iXDA] have a global community of 80K. Which is huge! Seven cities are linked through their different nuances that also encompasses a large geography. On sponsorships: does this disturb the integrity of the designers?

Bradley: We try to navigate this carefully, with our position on copyright, for example, we need to take a more minimalist line because a lot of our sponsors are furniture companies. Are we a professional organisation or an industrial one?

Chia: Our government provides jobs to the association, not to a design firm. Big jobs especially. Young designers thus get a chance to work on big projects and work with more famous designers.

Jefa: We also have universities sign up, since we have NGO status we can seek other forms of sponsorship to realise bigger initiatives.

Tyra: You are all Members of ICoD. What is the strongest benefit you receive from us?

Bradley: This discussion forum! A place to share and learn what each other is doing.

Rita: ICoD creates a collective knowledge base.

Jefa: I said to my University: 'You need to be a member!' From an education standpoint, there are many challenges: to understand how design is directly changing, the state of flux educators are experiencing, to keep up with industry, among others; I'm straddling both practice and academia to be able to inform both, professional designers and design educators so ICoD helps with bridging. Educational organisations need to be nimble enough to adapt and change to what industry is demanding as well, to understand multi-disciplinary realities and to break silos. We need to be able to teach students in a way that will give them work. The global platform informs an international market.

Sami: Grafia has a responsibility as a founding Member and our new strategy is the international reach aspect to extend visibility via ICoD.

Bradley: Business companies are international, DIA then also needs to have an international outlook.

Chia: In the past, Members joined to get something. Now we need to think about what we can give to the membership at large. Collectivity is the most important thing.

Jefa: People are always looking for their own tribe.

Bradley: ICoD is important as a bridge for understanding other perspectives.

Sami: Best practices, high level research tools: this is how to build and run a community.

Bradley: ICoD provides research and documents from all over the world; libraries and design archives are extremely valuable for NDP, for example.

Jefa: It's good to also acknowledge difference and its value and that there is not only one template but the potential for creating tools that are context-specific. ICoD's strength is being able to facilitate this diversity and its nuances.

Group 03

Zachary Haris Ong
Iva Babaja
Rebecca Blake
Robert L. Peters
Melanie Macdonald
Hilary Ashworth

Zachary: In South East Asia, the idea of the association has been around for 60 years, there is no model followed. The strength is not in the model but it is largely community-based. Could this be an opportunity for a new community-based model? Because of ICoD Design Week in Malaysia, there was renewed interest in graphic design. Creating chapters in the area is also of interest.

Iva: From a European perspective, a lot of associations started as guilds. Now there are more modern ones trying to be inclusive of all







jonas

Business growth design
strategies



algirdas

Whisman graphic design
association

categories of design. All of them seem to have the same problem: member retention and getting new members. Younger people don't see the value of being in a design association and it's expensive; in some countries, you're getting a lot out of it, but frequently you get very little. Previously, people would join an association to network with colleagues and discuss, now with the internet, you don't have to be part of a professional association to feel like you are part of a community.

Robert: Associations need to look at value added—certification sets that apart. BDG Germany developed a pricing model based on type of design practice, how senior and whether licensed. This allowed them to identify proper membership price per person. Later, they developed an app for this.

Rebecca: We do survey of what peers are charging. We see that prices have dropped since we have open-sourced the survey on social media. Is it a legitimate drop based on who is responding? We are contending with a bottom out process, people are saying that the prices in our handbook are too high, but others who are getting high end jobs are also saying they are too low. How do we have a legitimate conversation about pricing?

Hilary: We do a salary survey as well as a fee-per-project survey.

Robert: With Circle (my design firm), staff was part of GDC. They promised the same to client, and had a contract they shared with competing businesses, this raised the level of quality (i.e. If the industry had shared standards quality would increase). This introduced design value: how much do we charge per hour? We used a factored system for seniority which allowed us to offer the work based on the client's budget.

Iva: The problem is the education of clients, brand managers and accountants don't know how to judge design.

Robert: The Manitoba chapter of GDC organised for firms to sit down and share how to judge good design, this is professionalism associated with being part of GDC. At Circle, if the client has never worked with a professional designer before, they have a whole presentation about what should be expected before the project begins.

Melanie: We have lots of student members, and lots of older professionals, but much less in between. I've seen other models, i.e. ones with no membership fees, where members participate only, and this generally does not work because it devalues what you're bringing. Maybe older members giving back to your community so the profession prospers is the solution to encouraging young members.

Rebecca: You have to be what millennials aspire to, reflect something they want to be part of. With our advocacy efforts, we are trying to do just that. We want to be seen as an association that promotes concrete action as a way forward.

Melanie: We need to shift the focus from membership dues to sponsorship and corporate partnership. Some concrete solutions are spending time on certification because you can war against 'spec work'. Associations should be more involved in policy making—for funding, but also to raise the profile of the profession, build stronger copyright protection, national design policies, and so on. The only way forward is for creators to get involved in these bigger processes.

BRIDGING THE EMPLOYMENT GAP

- 2 When training designers, how do educators also prepare them to become professionals?
- 2 What are the practical aspects that must be incorporated into educational models and curriculum so that designers feel ready, on all levels, to eventually enter the workforce?

Group 01

Heidrun Mumper-Drumm
Joseph McCullagh
Essam Abu-Awad
Ziyuan Wang
Russell Kennedy
Susan Colberg
Nicky Ryan

Heidrun welcomed the group and asked them to introduce themselves and the session began.

Heidrun: Students work as a team on a project with a client. Four to five students present to the client and have an exhibition at the end. They also are changing the approach to the design programme: focusing on multidisciplinary streams with visual communication, digital technologies and 3D. They are having design labs with students from the 3 streams working together. The emphasis is on process. They become a multi-disciplinary unit.

What are they learning or experiencing that prepares them to bridge into the workforce?

Being multidisciplinary. Are you putting together students from different disciplines or are they as individuals, multidisciplinary? They will each learn from various disciplines. Shift to design thinking skills rather than application. This is how industry works anyway.

Susan: I'm the Coordinator of Visual Communication Design, one of two disciplines which has been siloed and now is merging with industry. They are now studying each other's disciplines. In the workforce there is better coordination. They have an architect teaching in Design Studies, for example. At the graduate level, they are merging the design disciplines. This is not a formal department name but it is taking root. At the senior level, the students do a lot of client-based projects. They are much better at research than they had been in the past, sourcing materials and information. From clients and prospective employers. The technical school (other school in Alberta) has become a university with a Bachelors of Design (BDes). Now they talk to teach other to figure out who does what best and train them for where they want to be. Their students are more technical and better conceptually and at strategising.

Heidrun: As we become more multidisciplinary, are we weakening the core skillset? Is that a problem or not?

Susan: I think the students that are strong conceptually find a way. They struggle technically at the beginning but they learn on the job.

Heidrun: At ArtCenter, students struggle with the balance. I've been working in life cycle, which has a lot of research. Now courses are pushing back into making. Not only for skillset because it is satisfying. Trying to find the balance and not create burnout is hard.

Ziyuan: CAFA in Beijing is almost 100 years old while the faculty of design is 20 years old. Today they want to reboot the design school which is under the rubric of the school of art. It is therefore artistically-focused. CAFA has a lot of project-based teaching incorporating many disciplines, even architecture and sculpture. They also mix the years, merging 2nd years with 4th years. They are preparing them to work internationally or to open their own studios.

Heidrun: How old is the programme at University of Alberta?

Susan: 50 years old.

Russell: Deakin's Design programme is ten years old.

Joseph: Manchester School of Art a 180 year-old Design Programme (Second oldest after Royal College of Art), which started with textile printing. Manchester was the centre of the industrial revolution. «The old informs the new and the new informs the old». Initially my task was to implement a multidisciplinary programme (art, design and media working collaboratively). There are 600 students at one time working on these projects that aim to develop 'hard' skills but also importantly 'soft' skills, project management skills, negotiation skills, and other soft skills useful for designers whose history is with making 'stuff'. Design-thinking and design strategy in this context is new.

Russell: How do you teach this?

Susan: You also get a lot of requests for flexibility from students (they want to hand-in websites as projects).

Heidrun: They may want to hand in a video because it is easier than making a prototype, but they need to learn how to build too. The narrative is another soft skill, they learn to sell it so well that you almost lose sight of the design.

Nicky: The question is whether, within design disciplines, to keep them separate. For now, yes. The course boundaries cross and collaborate across levels (undergraduate with graduate and post-graduates) and with industry. This has been immensely successful. Not an internship, but built within the coursework. Design for professional studies. The second year is in industry. The number of those students was massively increased. These students tend to come from an affluent background.

When educators are creating their courses, are they consciously saying these activities will support critical thinking? Creativity? Problem solving? Is the reason that we become multidisciplinary this?

Susan: Traditionally you are aiming for excellence. Now educators have to address an extensive list of things and still have to 'inject' the formal excellence.

Heidrun: Back in the day, the making the clay models skill was what made the successful student. Today it is outsourced. Are we losing something?

Joseph: The skills are being developed and transformed. You need to learn to sew but what does sewing mean when you are fusing fibers? It is about context. In relations to where we are, who we are. There is no blueprint. Trying to figure out what skills in context of what is coming next.

Essam: In 1992 they were the first in Jordan. Interior and Graphic. 92 to 95 they changed the curriculum to add technology to the traditional methods, including principles and theories, design management and marketing. How to form students to be a creative

worker. The teachers at the beginning were Fine Arts. Until 2012, they started bringing educators from Europe. Not everything can transfer. First year now is foundation year on Art and Design. They are also working to change the culture of art and design and Jordan: the client. There is still the perception that design is done with a computer.

Heidrun: They are all moving to the same goal. What is missing?

Susan: money to develop new courses and have permanent staff.

Russell: We are losing the craft, hands-on of education. I would like to get that back more.

Susan: Years ago, based on Bauhaus, there was foundation model. Our school has an art school so the hands-on aspect has always been there.

Heidrun: How is critical thinking related to 3D?

Joseph: In the UK, early childhood education is an issue, the current Government are eroding the arts from teaching. You can't have STEM without the creative art part. This is challenging for students and subsequently higher education.

Essam: In Jordan, there is thinking that teaching art means students will become artists. They forget about appreciating art, creativity and learning how to think. Which helps engineers too.

Nicky: Students love the letterpress because they can do something, make something.

Heidrun: It is a question of pace also.

Susan: Students learn that making is satisfying, but also the engineering limits.

Heidrun: As well as team work, negotiation, project management etc.

Russell: What about peer evaluation? Other faculties within universities do it quite well. The design thinking model also has been successful. The other faculties are asking them to teach this, including business and health faculties. It is successful for them, but we don't know how to handle it.

Joseph: Design Council is saying that designers are finding jobs outside of design.

Ana Masut: How much are design schools were taking this into consideration?

Joseph: Design Council uses the double diamond methodology, pairing designers with sociologists and others to make multidisciplinary teams that are forced to develop new methodologies so their professional practice can expand.

Susan: Is design really a discipline? Or is it just a practice.

Heidrun: It sounds like no matter the age of our institutions they are definitely considering the post-education life of their students. The fact that design has broadened, that design is being applied to more and more things, that the multidisciplinary nature has opened up the practice. And even if it isn't easy and there is still a tension around new ways of working teaching robust research skills is an important component of this of bridging for students. We jump into concept development before learning the concepts.

conclusion

The Platforms are a mechanism by which Members can directly impact the activities of the Council. They are an annual touch point between ICoD Members and a way for Board Members or Managers of professional associations, Deans/Heads of Department of design schools and representatives from promotional bodies to share and discuss organisation-level issues.

The 2017 Platform Meeting in Montréal, whose theme was 'Design is Global' was an evolution of the Platform format with expanded participation from Member organisations. Some of the core topics identified by ICoD Members in the 2014 surveys continue to have strong representation: notably Accreditation/Certification and National Design Policy. Other topics have emerged—the delegation from Australia presenting Indigenous Design issues, including the internationalization of the Indigenous Design Charter, Indigenous Design Advocacy and a panel discussion that touched on the challenges of post-colonial cultures and the importance of retaining not only culture and art but language. The Members elected to present on issues of Design Education, Advocacy and community-building.

An important part of the Platforms is what happens in open forum. The Discussion Forums are breakout sessions for Member representatives to discuss issues touching organisations. In this case, the two main issues addressed were «Is the current model for professional associations outdated?» and «Bridging of the gap between education and employment». We hope that everyone walked away from these discussions with new perspectives and maybe some new ideas for collaboration.

We hope that all those that attended the Montréal Platform will continue to join us and that those of you who did not make it, will join future iterations. We look forward to seeing you all in Beijing (China) on 18–20 September 2018.

ACKNOWLEDGEMENTS

The 2017 Platform Meeting would not have been possible without the persistence, hard work and positive will of the Montréal Secretariat team. The team rose to the unique challenge of this event, one of several over the course of 20 days, and delivered it with heart and gusto. A particular mention is due to ICoD Events Manager Liz Carbonell; Liz is the nerve center of ICoD Events. The Secretariat would like to acknowledge the support of President David Grossman, who worked tirelessly to solve, strategize, and buttress the efforts of the team. Lastly, it is the support and participation of our Members and the design community that fuel these events and we would like to warmly thank all those who came to Montréal and shared their knowledge, experiences, stories, challenges and all of you, who continue to participate via Work Groups, Regional Meetings, email and Skypes to the ongoing Platform process.

APPENDICES

II	programme
IV	list of participants
VI	index

programme

day 01

Friday, 13 October 2017

08.30–09.00 REGISTRATION

09.00–09.30 INTRODUCTION

09.30–10.15 PLATFORM TOPIC

TOPIC ACCREDITATION/CERTIFICATION the evolution of a standard

If every designer were certified would the industry be improved? Would we be better positioned to advocate for professional practice, ethical standards, and sustainable solutions? Would we be better positioned to use our capabilities to serve society in a broader more holistic and socially beneficial way? If the answer is yes than our mandate is clear, to develop systems that will ensure that the criteria and procedures used to award professional certification are unbiased, consistent, current, defensible and provide outcomes that are consistent with our professional graphic design definition.

Johnathon Strebly CANADA
Hilary Ashworth CANADA
Michael Cober CANADA

10.15–10.35 PLATFORM TOPIC

TOPIC ACCREDITATION/CERTIFICATION the register of chartered designers

The Chartered Society of Designers operates the international Register which awards 'Chartered Designer' status to designers. It also licences other professional bodies to award chartered status.

Frank Peters UNITED KINGDOM

10.35–10.55 BREAK

10.55–11.30 PANEL DISCUSSION

Panel discussion on Accreditation/Certification moderated by Johnathon Strebly.

11.30–12.30 DISCUSSION FORUMS

The discussion forums will provide an opportunity for Members to connect with colleagues from around the world to talk freely about common challenges and to pool their collective resources.

PROF TOPIC

IS THE CURRENT MODEL FOR PROFESSIONAL ASSOCIATIONS OUTDATED?

EDU TOPIC

BRIDGING THE EMPLOYMENT GAP

12.30–13.45 LUNCH

13.45–15.15 PLATFORM TOPIC

TOPIC INDIGENOUS DESIGN

International Indigenous Design Charter—Communication Design
INDIGO acts as a meeting place to share knowledge and discuss methods pertaining to the ethical and appropriate representation of indigenous culture in communication design practice. A key project of INDIGO is the International Indigenous Design Charter—Communication Design: a practice document to guide designers on the respectful representation of Indigenous culture.

Russell Kennedy AUSTRALIA
Meghan Kelly AUSTRALIA
Jefa Greenaway AUSTRALIA

15.15–15.30 BREAK

15.30–15.55 LIFELONG LEARNING

Blueprints For Designers' Lifelong Learning

Lifelong learning is more than adult education or training—it is a mindset and a habit people may develop in order to acquire new knowledge and skills. Lifelong learning has ongoing relevance in a person's life trajectory—it is the 'glue' that holds our complex identity of competences, credentials, and actions together, and ensures a future of meaningful work. A lifelong learning approach must investigate new conceptual frameworks for designers' learning in the face of profound and accelerating changes that we all experience today in society, technology, in our professions, and as result of the changes in education in general. This talk presents on the conceptual frameworks and outcomes of the Competences, Credentials, Actions Workshop held recently at the 3rd Istanbul Design Biennale to support designers' lifelong learning.

Cihangir Istek TURKEY

15.55–16.10 RM2017: LATIN AMERICA

Recap of 2017 Santiago Meeting

In a region characterised by a common language and many similar challenges, six ico-D Member organisations and eleven invited institutions discussed potential avenues for collaboration and design issues specific to their area. A recap of the topics, discussions and outcomes of this meeting will be presented.

Ana Masut CANADA

16.10–16.40 RM2018: ASEAN

ico-D Regional Meeting: the ASEAN Design Economy

On developing new possibilities for cooperation, growth and sustainability.

Zachary Haris Ong MALAYSIA

16.40–17.00 AGM2018 & PM2018

Beijing 2018

The 2018 ico-D Events will be held in Beijing (China) hosted by ico-D Member Central Academy of Fine Arts (CAFA). The activities will include the Annual General Meeting (AGM), the 2018 Platform Meeting and a series of parallel activities planned by Members CAFA, Beijing Design Week and others.

Ziyuan Wang CHINA

17.00–17.10 CLOSING

day 02

Saturday, 14 October 2017

08.30–09.00 REGISTRATION

09.00–09.15 PLATFORM TOPIC

TOPIC NATIONAL DESIGN POLICY (NDP) introduction: an overview of NDPs

What are the different models of National Design Policies, and how they are shaped by the unique political and economic structure of a country.

Rebecca Blake UNITED STATES

09.15–10.10 PLATFORM TOPIC

TOPIC NATIONAL DESIGN POLICY (NDP) fits and starts: the bumpy road to an executable policy

Representatives from countries taking the first steps in initiating a National Design Policy will share their experiences in initiating a dialogue with policy makers, and the challenges the design sector faces. We'll also cover a stalled effort at a NDP, and the lessons learned from that process.

Emerging NDP

Zinnia Nizar INDONESIA
Zachary Haris Ong MALAYSIA

Q&A Discussion on Emerging NDP led by Zinnia Nizar and Zachary Haris Ong

Queensland and Australia

Peter Florentzos AUSTRALIA

Australia NDP

Bradley Schott AUSTRALIA

Q&A Discussion on Queensland and Australia NDPs led by Peter Florentzos and Bradley Schott

10.10–11.25 PLATFORM TOPIC

TOPIC NATIONAL DESIGN POLICY (NDP) execution and evaluation: looking back at an evolved policy

Representatives from countries with implemented and completed National Design Policies will review how the outcomes of those policies were evaluated, and how subsequent design policies were shaped from that experience.

14.05–14.30 MEMBER FORUM

Doctoral Design Education in Latin America

This is a brief report on the perceptions of doctoral education in design based on conversations and communications with some professors from Mexico, Cuba, Brazil, Argentina, and Colombia.

G. Mauricio Mejía COLOMBIA

Q&A Discussion led by Mauricio G. Mejía

14.30–14.50 MEMBER FORUM

Flux* in the UK

Unpredictable design education encounters.

Joseph McCullagh UNITED KINGDOM

Q&A Discussion led by Joseph McCullagh

14.50–15.10 MEMBER FORUM

Tutoring: the Role of the University and the Role of Professional Associations: Case Study Italy/Mali

The Italy/Mali project investigates how associations and universities, working together, can help governments launch virtuous developmental processes for young people and entrepreneurs, and how design can be a tool for cultural and economic development for emerging and developing countries (Africa, Asia, and all the Southern Nations).

Daniela Piscitelli ITALY

Q&A Discussion led by Daniela Piscitelli

15.10–15.30 MEMBER FORUM

Design is Dead... So What Now?

Design is dead... so what now? is an initiative launched last year by UDB to meet and dialogue with people who are involved, near and far, with design. This talk discusses the questions and possible solutions around the idea of "design is dead" and considers new ways of redefining the notion of design.

André-Yves Coenderaet BELGIUM

Q&A Discussion led by André-Yves Coenderaet

15.30–15.50 BREAK

15.50–16.10 MEMBER FORUM

A Community Support Model for Associations

Current membership and sponsorship financial models are no longer reliable sources of income. We're working to change the way we collaborate with, and bring value to support partners. The world needs creativity and designers more than ever. We believe our role as Canada's professional communication design association is evolving and we need to find innovative ways to serve our members, who are tired of being sold to and yearn for social purpose. We want to work more closely with business partners—not corporate sponsors—to increase positive impact and build capacity in our communities. Now is the time to ask ourselves "What can we do if we work together?"

Johnathon Strebly CANADA

Q&A Discussion led by Johnathon Strebly

16.10–16.20 MEMBER FORUM

Building a Culture of Giving Back

Designers are usually very generous, supporting their professional associations by donating their services and volunteering at events. That's great, and much appreciated, but nonprofit professional organisations also need financial support—cash—to cover expenses. Landlords want their rent paid by check, not by design! How do we create a culture of giving money, in addition to time?

Gabriela Mirensky UNITED STATES

Q&A Discussion led by Gabriela Mirensky

16.20–16.30 ICO-D EDUCATION PROJECT

2017 Workshop in Chengdu (China)

The ico-D Design Education Project Chengdu (China) is in its second iteration: two ico-D educational Members, Chengdu University of Technology (China) and Ravensbourne (UK) have completed a month-long joint design project to foster interaction between international designers and design schools with their Chinese colleagues.

Lawrence Zeegen UNITED KINGDOM

16.30–16.50 MEMBER FORUM

Curriculum Development in Face of Challenges of the 21st century

The world of design is currently experiencing paradigm shifts, such as the rise of new technologies and a globalised economy. This presentation aims to share HKDI's experience in design curriculum development and evolution. By widening students' exposure and deepening their learning experience, introducing new programmes and initiatives on knowledge transfer, HKDI is dedicated to nurturing students' creativity, critical thinking, cultural sensitivity and global perspective, enabling them to address the development needs of a dynamic and fast-changing business environment.

Niki Shek HONG KONG SAR

Q&A Discussion led by Niki Shek

16.50–17.00 CONCLUSION

17.00 END OF PLATFORM MEETINGS

17.00–18.45 MEMBER RECEPTION AND
ICO-D ACHIEVEMENT AWARDS

@theicoD
#montrealPM2017

list of participants

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Applied Science University	JORDAN	Essam Abu-Awad
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Deakin University	AUSTRALIA	Meghan Kelly
Deakin University	AUSTRALIA	Russell Kennedy
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Grafill	NORWAY	Cathrine Finstad
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Hong Kong Design Institute (HKDI)	HONG KONG SAR	Niki Chung Man Shek
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Japan Graphic Designers Association Inc. (JAGDA)	JAPAN	Katsuhiko Shibuya
Japan Graphic Designers Association Inc. (JAGDA)	JAPAN	Yuji Tokuda
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Manchester School of Art (MMU)	UNITED KINGDOM	Joseph McCullagh
Ravensbourne	UNITED KINGDOM	Lawrence Zeegen
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The One Club	UNITED STATES	Gabriela Mirensky
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University of Alberta	CANADA	Susan Colberg

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OBSERVERS

Union des Designers en Belgique (UDB)	<i>BELGIUM</i>	Andre-Yves Coenderaet-Poels
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Design Industry Advisory Committee	<i>CANADA</i>	Arlene Gould
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Special Meeting Coordinator	<i>CANADA</i>	Tara Farsky

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