



SHARING EXPERIENCE EUROPE
POLICY INNOVATION DESIGN

THEMATIC WORKSHOP 1: Integrating creativity and design into regional innovation policy

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TRANSCRIPTS

Pecha Kucha:

National and regional policies for innovation and design in the partner countries

UK

presented by **Gavin Cawood, Design Wales**

I'll talk about Wales Innovation Policy; Wales in relation to the UK and how design policy fits into the innovation policy.

You can't talk about Wales without talking about the UK. The UK is made up of four home nations: England, Wales, Northern Ireland and Scotland. England is by far the largest with a population of 51 million. Wales is the second smallest with 3 million and, as you would imagine, a much smaller Gross Domestic Product.

You also can't talk about Wales and policy without talking about UK policy - this is the UK's Innovation Policy (on screen), produced relatively recently in 2008 by the UK central government. It talks about unlocking talent and how it wants the UK to be a world leader in turning innovation into usable products and services.

The Cox Report from the Design Council, about three years ago, stated we had five years to get our act together before the Far East nations fully utilised creativity & design to become more competitive.

But there is lots of changes going on, two weeks' ago a new central government department was formed, the Department for Business, Innovation and Skills, which includes design and universities. The playing field is never still and there is change all the time.

In Wales we have the same laws and taxes as England, so Wales can't make its own taxes or make its own laws, but it can decide how it spends its money on economic development, on health, education, etc.

We have a regional government in the form of a National Assembly, which is currently led by a coalition of two political parties (since 2007); the Labour Party and Plaid Cymru "the party of Wales".

Together they produced a document which is called 'One Wales' and this appears to be the only policy document that they have - an agreement between the Labour Party and Plaid Cymru that runs between 2007 to 2011. An innovation policy was in development until 2007, led by the Labour Party, but this was never launched as the coalition was formed.

One Wales is not very specific in relation to stakeholders, in contrast to what we saw in Finland last time, where it was very well defined who had ownership of which topic and who was doing what task.

It has these eight priorities: A strong confident nation; a healthy future; prosperous society; living communities; learning for life; fair and just society; sustainable environment; a rich and diverse culture.

This outlines in more detail about what they are about: For example: A strong and confident nation is about having a referendum in Wales to see whether or not the Welsh regional government should seek the power to make its own laws etc. A healthy future talks about a world class health system, but it doesn't go into any real detail. Sustainable environment is concerned with tackling climate change, rural development. The document is only about 15 pages long, so it's not possible for it to go into any specific details.

The word innovation doesn't appear in the document and the word design doesn't appear in the document, which is difficult. I suppose if you've got two political parties writing a regional policy document, they have to back up from what their targets are until they get some kind of agreement.

The last specific innovation policy for Wales was produced back in 2001 and that focussed on a communication campaign, development of more high growth businesses and helping people to be more innovative.

It did include a task for Design Wales, which was to write a Design Strategy for Wales. We produced this in 2003 and it was put out to consultation among a wide number of stakeholders. Although it was well received it never implemented by the Welsh Assembly.

There are a lot of changes in business support within the UK which is also reflected in Wales. A significant change in the last 2 years is called Business Support Simplification. Until about 18 months ago there were 300 hundred branded business support programmes in England and through Business Support Simplification they have got these down to 30 branded programmes. They've either stopped funding for them or merged them into other things, but now in theory there are only 30.

In relation to design and innovation, on one side in England you've got Designing Demand, which is a Design Council pushed project and other things such as the Manufacturing Advisory Service. But these two sides don't talk to each other very well.

In Wales we have a better model, which is run by the department that Mark (Lewis) is part of. In the Welsh model there are distinct support initiatives for innovation, manufacturing and design but they are all working under the same banner and management of Innovation projects within an umbrella business support portal called Flexible Support for Business - so in theory at least - businesses seeking support are provided with a programme of support that demonstrates joined-up thinking.

Belgium presented by Ingrid Vandenhoutd, Design Flanders

In Flanders there is no integrated design policy, there are no policy documents, but there is Design Flanders. We do a lot of promotion and give young talent the chance to grow. We are all civil servants, directly linked to the Flemish Government, which is very important.

Design Flanders moved 25 years ago from the federal to the Flemish Regional Government. We see design as an important management instrument, adding value to our businesses and the products they deliver. We also to promote our designers abroad. We are now, from 2009, part of Enterprise Flanders, which is a government agency. In 25 years we have shifted from arts and crafts to promoting design in all its guises, which now also includes industrial design. We promote design and designers to producing and servicing companies, and to the public at large, in Flanders and abroad.

What is our policy and how do we achieve our targets? We do a lot of promotion through exhibitions, awards, fairs, our quarterly magazine 'Kwintessens' etc. We also give small subsidies to designers for their self-promotion. Besides these, we are involved with research and we organize workshops and seminars about Design Management issues.

We have our basis in the Flemish Ministry of Economy, which focuses on different areas: entrepreneurship, innovation and internationalisation and financial support. Every area is equipped by an Agency. We work intensively with Flanders Investment and Trade (export), but never with IWT (Innovation). So, contrary to what you might think, Design Flanders is not part of the innovation agency, but of Enterprise Flanders, focusing on entrepreneurship.

What does the Agency do? Information, advice, sensibilisation, stimulation on five themes and it receives also special tasks from the Flemish Government, such as the improvement of industrial "brownfields".

In the five themes, Design Flanders is located in "the process" theme. So we organize workshops on intellectual property and on design management for companies.

Very new is, from 1 January, a new instrument to support design management in SMEs: the SME e-Wallet. The government can give financial support to companies to obtain consultancy, including design advice. Only consultancy activities focusing on proposals and operational plans are supported. So, just the fuzzy front end and not the prototyping. They support 50% of the invoice, to a maximum of €5,000 per year.

IWT, the innovation agency, gives financial support to innovation studies and projects in SMEs and research centres such as universities. They are mainly concerned with technological innovation, which design being a difficult issue to talk about.

There are other not-for-profit organisations that deal with design support. There is Flanders InShape, the Flemish Competence Centre, based in the city of Kortrijk. They are subsidized by IWT, the innovation agency. They work together with different sectors and they also organize workshops on product development and design.

There is Leuven-based Flanders District of Creativity, subsidized by Enterprise Flanders. They have now merged with Flanders Fashion Institute and stimulate companies active in the creative industries.

As far as design policies in local governments go: we organised a road show last spring to talk about innovative procurement and design strategies in their cities.

We don't have an integrated design strategy and most of the government people are talking more about innovation, and less about design. Design Flanders works together with Flanders District of Creativity and with Flanders InShape in organizing workshops and conferences, like the one we did on user-centered-design. We collaborate, but you could also say we are competitors, because we work in the same field. We do have different focal points, however. While Flanders InShape is focused more on product development and processes, Design Flanders focuses on the design management aspect. This means that the mission of Design Flanders is all about better entrepreneurship, and to a lesser extent about innovation.

Denmark

presented by Susie Ruff, Danish Design Centre

I'll talk about the Danish design policy from 2007 to 2009 and also the role of the Danish Design Centre. I will not talk about innovation policy but only on design.

We are lucky in Denmark as we have a Minister for Design and I think we have had this minister for about five years. The Ministry dealing with design in Denmark is the Ministry for Economy and Business and beneath that we have a National Agency for Enterprise and Construction and that is the governmental agency that the Danish Design Centre refers to.

The vision of the government regarding design is for Denmark to be restored to the international design elite and this may sound a little weird for people who would believe that Denmark is so well known for design. Well we are well known for design, but this is historical. We are well known for having designers such as Arne Jacobsen and others but we need to

come up front again. So we have a tradition for good design, we were trend setters in the 1950's and 1960's and we have had international successes within furniture, fashion and hi-fi design, but we need to do something else.

The Danish Government and the Danish Design Centre have been looking at how we can change the perception of design into other fields, so we have been looking at how we can solve complex challenges of our time. We have been looking into service design, concept design, inclusive design and ecodesign in order to tell the public and the companies that design is more than Arne Jacobsen furniture and lamps. This is the whole perception of design that we have to change.

The Danish Government has also been looking into how to create a better functioning market for design services because we have a lack of demand for design services and we have a lot of design companies. We have a surplus of design companies compared to the number of companies demanding design services.

Underneath this design policy, the Danish Design Centre is working for industry specific and the government is looking for design of public sector services. We are also looking at Danish Fashion Zone and also protection of design is one of the high priority areas within the Danish Design Policy.

We are also looking at how we can change design education to become more commercially orientated and more international because we have a surplus of designers and design companies but they are not very commercially orientated and not very compatible to companies that are supposed to buy design. We are also working on the professionalization of Danish designers; this is not the working area of the Danish Design Centre, this more the task of the Danish Government to work with the designers to become more professional.

How can we create a better international use of Danish creative design? We are launching a Danish Design Week in the first week of September of this year for the first time, which has a travelling exhibition. We have tried to look at how we can improve the internationalisation of Danish design by trying to have the INDEX Award, which is an award on how to improve design for life.

Going into the role of the Danish Design Centre - our role is to implement the Danish Design Policy. We are a semi-private organisation, so we are not completely 100% a public organisation. We work with companies who are ready to deal with design; we don't do any design promotion anymore. Our main message is that if we don't shape up, I think the people from China will be there, they already have their own brands.

We have also been to China to show Danish companies what is going on there, in order to bring the newest knowledge back to the Danish companies about what is going on in Asia.

We have the Danish Design staircase that you may know, and we are working with the companies on steps three and four, mainly with companies that are ready to implement and use design and not companies who do not use design and have to be convinced to use design because we have already done this in the past, but now we only want to target companies that are ready.

We also talk about that design is not only about styling, it can also be about a machine that can be re-designed, materials can be changed, the costs can be changed by using designers in the process. I think this is a very important message because a lot of Danish people think that design is only furniture and lamps.

We work a lot with branding, how can you change an ordinary dustbin which is made in Jutland, which is another part of Denmark into a branded product which has success in Louvre and in New York?

We also talk about design for services; a lot of Danish companies have still not discovered what service design is, they still don't understand the word, so we spend a lot of time explaining what service design is.

We also look at the furniture side because of course this is what Denmark is well known for, but we have to find new designers which are well known for furniture, not only the old ones. We have to reinvent ourselves somehow. So I think that the Danish Design Centre has very heavy tasks in the years to come. I can also say that we working on a new design policy together with the national agency.

As we are based in Copenhagen, we have design ambassadors located all over Denmark; these are the friends of the Danish Design Centre. These are people that work in industry organisations, working in other parts of the country with different industries and they help the Danish Design Centre to spread the good message and find the right companies.

We also have a tight co-operation with design managers. The guy in the middle with blonde hair is the design manager for Cisco who has placed their European design department in Copenhagen and we are very proud of that. We also work very closely with companies who want to place their design departments in Denmark.

Estonia

presented by Diana Tamm, Estonian Design Center

Estonian Design and Innovation Policy - In Estonia in the near future we will have two very separate policies. One is for design which is a process that is going on at the moment and there is a lot of work to be done over the summer and autumn. Innovation policy is something that is already in place and I will talk about it a little bit later and also cover how design is integrated there or in what context is design mentioned in the innovation policy.

The design policy has been a longer process. In 2001 a working group was brought together at the Ministry of Economic Affairs and Communications, which started to work on creating a design policy for Estonia. An important step taken was that there was research ordered from Per Mollerup, which was funded by the Danish government and he was researching what was the state of design in Estonia and what would be the main recommendations on how to develop design policy in Estonia.

Based largely on this and the work of the working group, there was a document proposed, 'Estonia – design country? Proposals for the development of applied design in Estonia,' 2003. In this document there was a vision for 2010, so that Estonia is a known design country next to the well known Scandinavian countries and so on. There were proposed actions for five target groups. It was actually quite concrete and also there was the establishment of this information design centre which was the main actor for implementation. So they foresaw that such centre was needed to promote design and work with all those different actors.

What happened to these great recommendations and paper was that it was initially adopted by the government; there was a specialist hired at the ministry who was going to work out a more concrete plan. But then the process was cancelled due to differences in opinion over the funding and so. In a way the paper was put aside sadly because it wasn't a bad paper. What was good was that some of the recommendations and ideas from the paper were still implemented but just through different organisations or some support measures and so on.

What is really good is that in 2008 the Estonian Design Centre was established, not by the ministry but by two universities and by two design organisations. Finally five years later we have this design centre that can help to implement design policy and design activities.

The design policy today is a work in progress so there is not much to talk about the contents yet. The plan is to have a draft ready by September this year and there is a lot of work to be done. Meet Kristiina and Erkki who are here, they are the main people writing up the design strategy or the policy paper, so hopefully they will get a lot of ideas and inspiration from your stories and examples from your countries.

I wanted to mention something that is important to the design centre; in the preparation phase there is support for the different incubators and development organisations in the field of creative industries. So hopefully the Design Centre will get administrative funding from the state, through this programme. Currently we are funded through writing projects and so have to wait for the grants, which it is not very sustainable.

There is an Innovation policy, it is called Knowledge Based Estonia and it is together with the research and development strategy. It is for the years 2007 to 2013. There is an implementation plan and annual progress reports about how it is going with the implementation of the strategy.

So one of the tasks for the presentation was how many times 'design' was mentioned? It was mentioned 11 times, but four of those were in the glossary and annexes and seven times in the content part.

Also in what context was the word design mentioned. Firstly it is mentioned in the "we need design" context, it is good that it mentions that we need it in the public sector as well as in the innovative enterprises; we need good and professional design if we want innovative enterprises. Design is mentioned also in the measures part and there it mentions design as a competitive advantage for enterprises and also there should be support for projects that include design. For example there

is a measure for recruiting development personnel and you can use the money for hiring external design experts into your company.

This Innovation strategy is implemented quite well because there are some support measures in place for companies that are not directly aimed at design but you can sneak design in there and still get different funding for enterprises. However, the measures don't always take in consideration the real situation in the design market, therefore we are looking forward to the new and more focused design policy.

France

presented by Charlotte Nicolajsen, Design Centre Rhone Alps

I'm going to talk about the innovation policy in French national and regional policies because we don't have a design policy in France. I have chosen to talk about first what is happening in France and then in Rhone Alps.

In France we have a distinction between technological innovation and non-technological innovation where we have design.

The French Government thinks that it is important to boost and support innovation because we need to boost long term economic growth because investors are quite cautious about risk investment and because research and development is seen to be at the heart of innovation and because the efforts of research and development and innovation are the first victims of the economic crisis. France is committed to the European objective for the 3% of GDP to be invested in R&D in 2010; but we are still not there. Then you can see that the Director of Enterprises has evolved into the Director General of Competitiveness, of Industry and of services, in which you can find the encouraging of innovation.

As a few examples of financial support to encourage technological innovation: there is the R&D tax credit; tax advantages for young innovative companies; young academic companies; fast growing SMEs. There are also a number of grant schemes directed towards the companies. But this is for technological innovation.

As an example of the technological innovation which is the business and research clusters that were launched in 2004 and today we have 71 clusters in France. They are attached to a geographical territory and surrounded by a specific theme.

Those clusters are association of companies, of research centres, training centres and they are together in a joint partnership with the objective of developing innovative projects. Those clusters have official structures with co-ordinators in order to help companies and training centre and research centres to work together. There are calls for projects once or twice a year with possibility to present specific projects and obtain grants for the development of the innovative projects.

Design and creation in France is considered as non-technological innovation to complete and enrich the technological innovation. It is important to encourage the use of design in France because only around 40% of the SMEs are using design but I think that number is a little too high actually. There are different initiatives from the public authorities, so you have tax credits, calls for projects and there was one in 2006 and there was one that just ended.

So now I will talk about what we had before in the Rhone Alps because we changed with what was created in 2008. Before we had the Design Centre Rhone Alps which was part of a network of seven associations with the aim of helping companies innovate in our region. Our main objective was to help the companies use design and develop new products and develop their business. The main activity was to provide information about design, provide training and awareness raising and also to support companies in developing their projects with design. Our strategic focus was design management, ecodesign and we had quite a strong national recognition within the world of design. We also work closely with designers in order to tell companies about the design offer.

We also in that period, it ended a little bit before 2008, had a special grant for developing design projects; it was called Frac Design by the Ministry of Industry and the regional government and it was support for a company to hire a design agency or for to hire designers within the company. This grant has now been replaced by a more complete grant for companies which include the whole project and not only the design part. Although there is still another small grant that can be used for design projects.

Today, as our general manager told you yesterday, there is ARDI which is the Regional Agency of Development and Innovation. It is actually the system to replace the seven associations and we are the main tool of the regional government in the support of innovation for companies. We have seven departments and they correspond to the seven core competencies of the seven associations, which are design, materials, ICT, industrial performance, health, electronic system and

networking. Our main activities are business intelligence, so we are looking out for information that can serve the companies within innovation projects and also to provide them with all kinds of technology watch etc. Then we have the engineering of collective actions where we help the state and the region to translate their ideas into collective actions for a group of companies to work together on a theme. We have the project engineering within R&D, where our objective is to help the companies work together, two or three companies on a particular subject. If you want to know more, you have in your folder from yesterday a document made by our documentation service which is about design and creativity and national policy.

Ireland

presented by Justin Knecht, Centre for Design Innovation

So - design and innovation policy in Ireland: There are 4 ½ million people in Ireland, and I've read that there are 4 ½ million sheep in Ireland (north and south); one sheep for every person. Based on the number of documents that I'm going to cover, there are about two documents and papers for every person! When I talk of Ireland, I am talking about the Republic since the North is in the UK.

Greg talked about this yesterday, but I just wanted to show who is influencing policy. We have a research and policy body called Forfás and there are two sister agencies: Enterprise Ireland, which Greg is a part of and which we are funded through and they work with indigenous businesses, SMEs and exports. The IDA is focused on big multinationals and more direct investment. The fourth body is the Science Foundation Ireland.

Forfás has named these five areas as policy focus areas: Competitiveness, enterprise, knowledge, people and sustainability.

Design? This single slide would be the extent of our design policy in Ireland. The last time design was actually mentioned in national policy was in 2004. There is no design policy in Ireland right now and we are trying to change and influence that more. It's happening more on a regional and local basis than on a national basis.

In 2004 a report came out called 'Ahead of the Curve' by the Enterprise Strategy Group. There was a whole design team that worked on this document and design was represented very well. It talked about design for competitive advantage and it even talked about customer-led or user-led innovation. We probably wouldn't have been funded if it weren't for the 'Ahead of the Curve' report.

As opposed to non-technological innovation in France; innovation, R&D, science and technology, all equal the same thing within Ireland.

It's all about commercialising technology, and all the policies that you are going to see on a national level (like this one), which is probably the most significant. Why I think that it's the most significant is because action followed words. An €8.3 billion investment was made in the Strategy for Science, Technology and Innovation. You can see how this is being positioned and you can see a similar positioning through other national documents. 'Internationally renowned for the excellence of its research and at the forefront of generating new knowledge.' These were the policy areas and I assumed what they meant by academic research as generating PhDs. Graduate schools were to create more people that were to become PhDs. Commercialisation has to do with patents and IP, and industrial research was around R&D spend.

That was followed up in two years by a report 'Innovation in Ireland,' which was: how we were doing spending that €8 billion. Innovation was described as the 'creative process of exploiting new ideas.' No mention of design in that policy or in this one around innovation.

This was followed up in 2009 by the introduction of the word Smart Economy, but you can still see that the objective is to make 'Ireland an innovation and commercialisation hub in Europe.' It's still around R&D based, technological innovation.

We've been trying to influence policy. We came out with a quantitative research report similar to what other countries have done (charting the impact of design on companies) and we've put together a particular programme, working with SMEs across a range of sectors. I'm happy to say the research was mentioned in the EU Commission report.

Then we started to get involved with some documents. The National Standards Authority of all people decided to document good practice and innovation. They started to introduce design thinking and the double diamond approach and user centred

design, which was interesting if you think about a 'standard' for innovation that this type of language would get into this document.

The one time that I will mention Northern Ireland is that there is a policy body – InterTradeIreland. They are the only north/south agency that is working to drive trade across the border. We worked on their study of the design services sector and it did start to get into design as delivering a competitive advantage in supporting the design sector in order to harness that power.

Regional Initiatives – the Western Development Commission, which are these counties (Donegal, Sligo, Leitrim, Mayo, Roscommon, Galway, Clare). We are based in Sligo. In the North West of Ireland there is a deep cultural heritage, lots of artists/painters, it's Yeats country and the Commission came out with a series of recommendations on what they could do to drive the creative region. There are some interesting things in here about branding the Creative West. People are moving from Dublin to the West. Currently, 25% or more of the population is in Dublin. (Some of the recommendations include) Develop creative hubs (and we've heard about connectors), establishing national policy. But they are only recommendations. There are no responsibilities for implementation.

I'm a policy sceptic. I really like action. This is Felim McNeela (photo). He runs a tooling firm in Sligo and he has said to me, and even the designers that work on these documents have said: "Another report, another report, what does this mean to me?" I think we have to remember these guys. I think that policy is driven from bottom up rather than top down. They are looking for tools and ways to innovate and they are going to do that because it is a necessity to do that. In the same way, we need to understand what policy makers are looking for, so when we produce documents coming out of this group, we're looking at their needs as well.

Italy

presented by Irene Burroni, Consorzio Casa Toscana

In this presentation I show the main features of the actual national (Italy) and regional (Tuscany) policies for innovation and design.

At national level it's assumed that in our country there is no specific policy focusing on design. Historically Italian design has developed through commonly used practices, rarely formalised, or supported by explicit policies or strategies. Italy then distinguishes itself by the absence of such explicit support to design..

Design has always grown as an endogenous phenomenon, starting from the grass roots. But today facing a growing international competition we believe that it's no more enough.

The National Design Council was created in 2007 by the Ministry of Cultural Heritage and Activities, which is not the most appropriate department for innovation and design themes.. Those are the main objectives which have to do with the promotion of initiatives related to design, but what is important to say is that there has been no concrete activity done up to now.

There are initiatives in Italy aiming at the promotion of a design policy, starting from universities, on one side. The DRM - Design Research Map is promoted by Italian universities and it clearly shows how the design system has established a strong relationship with the production system.

On the other side, we have initiatives and events promoted by institutions such as the Torino Design Capital and the conference - Shaping the global design agenda, that gives an important contribution to understanding how much design and innovation are important for the economic development.

Industria 2015, a real and concrete industrial plan for Italy. It is a draft bill on new industrial policy launched by the government together with call for tenders and funds related to this programme. Our organisation has applied for funds for groups of companies, mainly in the "New Technologies for Made In Italy" line. This programme line is supported by a document which is mainly related to innovation and design. In that document there are seven entries for the word 'design'. The objective is to enhance competitiveness of SMEs that are part of the production chains of Made In Italy.

The regional situation is similar and follows the national one. Our region supports innovation policy in all sectors, particularly in the economic sector. It supports the competitive strategy development of the regional industrial system and it's done through innovation and research but also through transfer measures to businesses on the territory.

In the regional policy we have two main programmes: The Regional Program for Economic Development and the Regional Operative Plan. There are funds related to each of the two programmes.

The Regional Program for Economic Development is a local plan that detects local peculiarities, provides support for those and it is involved in the creation of networks between research, universities, research centres and the companies (the production system).

The Regional Operative Plan focuses on the regional competitiveness employment. It's a regional activity plan, operating through EU funds following the EU guidelines and going from 2007 to 2013.

At the end we know that there is no specific policy related to design even at regional level and that design is not even expressly mentioned in regional innovation policies. We have to look for possible fields of intervention within the funding programmes provided by the Region and use design as tool for supporting innovation.

Some examples of this: within the Regional Program for Economic Development our organisation has answered to a call for funds on behalf of regional manufacturers applying for investment in industrial research and experimental development. Our organisation has presented seven projects related to this, involving a total of 35 companies.

Our conclusions which is in line with the design research map contents on how much design and innovation can be important for our economic system can be resumed like this: design can be an effective tool in producing innovation in many strategic fields in the national and regional system and these must guide the actors of research and institutions at all levels, in order to enter a more structured course of action, more integrated at an international level.

Poland

presented by Michal Stefanowski, Polish Association of Industrial Designers

After 1990 there was design in Poland but there was no governmental policy, no support for design. The design community started to be anxious and we developed a series of activities to influence government, so we organised a travelling exhibition, designers organised design magazines, we created reports on design and sent them to the government on how it could influence the economy and the country.

One of the events was a conference in 2006 "Design – culture and economy" with foreign experts, where we invited representatives of the government. We organised a round table with them and it succeeded.

In 2007 the national development plan of the country was created and design took place in this document. It is mentioned there and €186 million was devoted to the development of design in this programme. Industrial design this year was stated by the Ministry of Higher Education as one of the strategic disciplines.

Other funds which can be used for design, located in the development plans for the country are €4 billion for research, innovation and management of intellectual property. Another money is also in the regional programmes. The institutions responsible for the funds at the national level are the Polish Agency of the Development of Entrepreneurship with the support of the Institute of Industrial Design based in Warsaw. It is an old and experienced institution, which was very sleepy for a long time, but this has changed with new management and it is very active now. Its activities are Good Design award; co-organising of Design festival in Gdynia; they have postgraduate studies of Design Management and the programme Design Your Profit, which just started in May, which is for 550 big, medium and small enterprises and 100 designers; it is based on training and sharing knowledge.

There are also regional programmes and the most important one is in the Silesia region. The promotion of design is mentioned there; so design is put there. The other documents regarding design in Silesia are in Regional Operational Programme and Operational Programme: Human Capital.

The main body responsible for design related activities in the Silesia region is the Silesian Centre of Art and Enterprise in Cieszyn. This place has been active since 2005. It is created by city authorities and supported by regional authorities and they do their activities mainly through the programme "Silesian net for design". There are various activities, like design in public space, best graduates - every year, together with "2+3D" magazine, they organise an exhibition and competition for best students. They also organise the regional design award Silesian Icon, various workshops for designers and entrepreneurs. They also created a database of designers and many others things. This place is very active.

Another example of regional programmes supporting design is in Wielkopolska Region, which is located in Western Poland. It is supported by the authorities of this region. Design itself is not mentioned directly in the programme of the development for this region. The engine of design related activities in Wielkopolska is private business. There was an idea to create a consortium: business, plus regional body, town body, fairs, technical university and academy of fine arts. Unfortunately it failed, the main reason was the lack of regulations and co-operation of public and private sector. But they are going forward, this private company is still supported by the regional authority. They bought building and they are going to renovate it. It is going to be ready in 2011. They have already started activities without building as well.

There are also other initiatives in Poland to create regional design centres: the ceramics design centre in Kielce, the others in Krakow and in Wroclaw.

There are also important design festivals. Everything has happened during the last two years. The most important are Lodzdesign, Gdynia Design Days and Arena Design.

There are governmental institutions supporting design. The Institute of Adam Mickiewicz is responsible for promotion of culture abroad and is supporting design very strongly. Also the Ministry of Foreign Affairs, where next week we will take part in a conference to tell how Poland could be promoted through design abroad.

This is a design promotion map in Poland, so you can see two main institutions, the red one in Warsaw and Cieszyn, the yellow just created in Poznan, blue are regional design centres "under construction" and white square design festivals.

Slovenia

presented by Andreja Jenko, Government Office for Growth

I come from the Government Office for Growth and European Affairs and this presentation is prepared in co-operation with the Architecture Museum of Ljubljana- BIO Secretariat.

Here is the organisational structure within our government, regarding science, technology, innovation, entrepreneurship. I should mention here the two ministries: the Ministry of Economy with its Directorate for Entrepreneurship and Competitiveness and the Ministry of Higher Education, Science and Technology and its Directorate for Technology.

There is no national innovation policy in Slovenia and I mentioned two ministries with directorates who prepare their own programmes. There is also some duplication of measures in the support of innovation.

We also have no design policy in Slovenia. While the role of design is an important element in the competitiveness, it is not recognised by the ministries, unfortunately. There are also no special measures for design in innovation policy and there is no Design Centre. So regarding the support to design, we are underdeveloped country.

We have an Operational programme for strengthening regional development potentials for the period 2007-2013. It's the basic document for implementing measures and co-funded by European funds and industrial design is mentioned just once.

There is also the Programme of measures for promoting entrepreneurship and competitiveness 2007-2013. It is the programme of the Ministry of Economy and industrial design is mentioned twice and design thinking is mentioned once. So we have at least the mentioning of design.

The Ministry of Economy and its Public Agency for Entrepreneurship and Foreign Investments last year issued a public tender, co-financing pilot project, introducing models to SMEs regarding the education for internationalisation, for developing brands and so on.

Last year the Competitiveness Council was started; established by the former government. Ten expert groups were also established. Within the Council the importance of design was acknowledged, so an expert group on creative industries was established, which prepared a document with recommendations. The document is in the Slovenian language and is on our webpage and the recommendations of this expert group regarded ministries and themes for supporting research and development, strategic role of design, education, culture and promotion.

The requirement for improving the role of design in the Slovenian economy and society is to raise the awareness of the importance of design as an element of competitiveness, so the decisions should be taken by the government for the preparation of design policy on the national level. The proposed measures in the support of design, the document from the

expert group, should be a starting point. A design centre should be established as well as the professional organisation, which means that the Design Association of Slovenia should become a real representative of the designers' community.

So, is there a hope for a design policy in Slovenia? Yes, but a lot has to be done. I should also say that in the previous week, we had a presentation which was based on the study visit we had in Helsinki, where Design 2005 programme was presented and it was very useful. A comparison was made between this document and the document of the expert group for creative industries and it showed a great similarity, so our document is a good starting point, but more has to be done.

The expert group is made up of designers, architects, representatives from business, from research and from the universities.

Spain

presented by Eugenia Marti, Barcelona Design Centre

Catalonia has 7 million inhabitants and it has around 500,000 companies, of which 99.6% are SMEs, mainly from service sector. Industry sector represents almost 10%.

Key players for innovation and design in Catalonia are the Ministry of Universities, Innovation and Business of the region; the chair of economic promotion of the Barcelona City Council; the innovation area of Barcelona Chamber of Trade and Commerce; and BCD, Barcelona Design Centre.

In 2006 Catalonia local government launched a study in collaboration with the main design stakeholders and enterprises to study the elements for a design policy. This study identified the players who provide some sort of service to the design sector at regional level.

On the "demand" side, there were detected several players such as BCD working for business, while on the "offer" side, there were detected mainly associations and professional colleges working for professionals.

Additionally, as another key players on the dissemination of design knowledge ("cultural/knowledge" side), several universities and design schools, magazine publishers, the Design Museum and technological centres, were identified for its contribution on the development of a discourse on design, giving awareness and promoting it among the general public and abroad.

Since February 2009, there is a new player, the Barcelona Design Innovation Cluster, promoted by BCD and 22@Barcelona, the innovation district, that seeks to facilitate the strategic concentration of the main economic agents, institutions, education centres and the innovation sector at international level.

Catalonia has a large number of players in the design system, but design is not intervening in the process of innovation as it should, so there is not really a design policy in Catalonia, **or not yet!**

In 2005, BCD in collaboration with the regional government, launched ExID program, an awareness program of the Catalan company in the use and the management of design to improve competitiveness and innovation of the business Catalan for differentiation and globalization on world markets. This program is based on workshops, self-assessment tool and showcases of excellent examples on design management.

In 2006, there was a conference in Paris by BCD and Catalan Government representatives in which were established a partnership for a new programme of innovation and design support (*Product Innovation and Design Programme 2006-2008*) based on 5 areas:

- The **research** of the economical impact of design in Catalonia, the design trends and the design policies existing.
- The **awareness** of ExID program through design management workshops, strategic design innovation annual conference, the follow up of ExID companies and a creation of a design database.
- **Training** activities to develop design management through courses and masters organised by BCD and Design Management chair of ESADE business school.
- **Consultancy** services based on the development of a tool network between technology centres and free lance.
- **Implementation**, pushing the participation of ExID companies in public companies.

Also in 2006, there was launched a study (*Disseny_cat*) that analyzed the key factors for the development of a design policy in Catalonia, identifying the Catalan Design System and its actors and defining an action plan for the Catalan Government and its programs.

In conclusion, this study established **43 programs** in different lines of action: 11 on design promotion; 10 on design training; 5 on research and innovation; 13 on design system and 3 on design internationalisation.

Currently, in 2009, some of these programs have been implemented, mainly by BCD, as we were already doing them: Corporate Design Centres; design management awareness and training; design protection; design management audits; and internationalisation.

The reasons why others programs has not been implemented yet are basically due to there is still a strong belief on the technological approach to innovation; the lack of recognition of design as a real innovation driver; the lack of data on design value to Catalan economy and the contribution of the design sector to the GDP; and the lack of budget o implement a serious design support/promotion program.

On the other hand, good news are that there is a big support from the City Council and a strong recognition of design as one of the 10 strategic sectors; the awareness of design value to Barcelona brand; and Design as one of the five clusters launched recently in collaboration of the 22@Barcelona, the innovation district.

With all this, BCDs role is to lead design policy activities and strategies; to provide data through its Observatory of Design & Business; to manage the Barcelona Design Innovation Cluster; to develop a network of design management consultants; to launch a register of creations (*re-crea*) as a first step to improve design protection; to aware ExID program; and to foster Barcelona Design Export with activities like *Hong Kong Innovation Design Trade Expo* and *Barcelona/World*.

END