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IDA

Hi Seoul
SOUL OF ASIA

worlddesignsurvey

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SEOUL

Design Indicators for the World Design Survey 2010.

NO.	Indicators	Remarks
01	Design Perspectives: Introduction of a nation (or a city) government's design policies	Introduction
02	Definition of Design	Introduction
03	Definition of each design sector	Introduction
04	Introduction of a nation (or a city)'s representative design organizations	Introduction
05	Number of design related professional institutes, organizations, and associations (non profit sector)	Statistics
06	Number of design specializing companies	Statistics
07	Revenue status of design specializing companies (revenue amount)	Statistics
08	Number of designers (employees)	Statistics
09	Number of design related patents registered among total intellectual properties (per annum)	Statistics
10	Number of design education institutes	Statistics
11	Number of professors in design majors at design education institutes	Statistics
12	Number of students in design education institutes	Statistics
13	Annual number of graduates with a major in design	Statistics
14	Number of design and design related museums/galleries	Statistics
15	Number of design and design related libraries	Statistics
16	Number of design magazines	Statistics
17	Number of design portal websites (focus on design)	Statistics
18	Number of design TV programs (focus on design)	Statistics
19	Number of design competitions (design contests and award ceremonies)	Statistics
20	Number of design events (academic, festival and exhibition events)	Statistics

World Design Survey 2010 Seoul

The World Design Survey 2010 Project

This report is the summary of the World Design Survey 2010 Research Report.
For more detailed information, please download the World Design Survey 2010
Research Report at www.worlddesignsurvey.org

January 2011

Contents

'World Design Survey 2010' Foreword

The World Design Capital of Seoul has successfully implemented numerous design projects to improve the quality of life for the people of Seoul and to enhance the city's competitiveness. The achievements yielded through these efforts were internationally recognized and in July of 2010, Seoul was designated as the UNESCO Creative City of Design, which fueled an even greater motivation for Seoul's ongoing efforts in city transformation through design. I am also pleased to report that the outcome of the World Design Survey, a project pursued as one of the more diverse WDC projects, is now complete and it has been published in Seoul.

The World Design Survey 2010 is a project that collated information on the status of design policy, industry, culture, and education in 17 regions around the world with the main objective to establish an international design knowledge base system. With the designation of Seoul as the World Design Capital, the city has actively cooperated with Icograda and has implemented the Seoul Design Survey and the Asia Design Survey, these two pilot projects of the World Design Survey, over the past 3 years. Through the experience accumulated by these two pilot projects, Seoul has now systemized the international framework for the World Design Survey.

Design is now being recognized for its importance and value in diverse sectors including business, society, and culture. It is being implemented widely throughout all areas of our everyday life to improve the quality of life. In short, the growth of the design industry is the core factor for enhancing the competitiveness of a nation or a city.
From this perspective, the World Design Survey will provide information that is essential not only to design organizations but also to governments, design specializing companies, and researchers in design education institutes. It will be applied as the framework material for the advancement of the design industry of a city or a nation.

I am confident that this initiative will fuel even broader international cooperation and exchange among cities and nations for diverse international design research projects and advance the completeness of the future World Design Survey.

I would like to wish continued growth and prosperity for IDA, Icograda, and the participating 17 regions, which have all sacrificed great efforts for this project and sincerely hope that the World Design Survey 2010 will become a valuable Information report that will contribute towards the advancement of the world's design industry. Thank you.

Kyung-won Chung
Deputy Mayor and Chief Design Officer
Culture, Design and Tourism Headquarters
Seoul Metropolitan Government

Introduction to the World Design Survey 2010

Icograda, and our partners in the International Design Alliance (IDA), are committed to demonstrating the value of design. The World Design Survey™ is a research project to establish and maintain an international framework measuring the contribution of the design economy and the level of strategic engagement by government in using design as a socio-economic and cultural developmental enabler.

The World Design Survey 2010 Report is the result of a collaboration between Icograda and the Seoul Metropolitan Government, through the Seoul Design Foundation and the Seoul Design Center. Without this investment, as a project of Seoul's designation as the World Design Capital 2010, this research would not have been possible. This phase of the project builds on the research framework established during the pilot development work and incorporates the learnings from working meetings hosted by the Seoul Metropolitan Government in 2008 and 2009. Icograda is grateful for the vision and leadership of our Korean partners in enabling the creation of this international research framework as a resource for all stakeholders.

As a project, World Design Survey 2010 is not without its challenges. The UN's 2008 Creative Economy Report identified the lack of a clear international framework and data as major obstacles to building sound development strategies and evidence-based policy. Still, the 2010 update to this first look at the international creative economy suggests that the creative sector, especially when supported by government policy, is contributing to the global economic recovery, so it is more timely than ever to take an in-depth look at the value and role of design in this context.

The World Design Survey™ will become an ongoing, online international resource not only for design organisations internationally, but also for government, industry, universities and research institutes seeking to understand the scope of activity in the design sector and its potential to address global challenges.

There is still much work ahead of us. There is scarce country-level information today. Our ambition is to expand on the information available at a city or state level, to create truly national profiles. To accomplish this, all stakeholders - government, industry, universities and research institutes - need to make an ongoing commitment to continuing to refine this framework and to collect information in a manner that will allow for meaningful international comparison and analysis.

We are appreciative of all the contributors for their willingness to share data - through international collaboration we can make a significant difference in developing a global understanding of the value of design and its potential.

At the World Design Survey 2010 Seoul Forum, held on 7 December 2010, representatives from 11 of the regions included in this report, met to make recommendations for the evolution of this initiative and share case studies and new knowledge as a group. We are committed to incorporating their insights in future work.

Through applying design thinking to analyse systemic problems, we can empower and deliver creative solutions.

Russell Kennedy
Icograda President 2009-2011

World Design Survey 2010 Partners
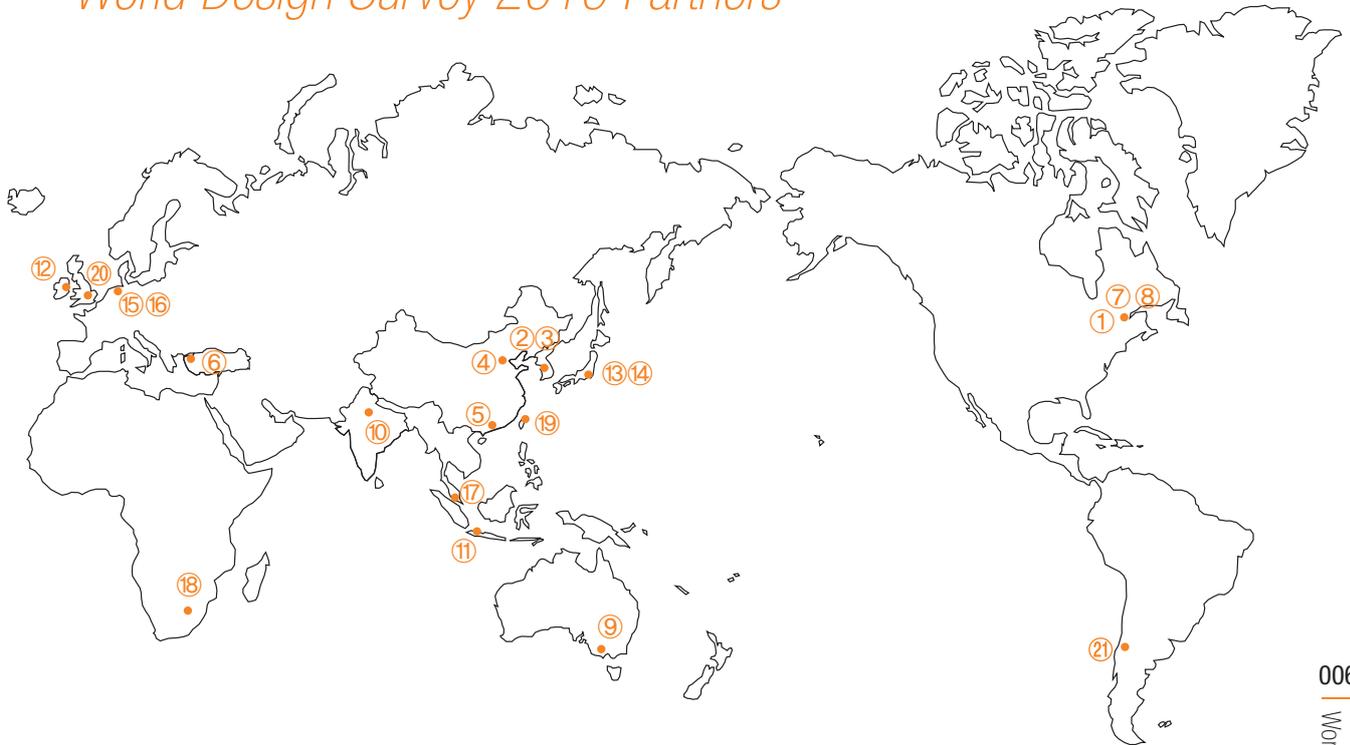
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*,** Remark:*
The World Design Survey 2010 project was initiated through cooperative research efforts between Icograda and Seoul Metropolitan Government.
On behalf of Seoul Metropolitan Government, the Seoul Design Foundation and Seoul Design Center carried out the research project.

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**World
Design Survey
2010
Seoul**

1. World Design Survey 2010 Overview

Overview of the World Design Survey 2010 project

The project has collected data relevant to the design status for major countries and cities in the world in an international context. The collected data has been organised and compared as a common set of indicators to facilitate a comprehensive understanding of the design status in the world. Data sources include original research, published government and research reports, as well as desk research. In some instances, where detailed information is not available, information is presented as qualitative reports rather than statistical data.

1.1 Objectives of the Project

The World Design Survey project is an initiative led by the International Council of Graphic Design Associations (Icograda) to facilitate the understanding of the design status in each region in an international context. It is an international cooperative project that collects data relevant to design industries, education, culture, and policies of major nations and cities around the world to build an international design knowledge system and to form an interdisciplinary international network.

- With the establishment of the common indicators, acquire status data on the design industry, education, policy, and culture and create an objective and reliable report that will become the basis for a comprehensive understanding of the design status in the world .
- Facilitate the understanding of the magnitude, impact, characteristics and unique differences of the design status through a comparison of the design statistics and design policy and related data among the countries (and or cities).
- Collect basic data for establishing a definition of design as well as for defining the scope, categorization, concept, and coding in the design sector.
- Develop a model for the World Design Survey project with a high completion standard.

1.2 Project Characteristics

This project is the first survey to establish a foundation for an ongoing World Design Survey initiative. It represents the first effort to collect and analyse data relevant to the design status of countries and/or major cities internationally. Information is organised using the research framework developed through the Seoul Design Survey (2008) and data includes information collected through the Asia Design Survey (2009) and has been expanded to include representative information from select areas internationally (2010).

1.3 Research Categories

- Basic data for defining design and categorizing the design sectors
- Human resource status of the design specializing companies
- Human resource status of the design education institutes
- Design related policies status
- Design related infrastructure status, media and events

❶ Understand design status and design characteristics around the world.
❷ Mutually share and utilize each respective region's design status information.

World Design Survey's design status and its relation research activity

Contribute towards the establishment of a research framework for the World Design Survey research with a high completion standard

1.4 Research Methods

1.4.1 Contributing cities and countries
A total of 17 regions are represented in this report:
• Cities: Beijing, Hong Kong, Istanbul, Montreal, Seoul, and *Victoria (Victoria is a state in Australia.)
• Countries: India, Indonesia, Ireland, Japan, Korea, Netherlands, Singapore, South Africa, Taiwan, United Kingdom, and Chile
  The information has been researched and reported independently by each region. Source data is noted, with base year, for comparison purpose.

1.4.2 Collect and analyze the basic data of each region
The following table represents the 20 indicators used to facilitate comprehensive understanding of the design status of the world's major countries for the World Design Survey 2010 Project. The indicators were selected during the Asian Design Survey meeting in Seoul (2009).

Sectors	Items	Remarks
Level 1	Introduction of a nation (or a city)'s representative design organizations	
	Definition of Design	
	Definition of each design sector	
	Introduction of a nation (or a city) government's design policies	
	Number of design related professional institutes, organizations, and associations (non profit sector)	
Level 2	Number of design specializing companies	
	Revenue status of design specializing companies (revenue amount)	
	Number of designers (employees)	
	Number of design related patents registered among total intellectual properties (per annum)	
	Number of design education institutes	
	Number of professors in design majors at design education institutes	
	Number of students in design education institutes	
	Annual number of graduates with a major in design	
Level 3	Number of design and design related museums/galleries	
	Number of design and design related libraries	
	Number of design magazines	
	Number of design portal websites (focus on design)	
	Number of design TV programs (focus on design)	
	Number of design competitions (design contests and award ceremonies)	
	Number of design events (academic, festival and exhibition events)	

Level 1. Information on Design Policy
Introduce the representative design promoting (or fostering) or technical organizations that will help facilitate the understanding of a nations (or city's) design policy. Please detail the general sentiment or understanding of the definition of design and design sectors of the region (nation or city). We would also need to know if there is an academic or legal definition of design and design sectors in your region. Describe the perspective of design (vision and goals for the design policy and the policies implemented to achieve such goals) by the design promoting organization or by the government agency or an organization that is in charge of design policy. Finally, introduce a nation (or the city's) representative of a design specializing organizations (institutes, organizations, and associations).

Level 2. Status Information on Design Industry and Design Education Sectors
Introduce the number of design specializing companies, designers, and design education institutes in objective data from official agencies to understand the scale and characteristics of the design industry and education sectors of the nation (or the city). Please use the statistical data obtained through research activities by government or reputable private corporations for the above information (numeric and objective data). You would probably have to inquire at a government agency that conducts and keeps statistical data in the field of commercial industry or education institutes for the nation (or the city).

Level 3. Status Information on Design Culture Sector

Next is the information for understanding how much the region (nation or a city) provides its citizens with the opportunity to experience design through three categories of design infrastructure (museums, libraries, etc.), design media (magazines, websites, TV programs, etc.), and design events (competitions, event, etc.). In most cases, the data for these fields are not available in numeric or statistical form. If objective statistical data cannot be obtained, please provide information on the region (nation or city) representative infrastructure, media, and events.

1.4.3 Survey, targeting experts for each design organization

In addition to the 20 indicators, the following additional information was collected where available.

| Sectors	Survey questions	Remarks
Economical	To what degree does the design industry in the nation (or city) contribute towards the overall economic development (overall contribution towards GDP) of the nation?	
	To what degree does the design industry in the nation (or city) contribute towards the establishment of the nations (or city's) design identity (uniqueness, originality, differentiation, etc)?	
	Briefly summarize the unique characteristics of design in the nation (or city)?	
	What are the representative design sectors in your region?	
	In general, how much, compared to the total revenue, do the companies in your region invest in design?	
Socio-cultural	How much does design contribute towards improvement in the quality of life of the citizens?	
	To what degree do the design companies in the nation (or city) contribute towards the advancement of overall design culture (contribution towards creativity and diversity) in the region?	
	Does design take on positive role in establishing cultural identity in the regional community?	
	To what degree does the region's design influence the nation's (or city's) international image?	
	Are the design sectors in the nation (or city) actively engaged in activities to build strong relationships with international design related organizations?	
	To what degree do the citizens in your region utilize the design related facilities, media and events?	
Educational	What is the objective of design education provided by the design education institutions in the nation (or city)?	
	What are some of the major issues pertaining to the design curriculums currently being implemented in the design education institutions in your region?	
	To what degree do you believe that design education for creativity and innovation are being implemented in the design education institutes in the nation (or city)?	
	To what degree do you believe the design education is being provided by the design education institutes in the nation (or city) for establishing cultural identity?	
	To what degree do the design education institutions in the nation (or city) engage in activities (seminars, exhibitions, programs for citizens, etc.) to enhance the design awareness for the local citizens?	
Political	What are the nation (or city) government's design policy objectives and vision?	
	What is (are) the major project(s) being implemented with regards to above objectives and vision?	
	What is (are) primary policy related issue(s) for vitalizing (foster and promote) design in the nation (or city)?	
	Is (are) the policy establishment and implementation organization(s) for vitalizing the nation (or city) design public or private?	
	How much does the nation (or city) government invest to improve the quality of life for all of the citizens and to vitalize the design economy?	
	Are the government officials in the nation (or city) making an effort to developing programs and policies for effective design industries and economic growth?	
	How active is the nation (or city) government involved in establishing new design related laws or public policies?	
	How do you perceive the future of the nation (or city) government's design related future?	

1.5 Implementation Plan

1. Explain the World Design Survey 2010 project to Icograda member organizations and request their participation.
2. Develop and operate an online website for collaborative research for the World Design Survey 2010.
3. Research and collect data from common indicators (about 20 items) for each participating region.
4. Insight (survey research on industry experts) research to facilitate the understanding of design related backgrounds and contexts for each region.
5. Organize the collected data and publish the World Design Survey 2010 Report.

1.6 Project Milestones

1. Presentation to Icograda Executive Board and World Design Survey 2010 Conference (June 2010)
2. Recruitment and commencement of research (July 2010)
3. Launch World Design Survey 2010 website (September - October 2010)
4. Data gathering, verification and analysis, create draft report (November 2010)
5. Create sample report for World Design Survey announcement in Korea (December 2010)
6. World Design Survey 2010 Seoul Forum (7 December 2010)
7. Finalise World Design Survey Report (December 2010)

1.7 Project Implementation - Organization Chart

The World Design Survey 2010 project was managed through the co-operative effort of Icograda and Seoul Metropolitan City Government. Representing the City of Seoul, Seoul Design Foundation and the Seoul Design Center, in conjunction with the design relevant departments of government agencies, design promotion organizations, design research centers, and design education institutes. Data from 17 regions, including information from 21 organisations has been included. The chart below represents the principal organizations and data sources for this report.
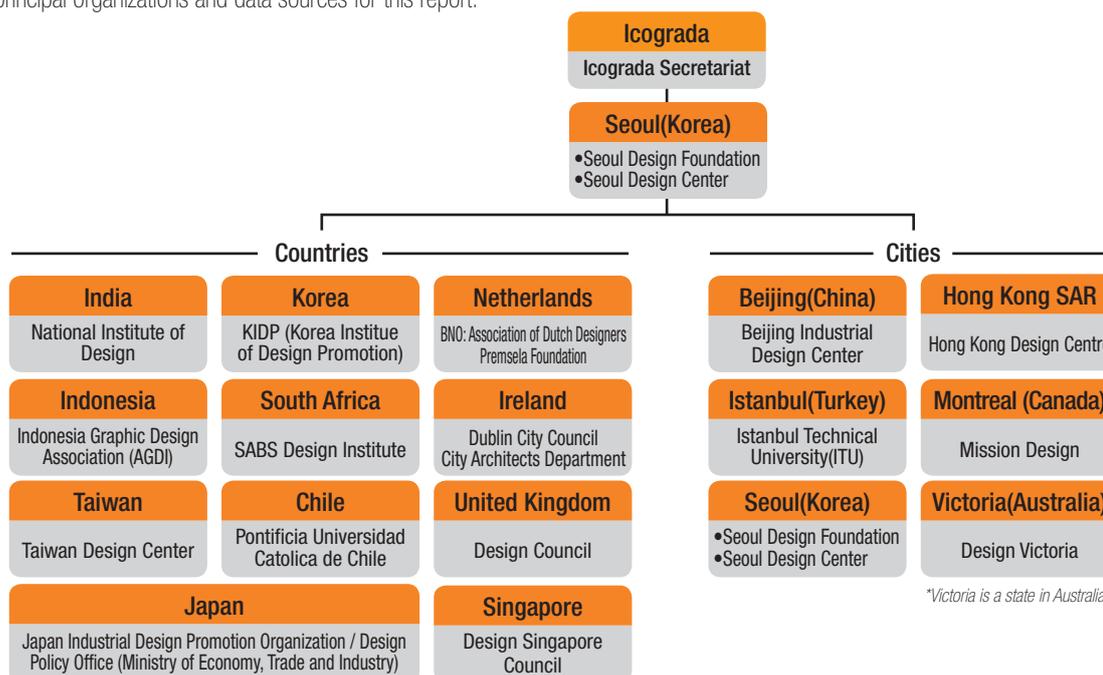
1.8 Anticipated Benefits

Although limited by scope and timeline, the World Design Survey 2010 contributes to the development of a design information infrastructure by creating a database on design information for each region that can be expanded and updated going forward. The basic data collected can be used as a resource for establishing design related policies.

Application
• Design policy data to facilitate the understanding the design status of each region.
• Provide basic data on design to governments, industries, universities, and research institutes.
• Promotion in domestic and international media, including design specializing publications.

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2. World Design Survey 2010 Report

Group A (Cities)

Group B (Countries)

This Beijing Report, published as a regional report of the World Design Survey 2010 project, comprehensively includes information pertaining to Beijing's design industry, culture, education, and policy gathered and analyzed.

General Information about Beijing

- Beijing : Beijing is a metropolis in northern China, and the capital of the People's Republic of China.
- Area : 16,410.54km^2
- Administrative dividing: 16 districts
- Home page: http://www.beijing.gov.cn
- Population: 17,550,000 people (2009 standard)

Beijing's Representative Design Organization

Organization	Website
Beijing Industrial Design Center	http://www.bidcchina.com
Beijing DRC Industrial Design Innovation Base	http://www.drcchina.com
CDM China Design Market (hereafter referred as CDM)	-

An understanding of the status of Beijing's design

2.1.1 Beijing's Design Indicators

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Policy	Number of design related professional institutes, organizations, and associations (non profit sector)	33 professional design related organizations & associations registered	Beijing Municipal Bureau of Civil Affairs Social Organizations Management Office (2010)	
Design Industry	Number of design specializing companies	20,000 design specializing companies	People's Government of Beijing Municipality in Icograda World Design Congress 2009 Beijing (2009)	
	Revenue status of design specializing companies (revenue amount)	Total revenue is 80 billion RMB	Beijing Municipal Bureau of Statistics (2008)	
	Number of designers (employees)	330,000 employees in design specializing companies	People's Government of Beijing Municipality in Icograda World Design Congress 2009 Beijing (2009)	
	Number of design related patents registered among total intellectual properties (per annum)	3,623 design related patents	Beijing Intellectual Property Bureau (2009)	
Design Education	Number of design education institutes	78 design specializing institutes	Beijing Municipal Commission of Education (http://www.bjedu.gov.cn.) (2009)	
	Number of students in design education institutes	30,000 stutents	Beijing Municipal Commission of Education (http://www.bjedu.gov.cn.) (2009)	
	Annual number of graduates with a major in design	Approximately 5,000 graduates	Beijing Municipal Commission of Education (http://www.bjedu.gov.cn.) (2009)	
Design Culture	Number of design and design related museums/galleries	111 design related museums	Beijing Industrial Design Center (2010)	
	Number of design magazines	About 30 design magazines	Beijing Municipal Bureau of Press and Publication (http://www.bjppb.gov.cn) (2010)	
	Number of design portal websites (focus on design)	Over 50 design websites	http://www.uuuu.cc (2010)	
	Number of design TV programs (focus on design)	9 TV programs	CCTV and Beijing TV (2009)	
	Number of design competitions (design contests and award ceremonies)	46 design competitions	Beijing Industrial Design Center (2010)	
	Number of design events (academic, festival and exhibition events)	433 design events	Beijing Industrial Design Center (2010)	

Indicators not included in the summary report have been omitted because no accurate statistical data is available for this category. Where data has been estimated, the information for the corresponding regions has been included in this World Design Survey 2010.

2.1.2   Beijing's Representative Design Organization

From 1990s until now, Beijing Municipal Science and Technology Commission has been fostering design industry development and exploring appropriate methods to promote Beijing design industry through the establishment of design promotion organization and design industry base, implementing pilot project and building industry brands.

• Beijing Industrial Design Center

Beijing Industrial Design Center (BIDC) is the first design promotion institution affiliated with the government in China. With 15 years of development, BIDC is devoted to promoting innovation capacity of enterprises and the development of design industry through design vision introduction, design models demonstration, international exchange and cooperation, design industry research, design training, design base building, design awards, as well as organization of various activities. BIDC has built a good relationship with over 300 international organizations, design institutions and academies from 47 countries through organizing activities, such as High-Tech Expo, Cultural & Creative Industry Expo and Beijing International Design Week. BIDC has set up a big platform which actively promotes cooperation between design organizations, while building a bridge for enterprises and governmental departments, China design and global design.which actively promotes cooperation between design organizations, while building a bridge for enterprises and governmental departments, China design and global design.

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Major Projects			

- • Industrial Design Pilot Project   • Design Innovation Advancing Project   • China Red Star Design Award
- • "Design-plus" Training   • Constructing platform of design industry innovative service

• Beijing DRC Industrial Design Innovation Base

Beijing DRC Industrial Design Innovation Base was first built in China based on the idea of "Design Resource Cooperation". It provides a design supporting public service platform to support enterprises' design innovation, which aims to enhance innovative capability in Beijing, even China.

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• CDM China Design Market (hereafter referred as CDM)

CDM is the first design specialization trade service place in China initiated by Beijing Industrial Design Center. CDM aims to promote design trade, accelerate circulation of design factors and resources, and smooth the design supply and demand channel. CDM will offer full range of facilities, various services, as well as support from government, enterprises and media to create perfect environment for design trading.

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2.1.3   Definition of Design

As the Integration of science and technology, culture, arts and social economics factors, based on intelligence and creativity, design, using modern technology, is the event of creativity which promotes producing, value and quality of life.

2.1.4 Design Sectors

Design category according to the corresponding relationship among human, nature and society as well as the essence of design.

- Industrial Design:
  - **Product Design** : household products, clothing, automobiles, electronic appliances
  - **Environmental Design** : landscape, interior, city planning
  - **Communication Design** : binding design, printing design, packaging, exhibition, visual design, advertising design

[Design category]

> **Product Design** : As the core of industrial design, product design covers a wide range of areas, essentially pursues perfect integration of effects and aesthetics, function and form, technology and arts. It is aimed at achieving unity of enterprise's benefits and consumers' demands in the production management with a guarantee of quality.

> **Environmental Design** : Environmental design is the process of transforming and organizing various natural and artificial environmental factors, doing space design on physical environment in order to meet the behavior and aesthetic needs of human beings.

> **Communication Design** : Communication design includes visual communication design (visual design) and Auditory Communication Design (Auditory Design). The former is the visual image design for relaying message by selecting and arranging visual elements, i.e. graphic design in the narrow sense; the latter is conducted via language and acoustics.

2.1.5 Design Perspective of Beijing

"Citizen-First Design" Design is a new engine for developing "Culturally-enriched, technology-empowered and environment-friendly Beijing".

Design is a new engine for developing "Culturally-enriched, technology-empowered and environment-friendly Beijing".
"Culturally-enriched, technology-empowered and environment-friendly Beijing" is the objective of future urban development and a new strategy for Beijing confronting with the current situation and fierce challenges. Beijing will put more efforts on citizen-first design, technology innovation and ecological civilization. Widely used design gives a strong impetus for the development of Beijing, and plays a great part in livelihood industries. Design can be used to resolve the fundamental problems concerned with citizens, improve the quality of life and increase people's sense of happiness and satisfaction.

"Culture-enriched Design": The charm of Beijing culture needs the expression of design.

The charm of Beijing culture needs the expression of design.
With a long history of development, Beijing gradually forms a unique cultural tradition characterized with openness and inclusive combination, and gives birth to endless creativity. The expression and communication of culture needs proper and good design to make people feel and impressed by the charm of Beijing culture. In the process of Beijing urban development, design can not only inherit and carry upon Beijing's traditional culture by the advantage of the capital resources, but also absorb all the excellent foreign culture with broad mind and open heart to shape a new Beijing of greater character and charm.

"Creative and powerful design": To develop and revitalize design industry is a strategic choice for Beijing's economic and social development.

To develop and revitalize design industry is a strategic choice for Beijing's economic and social development.
Beijing design attaches much attention to the harmonious coexistence of human and nature with the aim to promote the development of environment-friendly, low-carbon and circular economy as well as achieve resources recycled and sustainable growth. Beijing municipal government encourages inter-disciplinary, cross-industry and multi-dimensional design innovation to establish a "greater design vision", valuing systematic, integrated and collaborative design and making design an effective method of solving practical problems in an overall planning context.

Design industry is a new driving force for the economic development and design plays a great part in the upgrading of urban management of Beijing. Beijing municipality will foster the application of design to agriculture, modern manufacturing and traditional service industries to increase the added value of industries, promote effective supply and demand structure and improve the competitiveness of enterprises.

Basic direction of the policy

Economic Prosperity: Fostering of Beijing's design Industries to integrate with manufacturing industries	• Speed up restructuring of industries and shifting of the ways of economic growth in a "World City" context. • Foster the development of design industry and integrate it with modern manufacturing industries to boost the economic growth of Beijing.
Spiritual Civilization: Strengthening Beijing's culture construction to pursue branding projects of "Beijing Design"	• Promote Beijing's culture development and make it a city of humanity, civilization, charm and creativity. • Enhance the strength and influence of Beijing culture, improve the quality of public cultural services and elevate the identity and value of "Beijing design" brand in the world.
Harmonious Capital: Upgrading the comprehensive quality of Beijing city actively and build a world-renowned "Design Capital"	• Attract all kinds of design events to be held in Beijing following the successful hosting of 2008 Olympic Games and World Design Congress 2009 Beijing and the first Beijing International Design Week. • Making every effort to be a "World Design Capital" with aggregation of global design resources and elevate the general awareness and perspective on design by the people of Beijing.
Desired for Habitation City: Improving people's livelihood and creating an ideal liveable city, Beijing	• Apply the concept and principals of design on handling urban development problems and improving city capacities and services to build a desired for habitation Beijing.

2.2 Hong Kong Report

This Hong Kong Report, published as a regional report of the World Design Survey 2010 project, comprehensively includes information pertaining to Hong Kong 's design industry, culture, education, and policy gathered and analyzed.

General Information about Hong Kong

- Hong Kong : Hong Kong is one of the two special administrative regions of the People's Republic of China. (the other is Macau)
- Area: 1,104 km^2
- Administrative dividing: 18 districts
- Home page: http://www.gov.hk/en/
- Population: 7,055,071 people (2009 standard)

Hong Kong's Representative Design Organization

Organization	Website
Create Hong Kong	http://www.createhk.gov.hk/en/home.htm
Hong Kong Design Centre	http://www.hkdesigncentre.org

An understanding of the status of Hong Kong's design

2.2.1 Hong Kong's Design Indicators

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Policy	Number of design related professional institutes, organizations, and associations (non profit sector)	Over 23 design organizations	Hong Kong Design Centre (2010)	
Design Industry	Number of design specializing companies	4,230 design specializing companies	Hong Kong Design Centre (2010)	Data extracted by Hong Kong Design Centre from: "Number of establishments, persons engaged and vacancies (other than those in the Civil Service) analysed by industry sub-class" published by Census and Statistics Department, HKSAR
	Number of designers (employees)	15,920 designers (employees)	Hong Kong Design Centre (2010)	Data extracted by Hong Kong Design Centre from: "Number of establishments, persons engaged and vacancies (other than those in the Civil Service) analysed by industry sub-class" published by Census and Statistics Department, HKSAR
	Number of design related patents registered among total intellectual properties (per annum)	3,850 design related patents	Intellectual Property Department, HKSAR Government (2009)	
Design Education	Number of design education institutes	20 design education institutes	Hong Kong Design Centre (2010)	The number includes institutes that provide architecture or design-related course(s) which accredited with Level 4 or above under Hong Kong Council for Accreditation of Academic and Vocational Qualifications.
	Number of full-time academic staff in design majors	189 full-time academic staff in design schools or teaching design-related programmes	Hong Kong Design Centre (2010)	Only Universities which provide design or design-related course are counted. The number may include full-time academic staff such as Professors, Lecturers, Instructors, Demonstrators of some universities.
	Number of students in design education institutes	9,992 students	Hong Kong Design Centre (2008-2009)	The number includes institutes that provide architecture or design-related course(s) which accredited with Level 4 or above under Hong Kong Council for Accreditation of Academic and Vocational Qualifications.
	Annual number of graduates with a major in design	2,525 graduates	Hong Kong Design Centre (2008-2009)	The number includes institutes that provide architecture or design-related course(s) which accredited with Level 4 or above under Hong Kong Council for Accreditation of Academic and Vocational Qualifications.
Design Culture	Number of design and design related libraries	4 (1 design library and 3 design-related libraries or data centers)	Hong Kong Design Centre (2010)	
	Number of design magazines	8 design magazines	Hong Kong Design Centre (2010)	Only magazin es with content promoting design as knowledge are counted.
	Number of design portal websites (focus on design)	There are currently over 2 notable portals that focus on design in Hong Kong	Hong Kong Design Centre (2010)	
	Number of design TV programs (focus on design)	There are around 4 Design TV programs produced in Hong Kong	Hong Kong Design Centre (2010)	
	Number of design competitions (design contests and award ceremonies)	Over 39 design competitions	Hong Kong Design Centre (2008)	
	Design events (academic, festival and exhibition events)	Over 100 design events	Hong Kong Design Centre (2009-2010)	

Indicators not included in the summary report have been omitted because no accurate statistical data is available for this category. Where data has been estimated, the information for the corresponding regions has been included in this World Design Survey 2010.

2.2.2 Hong Kong's Representative Design Organization

• Create Hong Kong

The Create Hong Kong (CreateHK) is a dedicated agency set up under the Commerce and Economic Development Bureau on 1 June 2009 to lead, champion and drive the development of the creative economy in Hong Kong. It co-ordinates Government policy and effort regarding creative industries, focuses Government's resources catering for the promotion and speeding up of the development of creative industries in Hong Kong, and works closely with the trade to boost the development of creative industries.

According to "Organisation Chart of the CreateHK (Position as at 1 June 2009)", Design Section of Create Hong Kong is responsible for:
• Administering the DesignSmart Initiative
• Being responsible for policy issues and housekeeping matters of the Hong Kong Design Centre
• Housekeeping of the InnoCentre programme and Design Incubation Programme
• Being responsible for branding matters

• Hong Kong Design Centre

Established in 2001 by four founding members of the Hong Kong Federation of Design Associations including Hong Kong Designers Association, Interior Design Association Hong Kong, Hong Kong Fashion Designers Association and the Chartered Society of Designers, HKDC has been the Government's main partner in promoting design to local and overseas audiences ever since.

Mission: Use design and innovation to drive value creation and improve the well-being of society
Vision: Establish Hong Kong as a centre of design excellence in Asia

Design for Society is a major undertaking of Hong Kong Design Centre, a publicly-funded, non-profit organisation established in 2001 with the support of the design industry in:
(i) Promoting and celebrating design excellence;
(ii) Championing strategic and wider use of design for creating business added value and community benefits; and
(iii) Educating the professions and the community to be resourceful and champions for sustained developments through design and innovation. The long-term success of HKDC requires continued feedback and staunch support from the community and different professions across various design fields, education, commercial, voluntary and public sectors.

Our People
Chairman: Victor LO   Vice Chairman: Roy CHUNG, Freeman LAU   Executive Director: Dr. Edmund LEE

Chairman	Victor LO	Established	2001
Address	Hong Kong Design Centre 1/F InnoCentre, 72 Tat Chee Avenue, Kowloon Tong, Hong Kong		
Telephone	+852 2522 8688	Fax	+852 2892 2621
Email	info@hkdesigncentre.org	Website	www.hkdesigncentre.org / www.designdirectory.hk / www.bodw.com.hk
Our Role			

• Injecting design into business   • Nurturing "Design-preneurs"   • Upgrading design skills and building networks
• Enhancing community-wide design appreciation   • Celebrating design excellence
• Raising Hong Kong's profile as a design hub

2.2.3 Definition of Design

The Link Between Creativity and Innovation
Design is a planning and development process, transforming abstract ideas into desirable objects and services. It harnesses consumer insights, technological feasibility and business viability. Design is much broader than aesthetics. It is linked to functions, ease of manufacturing and delivery, sustainability, reliability, quality and productivity.

An Integral Part of All Businesses
The value of design stretches across all industries and sectors – from manufacturing to services, banking, tourism, transport and

logistics. Companies can create a more engaging brand experience and rewarding customer relationships through better design, not just in products, but also services, environments, and communications.

Multi-Disciplinary
Design should function at multiple levels. It requires more than simple collaboration among different design disciplines. Participation from areas, such as consumer research, engineering, technology, strategic planning, business management, marketing, psychology, anthropology and sociology is crucial to attaining better design which leads to better results.

A Value Creation Tool
Design brings value to businesses by reducing costs, improving profitability and increasing brand equity. Design has increasingly become a critical part of the overall corporate business strategy. Designers are natural innovators by virtue of their empathy, visual literacy and lateral thinking skills. More and more companies are tapping into the expertise of designers to create innovative business models, products, services to meet the latent and unfulfilled needs of customers. Design also has a social value. Better design means better living. It brings tangible and sustainable improvements to our living environment, making it easier, safer and more enjoyable.

2.2.4   Design Sectors

Category	Detail
Apparel/Accessories Design	Everyday Apparel / Functional Apparel / Fashion Accessories
Communication Design	Identity and Branding / Interactive Media / Packaging / Publication / Poster and Promotion Materials / Typography
Environment Design	Home / Commercial / Hospitality and Leisure / Culture, Public and Exhibitions
Product/Industrial Design	Household Appliance / Homeware / Professional and Commercial / Computer and Communication / Leisure and Entertainment
Design Promotional Bodies	-
Design Education	-
Design Services	-

2.2.5   Design Perspective of Hong Kong

According to the latest Policy Agenda in "The 2009-10 Policy Address",
"The development of Hong Kong into a knowledge-based economy requires talent from around the world, and a quality city life is essential to attracting talent. The concept of "Progressive Development" advocated by the Chief Executive is to develop a quality city life by striking a balance between economic development and environmental conservation." Our Chief Executive proposed new initiatives related to design to make Hong Kong a more attractive quality city.

On going initiatives include:
• Hong Kong's participation in the Shanghai Expo 2010 to showcase HKSAR's unique strengths, quality city life and position as a creative capital.
• Promoting a culture of innovation and technology to the general public, particularly the younger generation.
• Promoting wider use of design and innovation in business and the community for value creation and connects benefits.
• Promoting Hong Kong design and encouraging the use of design to add value to our goods and services and Government's interface with the public, through enhanced support for the Hong Kong Design Centre.

• Create Hong Kong (CreateHK)
CreateHK was launched in June 2009, set up under the Commerce and Economic Development Bureau to lead, champion and drive the development of the creative economy in Hong Kong. It co-ordinates Government policy and effort regarding creative industries, focuses Government's resources catering for the promotion and speeding up of the development of creative industries in

Hong Kong, and works closely with the trade to boost the development of creative industries. CreateHK oversees the management of the $250 million (US$32 million) DesignSmart Initiative, the $300 million (US$39 million) Film Development Fund and the $300 million CreateSmart Initiative. In 2006, the InnoCentre evolved from this creative drive, providing a one-stop shop bridging designers and users of design services. Besides providing grade A office space for tenants, InnoCentre also offers a design incubation programme for start-up companies as well as design education, training and professional development.

• Hong Kong Design Centre (HKDC)

Established in 2001, HKDC organizes seminars, workshops and conferences to promote the value and use of design in the business/industry communities and to sharpen the expertise of design professionals and students. To raise Hong Kong's profile as a regional design hub, HKDC organises an annual flagship event in November/December – the Business of Design Week – that comprises forums, award presentations and exhibitions.

The Design Support Programme finances projects in design and branding research, design/business collaborations, design professional continuing education and general support activities covering a wide range of activities from international conferences to exhibitions, professional education courses, research, etc. As at end March 2010, the DSP has already supported 319 projects.

Istanbul Report

This Istanbul Report, published as a regional report of the World Design Survey 2010 project, comprehensively includes information pertaining to Istanbul 's design industry, culture, education, and policy gathered and analyzed.

General Information about Istanbul

- Istanbul : A large city and port in northwest Turkey, at the point where Europe joins Asia.
- Area : 1830.92km^2
- Administrative dividing : 27 districts
- Home page : http://istanbul.gov.tr/
- Population : 12,782,960 people (2009)

Istanbul's Representative Design Organization

Organization	Website
Istanbul Technical University (ITU) Dept. of Industrial Product Design	http://www.design.itu.edu.tr
Turkish Society of Graphic Design (GMK)	http:// www.gmk.org.tr
Chamber of Interior Architects (TMMOB ICMO)	http://www.icmimarlarodasi.org.tr
Turkish Society of Industrial Designers (ETMK)	http:// www.etmk.org.tr

An understanding of the status of Istanbul's design

2.3.1 Istanbul's Design Indicators

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Policy	Number of design related professional institutes, organizations, and associations (non profit sector)	9 design organizations	Istanbul Technical University (ITU)(2010)	
Design Industry	Number of design related patents registered among total intellectual properties (per annum)	2,877 design registrations in Istanbul (53% of total)	Turkish Patent Institute (TPE) (2009)	
Design Education	Number of design education institutes	Total of 19 schools have design field of majors among all of the higher education institutes in Istanbul	Turkish Higher Education Council (2009)	
	Number of professors in design majors at design education institutes	The total number of professors in design field of majors in higher educations institutes in Istanbul : 241	Turkish Higher Education Council (2009)	
	Number of students in design education institutes	Total number of students in design field of majors from higher education institutes in Istanbul: 2,371	Turkish Higher Education Council (2009)	
	Annual number of graduates with a major in design	Total number of graduates with design major from higher education institutes in Istanbul: 441	Turkish Higher Education Council (2009)	
Design Culture	Number of design museums/ galleries	5 design museums/galleries	Istanbul Technical University (ITU) (2009)	
	Number of design and design related libraries	4 design libraries	Istanbul Technical University (ITU) (2009)	
	Number of design magazines	44 design magazines	Istanbul Technical University (ITU) (2009)	
	Number of design portal websites (focus on design)	32 design online contents (focus on website)	Istanbul Technical University (ITU) (2009)	
	Number of design TV programs (focus on design)	8 design related TV prpgrams	Istanbul Technical University (ITU) (2009)	
	Number of design competitions (design contests and award ceremonies)	Over 35 design competitions	Istanbul Technical University (ITU) (2009)	
	Number of design events (academic, festival and exhibition events)	28 design eventsa	Istanbul Technical University (ITU) (2009)	

Indicators not included in the summary report have been omitted because no accurate statistical data is available for this category. Where data has been estimated, the information for the corresponding regions has been included in this World Design Survey 2010.

2.3.2 Istanbul's Representative Design Organization

There are several design organizations at national, disciplinary and local levels, but none of them is strong enough to be called the representative of Turkish or Istanbul Design yet. The following institutions are the most active design institutions in Istanbul.

- Istanbul Technical University (ITU) Dept. of Industrial Product Design
  www.design.itu.edu.tr

- Turkish Society of Graphic Design (GMK)
  www.gmk.org.tr

- Chamber of Interior Architects (TMMOB ICMO)
  www.icmimarlarodasi.org.tr

- Turkish Society of Industrial Designers (ETMK)
  www.etmk.org.tr

2.3.3   Definition of Design

Design is perceived mainly as a creative activity. Its corporate and strategic role in relation to industry, commerce and innovation is not fully utilized yet. Nevertheless, more and more Turkish companies are beginning to pay attention to design. In public, design is becoming more visible, and increasingly recognizable.

2.3.4   Design Sectors

[Industrial/Product Design]
[Exhibition and Retail Design]
[Graphic and Advertising Design]
[Multimedia and Web Design]
[Packaging Design]
[Transportation Design]

2.3.5   Design Perspective of Istanbul

Some elements of design policy such as design promotion and design protection have existed for the last 10-15 years. Nevertheless, Turkey does not have a coherent national design policy yet. Design protection is in force since 1996 as part of the customs' union agreement with the European Union. Design support schemes have been initiated by the Undersecretariat of the Prime Ministry for Foreign Trade (DTM) in the early 2000s thanks to the pressures of the Exporters' Union. The scope of design support was enlarged to include other industrial sectors beyond textile and clothing in 2008. In the same year, the Undersecretariat of the Prime Ministry for Foreign Trade (DTM) also initiated a Design Award Scheme (Design Turkey). In September 2009, the establishment of the Turkish Advisory Design Council" was approved by the Ministerial Council.

At local level, Istanbul Metropolitan Municipality is one of the sponsors of Istanbul Design Week (IDW) since 2005. Nevertheless, its perception of design is limited to an arts and culture event. The full scope of design is not recognized by the local administration of Istanbul yet.

2.4 Montreal Report

This Montreal Report, published as a regional report of the World Design Survey 2010 project, comprehensively includes information pertaining to Montreal's design industry, culture, education, and policy gathered and analyzed.

General Information about Montreal

- Montreal (the largest city in the province of Quebec)
- Area: 4,259 km2
- Administrative divisions: 19 boroughs
- Homepage: www.ville.montreal.qc.ca/english
- Population: 3,814,700

Montreal's Representative Design Organization

Organization	Website
Ordre des architectes du Québec (OAQ)	http://www.oaq.com
Association des architectes en pratique privée du Québec (AAPPQ)	http://www.aappq.qc.ca/
Association des architectes paysagistes du Québec (AAPQ)	http://www.aapq.org/
Ordre des urbanistes du Québec (OUQ)	http://www.ouq.qc.ca/
Association professionnelle des designers d'intérieur (APDIQ)	http://www.apdiq.com/
Association des designers industriels du Québec (ADIQ)	http://www.adiq.ca/
Société des designers graphiques du Québec (SDGQ)	http://www.sdgq.ca/
Conférence interprofessionnelle du design du Québec (CIDQ)	http://www.cidq.org/
Mission Design	http://www.missiondesign.org

An understanding of the status of Montreal's design

2.4.1 Montreal's Design Indicators

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Policy	Number of design related professional institutes, organizations, and associations (non profit sector)	16 organisations	Mission Design (www.missiondesign.org)	
Design Industry	Number of design specializing companies	3,001 design companies	Statistic Canada (2008, preliminary data)	Quebec:4,465, Canada: 20,702 (* Montreal figures are extrapolated using % as reported by Quebec Institute of Statistics)
	Revenue amount of a design specializing company	The annual revenue is 718.22 (in millions of dollars, CAD)	Statistic Canada (2008, preliminary data)	Quebec:1,066, Canada: 6,245.30 (in millions of dollars) (* Montreal figures are extrapolated using % as reported by Quebec Institute of Statistics)
	Number of designers (employees)	18,015 designers	Statistics Canada 2006	Quebec:26,465, Canada: 85,110 (* Montreal figures are extrapolated using % as reported by Quebec Institute of Statistics)
	Number of design related patents registered among total intellectual properties (per annum)	153 design registrations in Quebec	http://www.ic.gc.ca (2007-2008)	Canada: 5,947
Design Culture	Number of design and design related museums/galleries	6 design museums	Montréal, Ville UNESCO de Design/UNESCO City of Design application	
	Number of design and design related libraries	1 design library	Montréal, Ville UNESCO de Design/UNESCO City of Design application	
	Number of design magazines	3 design magazines	Montréal, Ville UNESCO de Design/UNESCO City of Design application	
	Number of design portal websites (focus on design)	5 design portal websites	Montréal, Ville UNESCO de Design/UNESCO City of Design application	
	Number of design TV programs (focus on design)	1 design TV program	Montréal, Ville UNESCO de Design/UNESCO City of Design application	
	Number of design competitions (design contests and award ceremonies)	6 design competitions	Montréal, Ville UNESCO de Design/UNESCO City of Design application	
	Number of design events (academic, festival and exhibition events)	4 design events	Montréal, Ville UNESCO de Design/UNESCO City of Design application	

Indicators not included in the summary report have been omitted because no accurate statistical data is available for this category. Where data has been estimated, the information for the corresponding regions has been included in this World Design Survey 2010.

2.4.2 Montreal's Representative Design Organization

• Ordre des architectes du Québec (OAQ)
http://www.oaq.com

The Ordre des architectes du Québec (OAQ), the Québec Order of Architects, is a professional order that represents more than 3 000 architects in this province. The order's main function is to protect the public's interest by ensuring the professional standard of architects allowed to practice in Quebec. The order also strives to push forward the profession by encouraging the production of quality architectural design. This process is solidly based on open exchange with end users and continued improvement of practice. The Fonds des architectes, the Architects Fund is an underwriting organization that covers all members of the order.

• Association des architectes en pratique privée du Québec (AAPPQ)
http://www.aappq.qc.ca/

The Association of Architects in Private Practice of Québec represents architecture firms.

• Association des architectes paysagistes du Québec (AAPQ)
http://www.aapq.org/

Founded in 1965, the Association des architectes paysagistes du Québec (AAPQ), the Quebec Landscape Architects association groups the members of the profession that meet their admission standards and adhere to their codes of professional practice. The stated goal of the association is to ensure the protection and safety of the public, which they ensure by verifying the level of expertise of their members and applying a strict professional code of ethics. The AAPQ also engages in activities to promote the profession, encourage its members to thrive for excellence, research activities and input into the university-level training program. The AAPQ has 500 members in Québec.

• Ordre des urbanistes du Québec (OUQ)
http://www.ouq.qc.ca/

Founded in 1963, the Québec order of urban planners, the Ordre des urbanistes du Québec (OUQ) groups planners trained in the design and management of rural, urban and regional development. By virtue of their professional code, urban planners are the only design professionals whose competence the Québec government must legally recognise in order to practice. The OUQ has 1000 members.

• Association professionnelle des designers d'intérieur (APDIQ)
http://www.apdiq.com/

The Québec interior design organization is called the Association professionnelle des designers d'intérieur (APDIQ), formerly the Interior Decorators Association of Quebec, which was founded in 1933. Before the current name, the organisation was also known as the Société des designers d'intérieur du Québec (SDIQ) until 2003. The current incarnation, the APDIQ, has 250 members.

• Association des designers industriels du Québec (ADIQ)
http://www.adiq.ca/

The Association des designers industriels du Québec (ADIQ) was founded in 1964 by Jacques Guillon, Julien Hébert and Henry Finkel following the creation of the national organisation. The ADIQ gave a voice to Québecois industrial designers both within the province and across the country. The ADIQ is a member of the national organisation, the Association of Canadian Industrial Designers (ACID) which has only three members: Québec (ADIQ, 230 members),
Ontario (ACIDO, 61 members) and British Colombia (BCID, 39 members). ACID is in turn a member of Icsid.

• Société des designers graphiques du Québec (SDGQ)
http://www.sdgq.ca/

In 1972, in the thick of post Expo excitement and pre-Olympic fervour, a dynamic young group of graphic artists felt the need to organize themselves in order to promote and encourage québécois design. They formed the Société des graphistes du Québec, which would become in 1974, the Quebec society of graphic designers, the Société des designers graphiques du Québec (SDGQ). Today the SDGQ has 144 members, including some of the most important graphic design studios in the country. The SDGQ is a member of the Conseil de l'industrie des communications graphique du Québec (the Council of the Industry of Graphic Communications of Québec, CICQ), a recognized partner of the GDC (the Society of Graphic Designers of Canada) and a member of Icograda.

• Conférence interprofessionnelle du design du Québec (CIDQ)
http://www.cidq.org/

The various associations and orders of design in Québec have come together to work towards a common goal under the Conférence interprofessionnelle du design du Québec (the Quebec Inter-professional Conference of design or CIDQ). The mission of the CIDQ is to create synergies between the associations and orders in order to work together on activities that promote and develop design and enhance its contribution to the development of society.

• Mission Design
http://www.missiondesign.org

Mission Design is the promotional agency for design in Québec. A non-profit organization mandated by the provincial government and supported by the private sector, its mandate is to encourage and aid in the implementation of design in private business and public organizations as a driver for economic development. It is a new organization, officially launched 10 May 2010. Its mandate defines design broadly, including not only disciplines with the term 'design' in their name but also those for which design is an essential activity, including architecture and spatial planning.

2.4.3   Definition of Design

Design is an activity encompassing ideation, creation, planning, production and management - whose framework shapes the quality life, contributes to economic competitiveness, cultural expression and the reinforcement of a city's identity and that of its companies.
Source: Translated from Design Montreal definition

2.4.4   Design Sectors

Data in Canada is collected according to the NAICS (North American Industry Classification 2007). Specialised Design Services comprises establishments primarily engaged in providing specialised design services, but excludes architectural, engineering and computer systems design.

> Interior Design Services (54141): This industry comprises establishments primarily engaged in planning, designing and administering projects in interior spaces to meet the physical and aesthetic needs of people, taking into consideration building codes, health and safety regulations, traffic patterns and floor planning, mechanical and electrical needs, and interior fittings and furniture. Interior designers and interior design consultants work in areas such as hospitality design, health care design, institutional design, commercial and corporate design and residential design. This industry also includes interior decorating consultants engaged exclusively in providing aesthetic services associated with interior spaces.
> Industrial Design Services (54142): This industry comprises establishments primarily engaged in creating and developing designs and specifications that optimize the function, value and appearance of products. These services can include the determination of the materials, construction, mechanisms, shape, colour, and surface finishes of the product, taking into consideration human needs, safety, market appeal and efficiency in production, distribution, use and maintenance.
> Graphic Design Services (54143): This industry comprises establishments primarily engaged in planning, designing and managing the production of visual communication, so as to convey specific messages or concepts, clarify complex information or project visual identities. These services can include the design of printed materials, packaging, video screen displays, advertising, signage systems and corporate identification.
> Other Specialised Design Services (541490): This Canadian industry comprises establishments, not classified to any other industry, primarily engaged in providing professional design services.

Example activities include:
– Clothing design services / Costume design services (except independent designers) / Fashion design services / Fashion designer, service of / Floats, design services / Jewellery design services / Set design, theatrical (except independent) / Shoe design services / Textile design services

Source: http://stds.statcan.gc.ca

2.4.5 Design Perspective of Montreal

Montreal, Cultural Metropolis, Action Plan 2007-2017
http://montrealmetropoleculturelle.org
Montreal, Cultural Metropolis, Action Plan 2007-2017 includes three measures to promote excellence in architecture and design.
- Broaden the use of competitions, workshop and expert panels to promote the quality of construction and development projects
  at an early stage
- Put in place support tools and financial incentives to encourage these practices; and
- Highlight outstanding projects and achievements.
- under Key Positions, add a period a the end of the sentence.

Design Montreal

www.ville.montreal.qc.ca/designmontreal
The Ville de Montréal created Design Montréal in January 2006 in order to broaden the sphere of action to all disciplines related to design and to the overall field of urban planning. The mission of this unit is to implement the action plan aimed at improving design throughout the city and positioning Montréal as a city of design. The quality of design, architecture and urban development contributes directly to the excellence of urban life, Montrealers' pride in their city, and visitors' enjoyment. Montréal has demonstrated its know-how and creativity on a number of occasions, including in the Quartier international, but design quality must now become the city's signature in its own urban development initiatives and be visible in all the boroughs. Extending its mission to such new, high-impact sectors means that the municipal administration can work with real estate developers, businesses and the boroughs to help them better integrate designers and architects early in their projects, whether they involve streets, parks, homes, public facilities or other sectors, and so enhance the final outcome.

Building Montréal UNESCO City of Design
http://www.realisonsmontreal.com/en/
Design Montréal and the UNESCO Chair in Landscape and Environmental Design at Université de Montréal, both promoters of Montréal's candidacy as a UNESCO City of Design, launched a three-year project (2009-2012) with the assistance of four major public partners: the Ministère des Affaires municipales, des Régions et de l'Occupation du territoire, the Ministère de la Culture, des Communications et de la Condition féminine, the Conférence régionale des Élus de Montréal and the Ville de Montréal. The goal of the Building Montréal UNESCO City of Design initiative is to enhance the design quality of the objects, buildings and public spaces intended for Montrealers through better upstream integration of project designers in various disciplines.

At the heart of the project are:
– local and international networking of Montréal design though an interactive Web portal that is inclusive and upgradeable
– creation by means of design and architecture competitions in connection with projects of public scope that are in the planning
  phase
– dialogue between citizens, designers and elected officials through public forums and awareness-raising activities

Design activity tax credit
http://www.revenu.gouv.qc.ca/en/entreprise/impot/societes/credits/culture/designexterne.aspx
The credit may be claimed for outside consulting for fashion design or industrial design in any industrial sector. The basic rate of the tax credit is 15% of qualified expenditures. However, the rate is 30% for small and medium-sized businesses (SMBs) with assets of $50 million or less, and varies from 15% to 30% for SMBs with assets of more than $50 million but less than $75 million. The corporation must, in particular, have generated gross revenue of at least $150,000 for the year.

Key positions
Within the Montreal municipal government, design is a portfolio at the Executive Committee level. Helen Fotopulos is currently the Executive Committee member responsible for Culture, Heritage, Design and the Status of Women

Pecha Kucha Night for Elected Officials
ville.montreal.qc.ca/designmontreal
The Pecha Kucha Night for Elected Officials, held at the Society for Arts and Technology (SAT) on 30 September 2008, united the Mayor of Montréal and 13 mayors of boroughs and cities within the Montréal agglomeration shared their vision of the attractiveness and potential of their respective territories with more than 400 designers, architects and planners. Some of the elected officials pointed to specific challenges of urban development and called upon designers to harness their creativity to help meet those challenges, while others highlighted worthy achievements in design and planning in their communities. In keeping with the Pecha Kucha formula, the participating elected officials each had 6 minutes and 40 seconds to share their vision of urban development, using 20 slides that were each displayed for 20 seconds.

This Seoul Report, published as a regional report of theWorld Design Survey 2010 project, comprehensively includes information pertaining to Seoul's design industry, culture, education, and policy gathered and analyzed.

General Information about Seoul
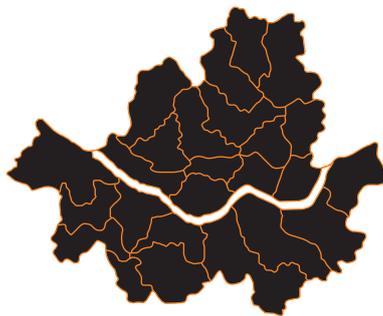
- Seoul : The capital of the Republic of Korea which is to the Korean Peninsula center department.
- Area : 605.25km^2
- Administrative dividing : 25 districts
- Home page : http://www.seoul.go.kr
- Population : 10,464,051 people (2009 standard)

Seoul's Representative Design Organization

Organization	Website
Culture, Design and Tourism Headquarters	http://wdc2010.seoul.go.kr/eng/
Seoul Design Foundation	http://www.seouldesign.or.kr
Seoul Design Center	http://www.seouldesigncenter.com

An understanding of the status of Seoul's design

2.5.1 Seoul's Design Indicators

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Policy	Number of design related professional institutes, organizations, and associations (non profit sector)	72 design organizations	Ministry of Knowledge Economy, Ministry of Culture, Sports and Tourism (2009)	
Design Industry	Number of design specializing companies	1,917 design companies	Korea National Statistical Office (2008)	(the total number of design specializing companies in Korea: 2,977; 64% of the nation's total)
	Revenue amount of a design specializing company	Total revenue is 1,481 billion KRW	Korea National Statistical Office (2008)	(72% of the nation's total revenue of companies in Seoul)
	Number of designers (employees)	13,118 designers (employees)	Korea National Statistical Office (2008)	(76% of the nation's total)
	Number of design related patents registered among total intellectual properties (per annum)	12,104 design registrations in Seoul	Korean Intellectual Property Office (2009)	(37.7% of the nation)
Design Education	Number of design education institutes	80 universities and colleges	Korea Education Development Institute, Seoul Design Center (2008)	Total number of schools with design field majors among the higher education institutes (2 year colleges, 4 year universities and graduate schools) in Seoul
	Number of professors in design majors at design education institutes	The total number of professors in design field majors is 388 (18% of the nation)	Korea Education Development Institute, SDC (2008)	The total number of professors in design field majors in higher education institutes (2 year colleges and 4 year universities) in Seoul
	Number of students in design education institutes	22,139 students (18.4% of the nation)	Korea Education Development Institute, SDC (2008)	Among all the higher education institutes in Seoul (2 year colleges, 4 year universities, and graduate schools), the number of students in the design field majors was totaled
	Annual number of graduates with a major in design	4,457 graduates (39% of the nation)	Korea Education Development Institute, SDC (2008)	Total number of graduates with a bachelor degree in design field major from 2 year community colleges or 4 year universities in Seoul
Design Culture	Number of design and design related museums/galleries	67 design specializing and design related museums/ galleries	National Cultural Infrastructure Facility Registry of the Ministry of Culture, Sports and Tourism, Seoul Design Center (2010)	Total number of design specializing or design related museums in Seoul
	Number of design and design related libraries	26 design libraries	Seoul Design Center (2010)	Total number of design specializing and related libraries/data centers in Seoul
	Number of design magazines	53 design magazines	Seoul Design Center (2010)	Total number of design specializing and design related magazines published in Seoul

Design Culture	Number of design portal websites (focus on design)	46 design online contents (focus on website)	Seoul Design Center (2010)	Total number of design specializing and general websites registered in Seoul (Korea)
	Number of design TV programs (focus on design)	35 design related TV programs	Seoul Design Center (2010)	Total number of design related TV broadcast programs in Seoul
	Number of design competitions (design contests and award ceremonies)	396 design competitions	Seoul Design Center (2009)	Number of design competitions held in Seoul (Total number of design contests and design awarding events held in Seoul by public organizations and private entities)
	Number of design events (academic, festival and exhibition events)	306 design events	Seoul Design Center (2009)	Total number of design related events held in Seoul (total of academic, festival and exhibition events)

*Indicators not included in the summary report have been omitted because no accurate statistical data is available for this category. Where data has been estimated, the information for the corresponding regions has been included in this World Design Survey 2010.

2.5.2   Seoul's Representative Design Organization

Most of the design related projects of the Seoul Metropolitan City Government, including design industry fostering projects, cultural industry fostering projects, and the urban design development projects, are managed by the Culture, Design and Tourism Headquarters.

• Culture, Design and Tourism Headquarters

As of September 27, 2010, the Seoul Metropolitan City Government has reorganized its administrative structure from 1 Mayor's Office, 5 Headquarters and 8 Divisions to 1 Mayor's Office, 8 Headquarters and 5 Divisions. This reshuffling of the organization was based on the administrative empowering of the Headquarters and to ensure efficient implementation of policies and various metropolitan government initiatives.

The Cultural Division was merged into the Seoul Design Headquarters to become the Culture, Design and Tourism Headquarters. The Design Planning Division is organized with 1 Advisory Board, 4 Departments, 1 Management Division, and 22 Teams.

CDO	Kyung-won Chung (deputy mayor)	Established	2007
Address	Deoksugung-gil 15, Jung-gu, Seoul 100-110, Korea		
Telephone	+82-2-6361-3571	Fax	+82-2-6361-3573
Email	wdc2010@citizen.seoul.kr	Website	http://wdc2010.seoul.go.kr/eng/

Major Projects (basic direction)

- "Revitalizing the Economy" through Design Seoul
- "Improving citizens' quality of life" through Design Seoul
- "Creating Uniquely Seoul history and culture" through Design Seoul
- "Contributing towards the growth of Seoul's Tourism" through Design Seoul

• Seoul Design Foundation

The organization aims to elevate the design competitiveness of Seoul to global standards by successfully executing various projects for promotion of the design industry as well as for proliferation of design culture based on the foundation of the Dongdaemun Design Plaza and the Dongdaemun Park of History & Culture.

CEO	Jae Jin Shim	Established	2008
Address	Yeonho Bldg. 9F, 21-1 Seosomun-dong, Jung-gu, Seoul, 110-813, Korea		
Telephone	+82-2-3705-0077	Fax	+82-2-3705-0085
Email	jhlove806@seouldesign.or.kr	Website	www.seouldesign.or.kr

Major Projects

- Develope Creativity Management System
- Contents & Program Planning per DDP Facility
- Strategy for Contents of DDP Information System
- DDP Promotion and Marketing (* DDP : Dongdaemun Design Plaza)

• Seoul Design Center

The Seoul Design Center's primary objectives are: Establish flexible support system for Seoul's design related foundational facilities; Acquire comprehensive and sustainable design promotion system; Strengthen small and medium size businesses' competitiveness; and Contribute towards a high value creation by Seoul's design industry.

CEO	Prof. Soonin Lee	Established	2005
Address	7F Hosoo B/D, #68-1, Susong-dong, Jongno-gu, Seoul, 100-140, Korea		
Telephone	+82-2-747-9100(Ext. 103)	Fax	+82-2-747-9300
Email	jlee134@seouldesigncenter.com	Website	www.seouldesigncenter.com

Major Projects

- Design Development Support Project
- Design Education Projects
- Design Research Projects
- Design Culture Project

2.5.3 Definition of Design

Traditionally, design signifies the intellectual architectural activities for implementing a mental plan.
(Korea Institute of Design Promotion, 2010)

2.5.4 Design Sectors

Design category according to the Industrial Design Promotion Act

- Industrial Design :
  - Product Design : household products, clothing / home appliances, automobiles
  - Visual Design : C.I. advertisements, packaging / publications, multimedia
  - Environmental Design : construction, interior / urban, landscape
  - Package Design : product package / food package
- Design category

> Product Design : It's the design sector that identifies the needs of the users and enhances this value by newly defining the needs and creating special qualities of the product and/or service.

> Visual Communication Design : It is mainly the design sector that enhances the value of the surface visual information. It involves the activities of selecting and arranging visual elements (fonts, photos, lines, etc.) of the messages that are communicated via visual medium such as printed materials, TV and movies to create artistic values.

> Environmental Design : The term Environmental Design covers a wide range of concepts from massive area planning, such as a city or regional district, to the designing of street equipment, such as street lights, benches and other street facilities.

> Package Design : It's a 3 dimensional design that has multi functions of promoting the product to consumers, increase purchase tendency, and safely protect and transport the product.

2.5.5 Design Perspective of Seoul

"Design Caring for Citizens"

What is Seoul's fundamental view on design?

Seoul Metropolitan City views the ultimate value of design as the means for improving the quality of life and for creating a seamlessly harmonized world through communication. In addition, Seoul pursues Design for All, in which design is utilized as a social solution that is shared by everyone, eliminates boundaries and facilitates communication.

Seoul perceives a new paradigm in which the design must shift from function oriented aesthetics that enhance the value of a product to a means of respecting the people as well as the nature while satisfying the preferences of people and pursuing harmonization with nature. We believe that design under such perception relates nature's efficiency and the warmth of the people. Taking one step further, design is also the all-inclusive culture that is closely related to our safety.

Seoul has included a new paradigm of design into its administrative policies to create the most ideal city to live in together with the people of Seoul.

Design, from the city's administrative level, has an all-inclusive concept that includes all the city's urban management, civil service, administration, and management systems. It is also the concept that is connected with Seoul's efforts in revitalizing the economy, creating new job opportunities, social welfare, and other considerations for the people of Seoul.

Seoul has been making relentless efforts in developing design that coincides with the uniqueness of the city to transform Seoul into a Global Design City.

Based on the above concepts, Seoul Metropolitan City's design vision is 'Caring for Citizens'. In consideration for the economy, Seoul has been fostering design industries in the city. In consideration for the environment, Seoul has enhanced the urban sceneries. In consideration for people's daily life, Seoul has been making efforts to create a city in which everyone will wishe to live in. In consideration for culture, Seoul will establish the city's identity and enhance its brand value. Last but not least, Seoul will expand the boundaries of design to increase design awareness and insight in design for the people of Seoul and strive to become a global design city in consideration of sympathy for the people of Seoul.

With the policy objective of achieving citizens' affection through design, various policies and strategies in a more specialized and professional level for the city's innovative transformation through design are being aggressively implemented. Based on the recent successful achievements in the city's public design sector, Seoul will enhance its competitiveness by actualizing more powerful Designomics that collectively link the core design industries.

Furthermore, design will expand to demonstrate Seoul's unique culture and identify the city's identity. This is important for not only highlighting Seoul's unique value in Asia but will become the milestone in forming a unique value of Asia in the global community.

Basic direction of the Seoul's design policy "Design Caring for Citizens"
Execution of policies for the people of Seoul.

"Revitalizing the Economy" through Design Seoul	• Implement DDP project for fostering the World's Design Mecca • Establish the Seoul Design Research Center • Strengthen the digital contents industry • Improve the global competitiveness of Seoul's fashion industry • Strengthen financial and marketing support for design companies
"Improving citizens' quality of life" through Design Seoul	• Develop Universal Design for social welfare and local community centers • Launch the "Seoul Good Public Design Mark" system • Hold the Seoul International Bicycle Design Contest • Create safe and comfortable night urban scenery
"Creating Uniquely Seoul history and culture" through Design Seoul	• Initiate City & Citizens Collaborative Urban Scenery pilot project • Initiate Beautiful Sign Improvement Project • Form Beautiful Design Seoul Streets • The 4th Seoul Scenery Photo Recording • Implement Urban Gallery Project
"Contributing towards the growth of Seoul's Tourism" through Design Seoul	• 'Seoul Design Fair 2010' project achievements and future plan • Implement the 'World Design Capital_Seoul 2010' projects • Establish implementation plan for the 'UNESCO Creative City of Design_Seoul' projects

Victoria Report

This Victoria Report, published as a regional report of the World Design Survey 2010 project, comprehensively includes information pertaining to Victoria's design industry, culture, education, and policy gathered and analyzed.

General Information about Victoria

- Victoria : Victoria is the second most populous state in Australia. (Melbourne is the state capital)
- Area : 237,629 km²
- Administrative dividing : -
- Home page : http://www.vic.gov.au/
- Population : 5,427,700 people (2009)

Victoria's Representative Design Organization

Organization	Website
Design Victoria	http://www.designvic.com

An understanding of the status of Victoria's design

2.6.1 Victoria's Design Indicators

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Policy	Number of design related professional institutes, organizations, and associations (non profit sector)	11 design organisations	Design Victoria (2010)	
Design Industry	Number of design specializing companies	4,178 design specializing companies	Design Victoria (2009)	
	Revenue amount of a design specializing company	Annual revenue amount = $1,172,809.96 (AUD)	Design Victoria (2008)	
	Number of designers (employees)	76,350 designers	Design Victoria (2008)	
Design Education	Number of design education institutes	37 design education institutes	Design Victoria (2008)	
	Number of students in design education institutes	Total number design student enrolment in Victorian universities: 7,589	Design Victoria (2007)	
Design Culture	Number of design and design related museums/galleries	3 design museums/galleries/ spaces	Design Victoria (Data source: www.designvic. com) (2010)	There are currently 3 notable museums that focus on design in Victoria.
	Number of design and design related libraries	1 design library	Design Victoria (www.designvic. com) (2010)	There is currently 1 notable design related library in Victoria.
	Number of design magazines	16 design magazines	Design Victoria (www.designvic. com) (2010)	There are currently about 16 magazines that focus on design in Victoria.
	Number of design competitions (design contests and award ceremonies)	Design related contests = 16 (not all strictly Victorian based)	Design Victoria (www.designvic. com) (2010)	There are currently over 16 notable competitions that focus on design.

Indicators not included in the summary report have been omitted because no accurate statistical data is available for this category. Where data has been estimated, the information for the corresponding regions has been included in this World Design Survey 2010.

2.6.2 Victoria's Representative Design Organization

• Design Victoria

Design Victoria, delivered by RMIT University in collaboration with industry stakeholders, is increasing the competitive skills of designers in local and export markets, and developing the design innovation and excellence capabilities of small to medium enterprises in Victoria. Design Victoria strives to create innovative Victorian industries where design helps to drive competitiveness and export performance, a more creative and commercial design sector, new markets for Victorian design and designers.
Through a range of informative and practical programs, Design Victoria is helping small to medium enterprises and design professionals achieve commercial success.

Victoria's Design Sector : Victoria's Business Ready seminars and workshops are empowering Victorian designers, design consultancies and in-house design teams with skills and knowledge to grow their business and better engage with industry. The program targets various design disciplines including urban and landscape, industrial, multimedia, graphic, architecture, interior, fashion and textile and design management and is tailored to address knowledge and skill gaps identified in the industry.

Victoria's Industry: Through various Design Ready programs including seminars, workshops and Business Immersions, Design Victoria demonstrates to Victorian businesses ways to use design to create innovative, profitable products and services to improve competitiveness. Funding support for eligible businesses to receive hands-on design expertise to solve a business challenge and improve performance is available through the Business Immersions program.

A Bank of Design Information : The Design Knowledge program produces and distributes research findings that provide a better understanding of the cultural, social, environmental and economic impact of design. The Design Knowledge program is also developing a world-class body of localised knowledge on design, including how it is successfully used by private and public enterprises.

Director	Michele Azzopardi	Established	
Address	Design Victoria (RMIT University), Building 97, Level 2, 106-108 Victoria Street, Carlton Victoria 3052 Postal Address: Design Victoria (RMIT University), GPO Box 2476, Melbourne Victoria 3001		
Telephone	+61 3 9925 4195 (General and Events Enquiries), +61 3 9925 4146 (Website Enquiries)		
Email	designvic@designvic.com	Website	www.designvic.com

Major Design Project(s)

Delivery of the four Design Victoria Strategy (DVS) programs;
• Design Ready – promoting the uptake and use of design by business
• Business Ready - building skills and capability of the Victor design sector
• Design Knowledge – (research and data collection) building a world class body of design knowledge
• State of Design festival, including the (biennial) Premier's Design Awards – building (business and consumer) awareness of the value and contribution of design.

2.6.3   Definition of Design

Design is an enabling capability delivered as a service. It enables industry sectors to differentiate their products and services and to enter new markets. It influences our buildings and landscape, the way in which we interact with our environment, the style and function of our industrial products and visual media.

The design sector includes design consultancies and the in-house design departments within companies, for example in manufacturing, publishing, construction and other services firms. Design spans a broad range of industries, and is categorised into sectors including physical design, industrial design, visual communications, artisan, multimedia, education and 'other'.

Source: Five Years On. Victoria's Design Sector 2003-2008 (Design Victoria)

2.6.4   Design Sectors

[Design category]
• Architecture & Interior Design
• TV, Film & Theatre Set Design
• Visual Communication / Graphic Design
• Jewellery Design
• Design Management

• Urban & Landscape Design
• Industrial Design
• Fashion & Textile Design
• Computer Software (Interactive) Design
• Design Education

Physical	includes Architecture, Interior Design, Landscape Design and Urban Design.
Industrial	includes Industrial Design, Engineering Design and Consultancy Services.
VisCom	includes Communications Design, Corporate Brand Design, Commercial Artists/Graphic Design, TV, Film and Theatre Set Design and Exhibition and Display.
Artisan	includes Textile Design, Fashion Design, Jewellery Design and Furniture Design.
Multimedia	includes Multimedia/Web Design/Computer and Software/Computer Games.
Education	includes services provided by Universities/TAFEs/Design Colleges.
Other	includes Design Management and Facilitation Services.

2.6.5   Design Perspective of Victoria

What is Victoria's fundamental view on design?

The state of Victoria is built upon a wealth of ideas inspired by a sense of innovation and executed by great design. Whether it be a better way, a faster way, a smarter way, a totally new way, or simply a more beautiful way; design creates a better world for us all. The Victorian Government recognises the essential role continuing innovation and design plays in maintaining and building the State's economy, creating a more sustainable society and more liveable public and private spaces.

Source: Five Years On. Victoria's Design Sector 2003-2008 (Design Victoria)

What are Victoria's major Design Industries?

Visual communication designers, at 27,000, are the largest group employed by the design sector, followed by industrial designers (22,000) and then multimedia (12,950).

Source: Five Years On. Victoria's Design Sector 2003-2008 (Design Victoria)

What are the Design Policies of Victoria?

- Create innovative Victorian industries, where design is a value driver underpinning competitiveness and export performance.
- Develop a more creative and commercial design sector.
- Create new markets for Victorian design and designers.

Source: designvic.com

- Increase the proportion of Victorian enterprises that know how to use design confidently to enhance competitiveness, innovation and export performance.
- Improve the competitiveness of the Victorian Design Sector and improve its export performance.
- Create a world-class body of knowledge on how design is used by private enterprises to deliver economic and other benefits.
- Build Victoria's design capability and national and international reputation as a centre of design leadership.

Source: Five Years On. Victoria's Design Sector 2003-2008 (Design Victoria)

What is the Design Strategy of Victoria?

- Strengthening Victoria through design.
- Support and encourage all aspects of the design industry.

The Design Victoria Strategy, under the auspices of the Department of Industry, Innovation and Regional Development (DIIRD) represents a significant initiative by the Victorian Government, to support and encourage all aspects of the Victorian design industry. Design Victoria supports small to medium enterprises (SMEs) across all priority sectors and the design industry to be more globally competitive and innovative through the use of design, benefiting the Victorian economy, society and environment.

Source: Five Years On. Victoria's Design Sector 2003-2008 (Design Victoria)

What are the Design Principles of Victoria?

The Victorian Government recognises that design is an important industry for Victoria assisting business, society and the environment, vital to Victoria's development as a leading innovation economy, and one of Victoria's strategic capabilities.

What is the basic direction of Victoria's Design Policy?

The objective of the Design Victoria Strategy is to build Victoria's national and international position and reputation as a centre of design leadership by:

• Increasing the proportion of Victorian enterprises that know how to use design to improve competitiveness, innovation and export performance.
• Improving the competitiveness of the Victorian design sector and its export performance.
• Creating a world-class body of knowledge on how design is used by private enterprises to deliver economic, social and environmental benefits.

- under "Design Victoria Strategy : "Strengthening Victoria Through Design"
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Design Victoria Strategy : "Strengthening Victoria Through Design"

The Design Victoria Strategy comprises four programs to drive Victoria's design excellence, create a more globally competitive design sector and encourage the design-led growth of Victorian industries, by :

• Increasing industry awareness and utilisation of design to grow their business, improving competitiveness, and finding new markets.
• Increasing the competitiveness of the Victorian designer sector, both domestically and in export markets.
• Increasing domestic and international consumer awareness of the quality and capabilities of the Victorian design sector.

Design Vitalization (fostering and promoting) Policy :

The annual State of Design Festival (www.stateofdesign.com.au) and (biennial) Premier's Design Awards.
The State of Design Festival seeks to :

• Celebrate and recognise the excellence of Victorian designers.
• Build Victoria's national and international reputation as a centre of design leadership.
• Increase industry and community awareness of the importance of design.
• Strengthen the public's appreciation of good design.

The (biennial) Premier's Design Awards highlight exemplar initiatives, in and from, Victoria where design has been used effectively, sustainably and strategically to innovate, increase productivity and/or boost competitiveness and exports. It is the investment in, and success through, design that the awards seek to celebrate.
Recognising the value of business / designer collaborations the awards are structured to reward both the commissioning organisation and designer(s). The awards aims are:

• Recognise and reward excellence in the use of design.
• Promote the economic, environmental and social benefits of investing in good design.
• Partner with industry bodies and associations to identify the most exciting, innovative and effective applications of design.
• Showcase the application of original, sustainable, innovative and groundbreaking design.
• Highlight the capability of the Victorian design sector and local designers.

India Report 2.7

This India Report, published as a regional report of the World Design Survey 2010 project, comprehensively includes information pertaining to India's design industry, culture, education, and policy gathered and analyzed.

General Information about India

- India : The Republic of India is a country in South Asia.
- Area : 3,287,590 km^2
- Administrative dividing : 28 states and seven Union Territories.
- Home page : http://www.india.gov.in/
- Population : 1,184,302,000 people (2010 estimate)

India's Representative Design Organization

Organization	Website
India Design Council	http://www.nid.edu/index.php?option=com_content&view=article&id=222&Itemid=277

An understanding of the status of India's design

2.7.1 India's Design Indicators

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Policy	Number of design related professional institutes, organizations, and associations (non profit sector)	Over 33 design organizations	National Institute of Design (2010)	
Design Education	Number of design education institutes	30 design education institutes	Design Industry Study 2007 (2006)	

*Indicators not included in the summary report have been omitted because no accurate statistical data is available for this category. Where data has been estimated, the information for the corresponding regions has been included in this World Design Survey 2010.

2.7.2 India's Representative Design Organization

• India Design Council

The Central Government constituted the India Design Council on the 8 February 2007.

The major functions, amongst others, of the India Design Council shall be:
  a) Undertake design awareness and effectiveness programmes both within India and abroad;
  b) Act as a platform for interaction with all stakeholders;
  c) Undertake R&D and strategy and impact studies;
  d) Accredit design institutes;
  e) develop and standardize design syllabi, etc. for all institutions in India imparting design education;
  f) conduct programmes for continuous evaluation and development of new design strategies;
  g) develop and implement quality systems through designs for enhancing the country's international competitiveness;
  h) coordinate with Government to facilitate simplification of procedures and system for registration of new designs;
  i) assist industries to engage the services of designers for their existingand new products

2.7.3 Definition of Design

Design is a fundamental building block of innovation, a critical enabler of competitive industries and vital to building livable, sustainable and cohesive communities. Innovation and design aren't simply about new products or technology. They're also about how to improve products in everyday use, leading to reduced costs, increased usability and new business opportunities.

2.7.4 Design Sectors

Services Offered by Design Companies

Design Disciplines	Typical Services
Architectural Design	Supply of designs / Site supervision / Coordination with contractors and consultants / Project planning / Project estimation / Project management services / Infrastructure Development / Structural engineering / Design development / Urban Design Environmental Design / Cost analysis and estimates
Interior Design + Landscape Architecture + Furniture Design	Set design / Furniture and utility product design / Home, office interior design / Accessories and furnishings design / Residential and commercial landscape designing and detailing / Retail space design

Fashion + Textile + Jewellery + Leather Design	Textile and fabric consulting / Apparel designing / Fashion consulting Jewelry designing / Leather products and accessories design / Trend research and reporting / Corporate uniform design
Graphic Design	Print design such as brochures, books, leaflets, flyers, posters etc. / Packaging design / Branding strategy / Visual communication Product graphics / POP graphics / Website design / E-catalog design / Miscellaneous design such as menus, newsletters, signage etc.
Animation + New Media Design	Character development / Animation and effects / Web design & application development / Instruction design / Films, short films / Multimedia solutions
Industrial + Automotive + Retail Design	Design research / Design engineering / Product definition / Product design / Product styling / Product detailing / Digital design visualization / Technical surface development / Operational engineering / Solid and surface modeling / Mockup building / Functional prototyping / Service design
Design Disciplines Allied (Toy + Set & Exhibition + Design Research)	Toy design / Set & exhibition design / Design research / Trend forecasting / Consumer insight studies / Competitive benchmarking
Human Computer Interaction	User experience definition / Ergonomics / Human factors / Interaction design / Usability factors

2.7.5 Design Perspective of India

National Design Policy

Realizing the increasing importance of design in economic, industrial and societal development and in improving quality of products and services, the Government of India initiated a consultative process with industry, designers and other stakeholders to develop the broad contours of a National Design Policy. The vision behind initiating a 'National Design Policy' is to have a "design enabled Indian industry" which could impact both the national economy and the quality of life in a positive manner.

The Union cabinet approved the National Design Policy in February, 2007 with the aim to globally position and brand Indian designs and making "designed in India" a by-word for quality and utility.

Vision and strategy

The vision for a National Design Policy envisages the following:

1. preparation of a platform for creative design development, design promotion and partnerships across many sectors, states, and regions for integrating design with traditional and technological resources;
2. presentation of Indian designs and innovations on the international arena through strategic integration and cooperation with international design organizations;
3. global positioning and branding of Indian designs and making "Designed in India" a by-word for quality and utility in conjunction with "Made in India" and "Served from India";
4. promotion of Indian design through a well defined and managed regulatory, promotional and institutional framework;
5. raising Indian design education to global standards of excellence;
6. creation of original Indian designs in products and services drawing upon India's rich craft traditions and cultural heritage;
7. making India a major hub for exports and outsourcing of designs and creative process for achieving a design-enabled innovation economy;
8. enhancing the overall tangible and intangible quality parameters of products and services through design;
9. creation of awareness among manufacturers and service providers, particularly SMEs and cottage industries, about the competitive advantage of original designs;
10. attracting investments, including foreign direct investments, in design services and design related R & D; and
11. involving Industry and professional designers in the collaborative development of the design profession;

The strategy to achieve this vision would focus on strengthening quality design education at different levels, encouraging use of designs by small scale and cottage industries and crafts, facilitating active involvement of industry and designers in the development of the design profession, branding and positioning of Indian design within India and overseas, enhancing design and design service exports, and creating an enabling environment that recognises and rewards original designs.

Indonesia Report

This Indonesia Report, published as a regional report of the World Design Survey 2010 project, comprehensively includes information pertaining to Indonesia's design industry, culture, education, and policy gathered and analyzed.

General Information about Indonesia

- Indonesia (Capital: Jakarta)
- Area: 1,919,440 km2
- Administrative divisions: 33 provinces
- Homepage: www.indonesia.go.id/en/
- Population: 238,000,000 (2009 estimate)

Indonesia's Representative Design Organization

Organization	Website
Indonesian Association of Graphic Designers (ADGI)	http://www.adgi.or.id/

An understanding of the status of Indonesia 's design

2.8.1 Indonesia's Design Indicators

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Policy	Number of design related professional institutes, organizations, and associations (non profit sector)	7 design organizations	Ministry of Information, Communication and the Arts (2010)	Number of design related organizations registered with the government agency as of 2010
Design Industry	Number of design specializing companies	Total: 2,723,888 companies	Ministry of Trade Republic of Indonesia (2002-2008)	There are 2,723,888 design service providers in Indonesia.
	Revenue amount of a design specializing company	The revenue amount is Rp 2,018,189.	Ministry of Trade Republic of Indonesia (2002-2008)	Revenue status of design specializing companies (revenue amount)
	Number of designers (employees)	Total designers/ entrepreneurs: 203,306	Ministry of Trade Republic of Indonesia (2002-2008)	Estimation based on numbers of total worker. Number of designers Average 2002-2008
Design Education	Number of design education institutes	64 design education institutes	From various sources / Ministry of Education	Total number of schools with design field of majors among the education institutes in Indonesia
	Number of professors in design majors at design education institutes	Total of 1,254, Junior and senior professors, part time lecturer are excluded	-	Data/detail regarding number of professors in design majors at design education institutes in Indonesia. Estimation based on numbers of total design school
	Number of students in design education institutes	35,600 students	-	Number of students in design education institutes in Indonesia
	Annual number of graduates with a major in design	17,800 graduates	Ministry of Education, Culture, Sports, Science and Technology (2009)	Estimation based on numbers of design student
Design Culture	Number of design and design related museums/galleries	140 design museums/galleries/ spaces	From various sources	There are 140 museums in Indonesia, which consist of heritage/historical museums, art spaces, and galleries. Most of the museums have activities related to art and design.
	Number of design and design related libraries	64 design libraries		
	Number of design publications(focus on maga-zines)	22 design maga-zines	From various sources	Number of nationwide design magazines are 22, with more than 50 independent creative community magazines.

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Culture	Number of design portal websites (focus on design)	Over 1,000 notable portals	From various sources	
	Number of design TV programs (focus on design)	2 design TV programs		There are 14 nationwide TV stations but still lack of design TV program in Indonesia.
	Number of design competitions(design contests and award ceremonies)	Over 30 design competitions	From various sources	There are more than 30 major design competition and award with nationwide scale in Indonesia, but in addition most of design school has it's design competition for their local student.
	Number of design events (academic, festival and exhibition events)	Over 45 design events		There are more than 45 design events were held in Indonesia, either by the government, community, academics and private sectors.

*Indicators not included in the summary report have been omitted because no accurate statistical data is available for this category. Where data has been estimated, the information for the corresponding regions has been included in this World Design Survey 2010.

2.8.2　Indonesia's Representative Design Organization

• Indonesian Association of Graphic Designers (ADGI)

The Indonesian Association of Graphic Designers (ADGI) is a member-based organization of Indonesian professionals in the field of graphic design. ADGI has four chapters in Indonesia: in Jakarta, Bali, Yogyakarta and Surabaya. Several chapters will be formed in the near future in Bandung and Semarang, as well as In Sumatera and Sulawesi.

The Design Alliance™ is a collaborative network of Asian design consultancies, with associates in India, Indonesia, Singapore, Malaysia, Taiwan, Thailand, Vietnam, Laos, Hong Kong, China and South Korea. As Indonesia's representative in Asia's the Design Alliance™, BD+ADesign is a multidisciplinary design consultant. The founder, Irvan A. Noe'man, currently one of the Advisory Board of ADGI. ADGI is involved in the development of the creative industry from 2006–2010, collaborating with government, organizations and academics.

2.8.3　Definition of Design

The creative industry's sub-sector classifications are:

- Advertising
- Art & Antiques Market
- Design
- Film, Movie & Photography
- Music
- Printing & Publishing
- TV & Radio

- Architecture
- Handicraft
- Fashion
- Interactive Games
- Performing Art
- IT & Software
- Research & Development

2.8.4 Design Sectors

The role of design as a sub-sector put much emphasis on creating.

[Visual Communication Design]: The field of design which is based on visual communication and aesthetic principles, applying visual elements as the tools to create effective and efficient messages to be delivered to the targeted people in order to affect their behavior according to what the designs speak. Informatively, communicatively, and persuasively.

[Industrial Design]: The field of design that is aimed at designing functional objects with the intention to solve problems related to human needs, emphasizing human comfort and relevant industrial principles.

[Interior Design]: The field of design that is aimed at creating an interior space along with its supporting elements, both tangible and intangible ones, so it as a whole can improve the quality of the humans who live inside it.

[Architecture]: Architecture is defined as a form of application of knowledge, science, technology, and art as a whole the built environment, as part of human culture and civilization. (Indonesian Institute of Architects - IAI)

[Fashion]: Fashion is associated with the manufacture of apparel design, footwear design, and other fashion accessories design, fashion clothing and accessories production, fashion line consultation creative activity products, and distribution of fashion products. (Indonesian Standard Industrial Classification - ISIC)

[Handicraft]: Handicraft is craft is an industry that produces these products, either in whole by hand or using common equipment. Craft products are made from raw materials in an unlimited quantity, form product usability, aesthetic, artistic, creative, cultural heritage, decorative, functional, and social symbols. (UNESCO)

2.8.5 Design Perspective of Indonesia

Vision
A high quality Indonesian design which is able to increase business' productivity and performance. In order to make this happen, innovation through collaboration between design and R&D is needed
A consolidation must be held between the actors or Helix who play important roles in the development of Indonesia's creative industry: Academics, Government, Business, and Communities.
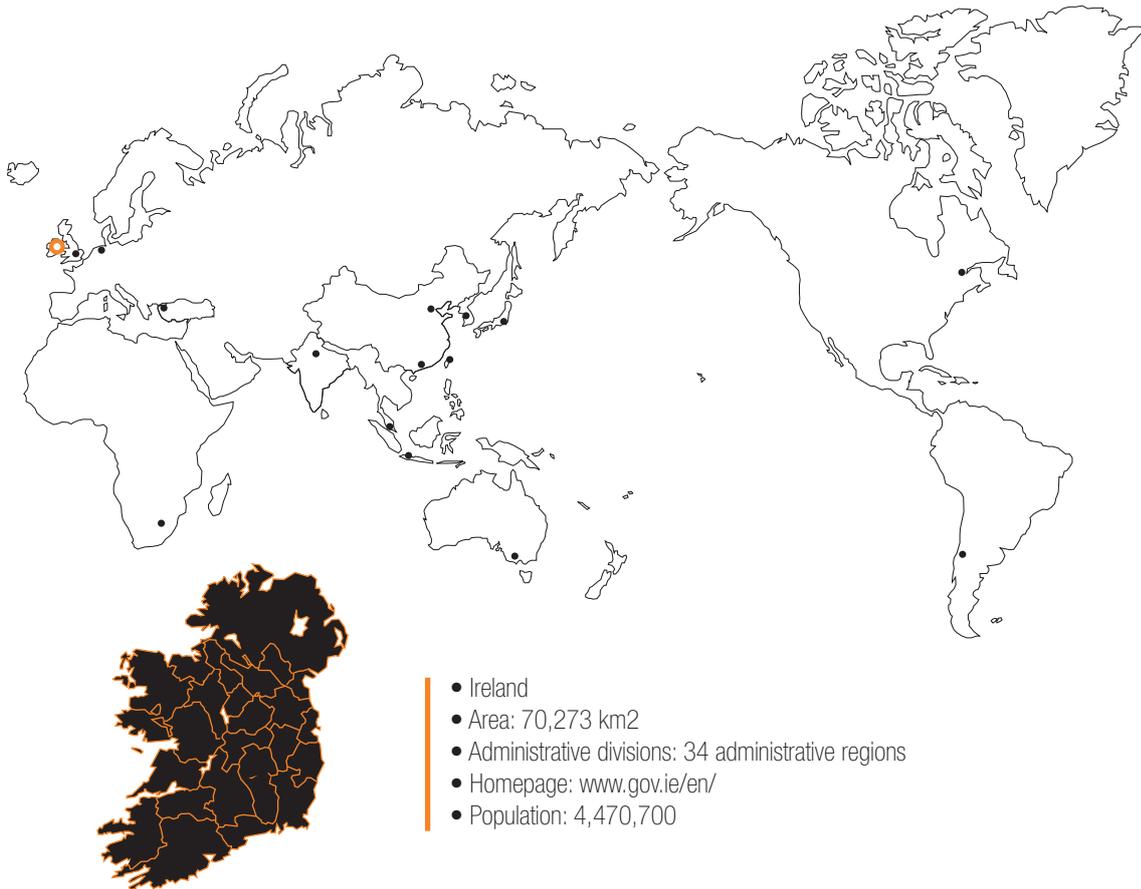
Strategy
1. Establishment of design center
2. Improvement in design's intensity in terms of business
3. Improvement in applicable innovation through collaboration between design and R&D
4. Improvement in quantity and quality of designers
5. A better knowledge of designer's professionalism fundamentals
6. Activation of creative clusters networking which is based on contemporary design with local value
7. Marketing and promotion
8. Intellectual property rights protection
9. Government's policy regarding funding matter

2.9 Ireland Report

This Ireland Report, published as a regional report of the World Design Survey 2010 project, comprehensively includes information pertaining to Ireland's design industry, culture, education, and policy gathered and analyzed.

General Information about Ireland

- Ireland
- Area: 70,273 km2
- Administrative divisions: 34 administrative regions
- Homepage: www.gov.ie/en/
- Population: 4,470,700

Ireland's Representative Design Organization

Organization	Website
Enterprise Ireland	http://www.enterprise-ireland.com
Inter Trade Ireland	http://www.intertradeireland.com
Invest Northern Ireland	http://www.investni.com
The Arts Council / An Chomhairle Ealaíon	www.artscouncil.ie
Crafts Council of Ireland	http://www.ccoi.ie
The Architecture Foundation	www.architecturefoundation.ie

An understanding of the status of Ireland's design

2.9.1 Ireland's Design Indicators

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Policy	Number of design related professional institutes, organizations, and associations (non profit sector)	11 design organizations	-	
Design Industry	Number of design specializing companies	Approximately 350-400 design consultancy practices in Ireland. (excl. engineers and architects)	The Opportunities in Design Report (1999)	This figure would exclude engineers and architects. The figure is likely to have risen and fallen in recent years but anecdotal evidence suggests that the figure would be less now.
	Revenue amount of a design specializing company	The total turnover of the design sector is EUR 465m	Inter Trade Ireland Survey (2009)	The survey was based on a sample size of 59 companies. It would indicate a turnover per company of c. €1.16m per design consultancy (assuming 400 consultancies).
	Number of designers (employees)	6,960 employees in the Design Sector in Ireland	Inter Trade Ireland Survey (2009)	The InterTradeIreland survey states that there are 5,100 employees in the Design Sector in Ireland and 1,860 in Northern Ireland.
	Number of design related patents registered among total intellectual properties (per annum)	Industrial Design related patents: 88	Irish Patents Office (2009)	According to the Irish Patents Office, in 2009 there were 961 patents registered of which 456 were long term patents. There were 88 Industrial Design related patents.
Design Education	Number of design education institutes	21 design education institutes	The IDI	The IDI list 21 Design Education Institutes in the publication, A guide to studying design in Ireland.
	Number of professors in design majors at design education institutes	950 (assumption)	-	The IDI lists 95 design related courses in universities and colleges on the island of Ireland. Assumin an average of ten tutors per course the number of professors would be in the region of 950
	Number of students in design education institutes	7,520 (assumption)	-	Assuming that there would be 20 students per course per year, and that the average length of courses is four years then with 95 courses, one would expect in the region of 7,520 students studying design.
	Annual number of graduates with a major in design	1,800 graduate designers	-	The IDI lists 95 design related courses in universities and colleges on the island of Ireland. Assuming that there would be 20 graduates per course per year, then one would expect in the region of 1,800 graduate designers every year.
Design Culture	Number of design portal websites (focus on design)	Over 10 notable portals (focus on design)	-	The number of design specializing portals in Ireland
	Number of design TV programs (focus on design)	4 design TV programs	-	Number of design TV programs (focus on design) in Ireland
	Number of design competitions (design contests and award ceremonies)	10 design competitions	-	Number of design competitions(design contests and award ceremonies) in Ireland

Indicators not included in the summary report have been omitted because no accurate statistical data is available for this category. Where data has been estimated, the information for the corresponding regions has been included in this World Design Survey 2010.

2.9.2   Ireland's Representative Design Organization

There is no State Supported agency directly supporting design such as a Design Council.

Government organisations supporting design on the island of Ireland

• Enterprise Ireland

Chairman	Hugh Cooney	Established	
Address	The Plaza, East Point Business Park, Dublin 3		
Telephone	+353 1 727 2000	Fax	+353 1 727 2020
Email		Website	http://www.enterprise-ireland.com

• Inter Trade Ireland

CEO	Liam Nellis	Established	
Address	The Trade and Business Development Body, The Old Gasworks Business Park, Kilmorey Street, Newry, County Down, BT34 2DE		
Telephone	+44 28 3083 4100	Fax	+44 28 3083 4155
Email	info@intertradeireland.com	Website	http://www.intertradeireland.com

• Invest Northern Ireland

Chairperson	tephen Kingon	Established	
Address	Bedford Square, Bedford Street, Belfast, BT2 7ES		
Telephone	+44 28 9023 9090	Website	http://www.investni.com

Cultural Organizations receiving state funding include:

• The Arts Council / An Chomhairle Ealaíon

CEO		Established	
Address	The Arts Council, 70 Merrion Square, Dublin 2 - Callsave: 1850 392492		
Telephone	+353 1 6180200	Fax	+353 1 676 1302
Website	www.artscouncil.ie		

• Crafts Council of Ireland

Chairman	Laura Magahy	Established	
Address	Crafts Council of Ireland, Castle Yard, Kilkenny, Ireland		
Telephone	+353 56 7761804	Fax	+353 56 7763754
e-mail	info@ccoi.ie	Website	http://www.ccoi.ie

Director	Nathalie Weadick	Established	
Address	8 Merrion Square, Dublin 2, Ireland		
Telephone	+353 1 676 8863	Fax	**+353 1 676 8870**
e-mail	info@architecturefoundation.ie	Website	**www.architecturefoundation.ie**

2.9.3   Definition of Design

The Industrial Designs Act 2001 states that design means 'the appearance of the whole or a part of a product resulting from the features of, in particular, the lines, contours, colour, shape, texture or materials of the product itself or its ornamentation'.
The Irish Council for Science Technology and Innovation (ICSTI) Statement on Design and Development (2002, p. 10) cites John Thakara: 'Although many people perceive design to be all about appearances, design is not just about the way things look. Design is also about the way things are used, how they are communicated to the world, and the way they are produced.'

2.9.4   Design Sectors

The Institute of Designers in Ireland, (IDI), lists the following categories for members:

- Design Education
- Exhibition & Interior
- New Media
- TV/Theatre/Film Design

- Design Management
- Fashion & Textiles
- Product Design
- Visual Communications

2.9.5   Design Perspective of Ireland

- Department of the Environment, Heritage and Local Government (2009) Government Policy on Architecture 2009-2015, Government Publications Office, Dublin
- Centre for Design Innovation (2007) The Design Difference: A Survey of Design and Innovation amongst Ireland's SMEs, Centre for Design Innovation, Sligo
- Design Connect (2008) A Micro Study of Design Promotion and Design Support on the Island of Ireland, Design Connect, London
- Enterprise Ireland (1999) Opportunities in Design: Strategies for Growth in the Irish Design Sector, Enterprise Ireland, Dublin
- Enterprise Strategy Group (2004) Ahead of the Curve: Ireland's Place in the Global Economy, Enterprise Strategy Group, Dublin
- InterTradeIreland (2009) A Study of the Design Services Sector on the Island of Ireland, InterTradeIreland, Newry
- Irish Council for Science, Technology and Innovation (2002) ICSTI Statement: Design and Development: September 2002, Irish Council for Science, Technology and Innovation, Dublin

2.10   Japan Report

This Japan Report, published as a regional report of the World Design Survey 2010 project, comprehensively includes information pertaining to Japan's design industry, culture, education, and policy gathered and analyzed.

General Information about Japan
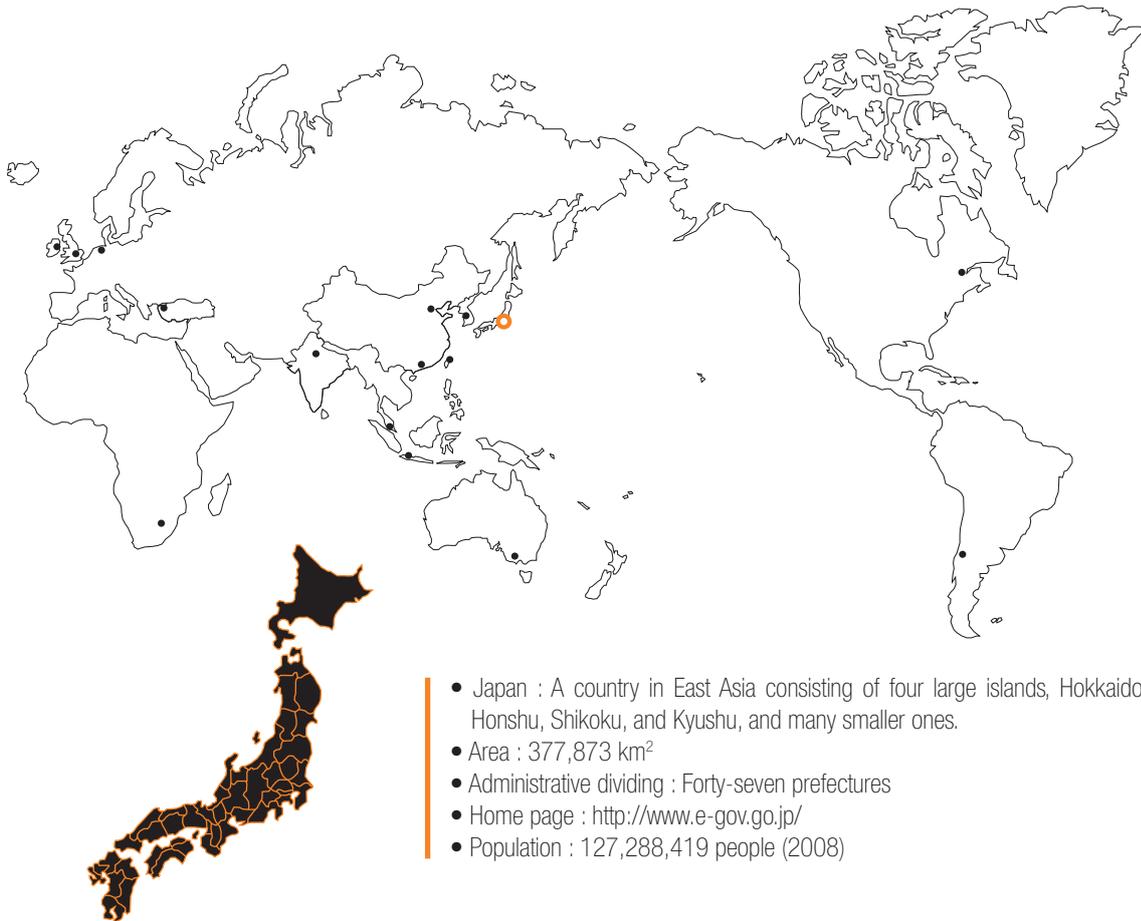
- Japan : A country in East Asia consisting of four large islands, Hokkaido, Honshu, Shikoku, and Kyushu, and many smaller ones.
- Area : 377,873 km^2
- Administrative dividing : Forty-seven prefectures
- Home page : http://www.e-gov.go.jp/
- Population : 127,288,419 people (2008)

Japan's Representative Design Organization

Organization	Website
Design Policy Office, Manufacturing Industries Bureau, Ministry of Economy, Trade and Industry	http://www.meti.go.jp/policy/mono_info_service/mono/human-design/index.html
Japan Industrial Design Promotion Organization (JIDPO)	http://www.jidpo.or.jp/en/
Tokyo Metropolitan Government	

An understanding of the status of Japan's design

2.10.1 Japan's Design Indicators

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Policy	Number of design related professional institutes, organizations, and associations (non profit sector)	Over 52 design organizations	Ministry of Information, Communication and the Arts, Dictionary of Modern Design 2009 (Heibonsha Limited, Publishers) (2009)	There are over 10 design related organizations managed by the Design Policy Office, Manufacturing Industries Bureau, Ministry of Economy, Trade and Industry. In addition, there are more than 42 major design or design related organizations.
Design Industry	Number of design specializing companies	9,904 design companies (3,951 (approx. 40%) are in Tokyo)	Ministry of Internal Affairs and Communications (2004)	Refer to 2006 Ministry of Internal Affairs and Communications' Establishment and Enterprise Census Data.
	Revenue amount of a design specializing company	The average revenue generated by each Design Service Providers is 66 million JPY	Ministry of Internal Affairs and Communications (2006)	
	Number of designers (employees)	164,741 designers	Ministry of Internal Affairs and Communications (2006)	Among them, 64,411 designers work for design companies and 100,330 designers work for companies other than design companies.
	Number of design related patents registered among total intellectual properties (per annum)	Design Registrations: 29,382 (for a year of 2008)	Japan Patent Office (2008)	In 2008, a total of 33,569 designs were applied and among them, 29,382 were registered.(from Japan Patent Office HP)
Design Education	Number of design education institutes	Approx. 150 design education institutes	Dictionary of Modern Design 2009 (Heibonsha Limited, Publishers) (2009)	
	Number of professors in design majors at design education institutes	5,887 professors	Ministry of Education, Culture, Sports, Science and Technology (2007)	No statistical data for number of professors in design majors was available but the number of professors specializing in arts was 4,708 in universities and 1,179 in junior colleges.
	Number of students in design education institutes	31,444 students	Ministry of Education, Culture, Sports, Science and Technology (2009)	The number of students enrolled in design related universities and colleges in Japan were 31,444 and among them, 27,425 were enrolled in design and arts majors in universities and 4,019 were enrolled in design and arts majors in junior colleges.
	Annual number of graduates with a major in design	8,686 graduates	Ministry of Education, Culture, Sports, Science and Technology (2009)	Among them, 6,575 graduated from design and arts majors in universities and 2,111 graduated from design and arts majors in junior colleges.

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Culture	Number of design and design related museums/ galleries	Over 15 (number based on representative design museums in Japan)	Design Policy Office (Ministry of Economy, Trade and Industry) (2010)	
	Number of design magazines	Over 42 design magazines	Japan Design Net (2010)	There are more than 42 types of representative design magazines published and distributed in Japan.
	Number of design competitions (design contests and award ceremonies)	Approx. 1,500 design competitions	Japan's leading competition portal website (2010)	The total number of competitions listed in Japan's leading competition portal website in 2010 was 1,500.

Indicators not included in the summary report have been omitted because no accurate statistical data is available for this category. Where data has been estimated, the information for the corresponding regions has been included in this World Design Survey 2010.

2.10.2 Japan's Representative Design Organization

• Design Policy Office, Manufacturing Industries Bureau, Ministry of Economy, Trade and Industry

The Design Policy Office was founded in the Ministry of International Trade and Industry (Today's Ministry of Economy, Trade and Industry) with the original objective to seek measures to prevent piracy of Japan's product. The Design Policy Office promoted the enactment of the Export Design Act which regulated export products with intellectual property rights piracy problems. On the other hand, the Office was in charge of the initial phase of the G Mark System on purpose to promote the distribution of the products which have originality. Now, it has been involved in a wide range of design promotional activities.

CEO		Established	1958
Address	1-3-1 Kasumigaseki, Chiyoda-ku, Tokyo 100-8901, Japan		
Telephone	+81-3-3501-9259	Fax	+81-3-3501-6782
Email	humandesign@meti.go.jp	Website	http://www.meti.go.jp/policy/mono_info_ service/mono/human-design/index.html

Major Projects

- • International Promotion of the Good Design Awards   • Promotion of International Entry of Japan's Design
- • Kids Design   • Pursuit of Manufacturing Process based on Human Engineering for Quality Life
- • Creative Industries Promotion Office

• Japan Industrial Design Promotion Organization (JIDPO)

JIDPO is an organization responsible for implementing Japan's design promotion policies. Currently, its primary project is the Good Design Awards.

Chairman	Tadashi Okamura	Established	1969
Address	5th floor, Midtown Tower, 9-7-1 Akasaka, Minato-ku, Tokyo 107-6205 Japan		
Telephone	+81-3-6743-3772 (General Affairs Section)	Fax	+81-3-6743-3775
Email	① Inquiries about Good Design Awards: info@g-mark.org ② General : info@jidpo.or.jp	Website	http://www.jidpo.or.jp/en/

Major Projects

- • Good Design Awards   • Design Hub

• Tokyo Metropolitan Government

Design human resource is the primary local resource in Tokyo. The city is supporting small and mid-sized businesses to create their unique identity, different from their competitors and increase the value of their products by promoting a maximum utilization of design human resource in Tokyo.

Major Projects:
• Industry & University Linked Design Development Support Project
• Design Utilization Project (Designers Data base / Design Usage Guide / Design Development Seminar / Tokyo Design Market)
• Designer Fostering Project
• Design Consultation Service
• Design Support Center

2.10.3   Definition of Design

'Design' activity is the creative act of forming harmonized artificial environment that most sufficiently satisfies the various physical and psychological needs of human. (Export Inspection and Design Promotion Council, 1987)
Currently, the design domain includes not just the tangible design which can be visually identified but is expanding deeper into intangible domain including strategic measure for establishing corporate brand identity, a suggestion for daily life environment that satisfies the five senses, the sustainable design, and the ecological design. We believe that this trend of shifting from tangible to intangible will continue even more significantly in the future.

2.10.4   Design Sectors

The 'Design Industry' targeted for research from the report of the actual status of the specific service industry (Ministry of Economy, Trade and Industry) are as follows:

• Industrial Design
• Package Design
• Graphic Design
• Display Design
• Interior Design
• Textile/Fashion Design
• Multimedia Design
• Other Designs

2.10.5   Design Perspective of Japan

Design exists to create future society.
Design policy exists to help design create future society.

Over 50 years ago, the design promotion policy started by the Ministry of Trade and Industry (today's Ministry of Economy, Trade and Industry) was launched under the motto of 「Design must connect everyday life with the industry and possess the power to advance society.」 The policy has significantly contributed to the formation of Japan's Industrial Design while improving the quality of life for its citizens.

However, with increasing global competition, economic conditions are becoming more and more difficult on society. Together with decreasing birthrates while the aging population is increasing, design policy is no longer just a way of "promoting good design" but it has become necessary to strengthen Japan's overall design capabilities by establishing long term strategy that broadly covers economy, education and globalization.

In addition, with the need to transform from a society of mass production of standardized products to customization or environmental responding society, or from object oriented to sentiment oriented (since it has become important in the global market for the 'user experience oriented design' that provides users the convenience and joy instead of the product being focused on function and style) it has become necessary for design to develop new values and to promote itself in order to transform everyday culture.

The design policy of the Ministry of Economy, Trade and Industry seeks to look beyond the 「coloration and shape design」 and to place an importance in establishing a long term vision and strategy with a perspective of identifying what design policy is needed to create a more comprehensive integrated daily life culture in the future and to contribute this to the world in terms of Design Thinking.

• Design Policy Starting Now: 3 Axis

1. Economy
The competitiveness of Japanese companies in the global market is comparably low and with the reduced birthrate in Japan, the market size within the country is anticipated to become smaller. In such an environment, it is important for each individual company to establish independent brand positioning in the global market. To achieve this, top management of companies must place design at the center of its management policies and provide policy support to integrate a corporate identity.

2. Education
The field in which design can be utilized is not just graphic or product but it can also be applied in service or to a city planning project. Taking one step further, it is being applied to resolve social issues. In order to foster professionals that can produce such Design Thinking, it is necessary to implement integrated education and practical human resource fostering, or to promote design education as a part of a general education.

3. Globalization
Japan's design has soared since World War II but this growth has caused an expansion in the market and Japan now needs to approach this global market more aggressively than before. It is important to promote Japan's design to the world through various efforts including globalizing the 'Good Design Award', promote the excellence of Japan's design in international exhibitions, and international cooperation through design.

This Korea Report, published as a regional report of the World Design Survey 2010 project, comprehensively includes information pertaining to Korea's design industry, culture, education, and policy gathered and analyzed.

General Information about Korea

- Korea
- Area: 100,210 km2
- Administrative divisions: 8 provinces, 6 metropolitan cities, and one special city
- Homepage: www.korea.go.kr/new_eng/main/index.do
- Population: 48,875,000 (2010 estimate)
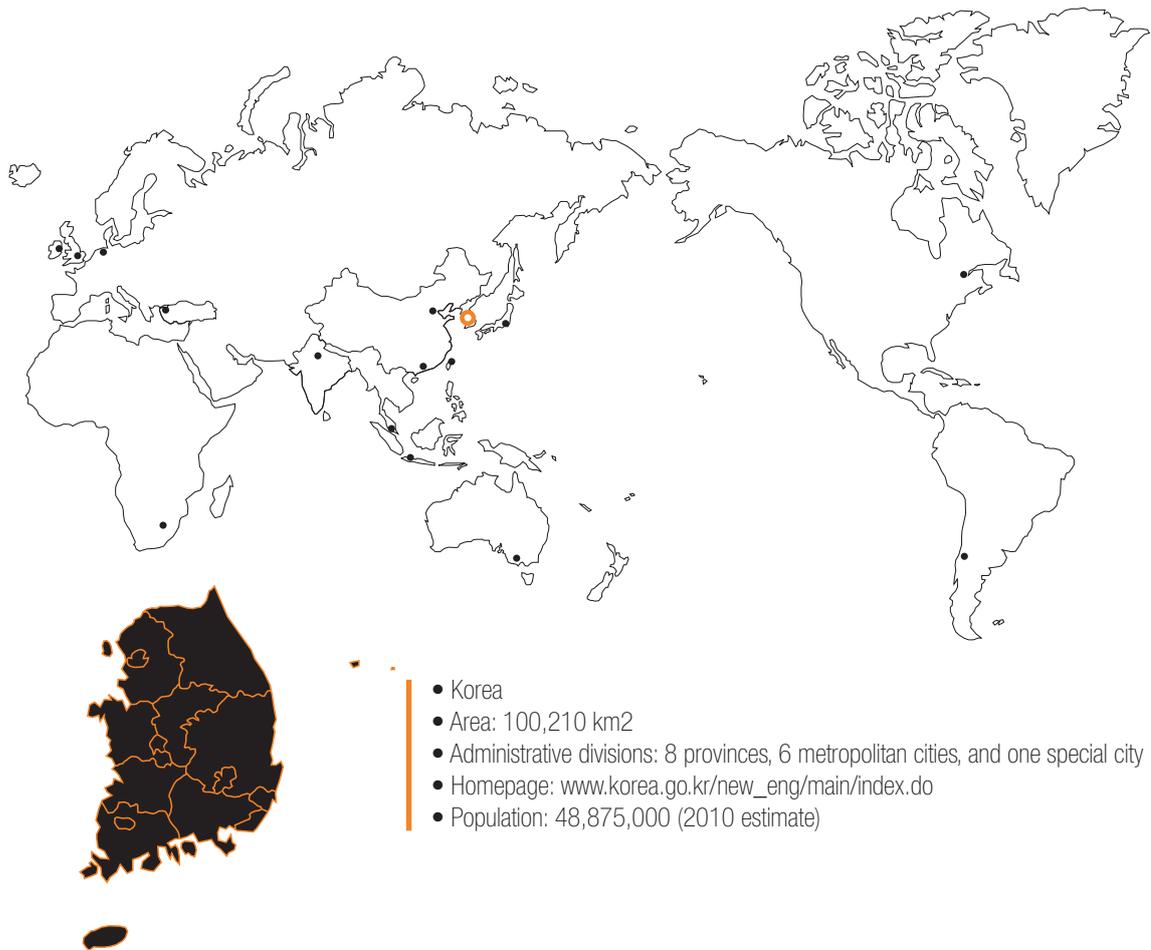
Korea's Representative Design Organization

Organization	Website
Korea Institute of Design Promotion (KIDP)	http://www.kidp.or.kr

An understanding of the status of Korea's design

2.11.1 Korea's Design Indicators

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Policy	Number of design related professional institutes, organizations, and associations (non profit sector)	114 design related professional organizations and associations	Korea Institute of Design Promotion (2010)	
Design Industry	Number of design specializing companies	2,493 design specializing companies	KIDP (2007, 2009): Industrial Design Statistical Research (2008)	The total number of companies in the design industry as of 2008 was 22,684
	Revenue amount of a design specializing company	Total revenue is 1,661.3 Billion KRW	KIDP (2007, 2009): Industrial Design Statistical Research (2008)	Average revenue per company is 0.65 Billion KRW
	Number of designers (employees)	54,587 designers (employees)	KIDP (2007, 2009): Industrial Design Statistical Research (2008)	Number of designers employed - estimated
	Number of design related patents registered among total intellectual properties (per annum)	32,091	Korean Intellectual Property Office (2009)	As of 2009, 32,091 designs were registered(total is 33,721 if multiple designs are counted)
Design Education	Number of professors in design majors at design education institutes	The total number of professors in design field majors is 2,112	Korea Education Development Institute, SDC (2008)	The total number of professors in design field majors in Korea is 2,112 and, 388 are in 2 year community colleges and 4 year universities in Seoul.
	Number of students in design education institutes	118,618 students	Korea Institute of Design Promotion (2009)	Associate Degree Colleges: 51,057, Industrial Colleges: 5,304, Bachelor Degree Colleges: 56,833
	Annual number of graduates with a major in design	22,409 graduates	Korea Institute of Design Promotion (2009)	Associate Degree Colleges: 12,547, Bachelor Degree Colleges: 8,735
Design Culture	Number of design magazines	53 design magazines	Kyobo Book Store Public Relation Team, SDC (2010)	The reason for the missing statistical data for the indicator table pertaining to Korea is that the data available for Seoul (city level) has no accurate data on the national level for Korea.
	Number of design TV programs (focus on design)	35 design related TV programs	SDC (2010)	
	Number of design competitions (design contests and award ceremonies)	207 design competitins	KIDP (2009)	The result value is different because the basis of totalling design competitions by Seoul is different.

*Indicators not included in the summary report have been omitted because no accurate statistical data is available for this category. Where data has been estimated, the information for the corresponding regions has been included in this World Design Survey 2010.

2.11.1 Korea's Representative Design Organization

• Ministry of Knowledge Economy

The Design Brand Department of the Ministry of Knowledge and Economy oversees the design industry fostering activities. Its policies are implemented primarily through its subsidiary organization, the Korea Institute of Design Promotion. The Regional Design Centers (RDC) are established in three metropolitan cities of Gwangju, Busan and Daegu to promote design industry in respective regions. In addition, the Design Brand Department also operates Design Innovation Centers (DIC) in 29 universities and government agencies throughout Korea.

Design Brand Department
The design promotion activities of the Ministry of Knowledge and Economy were first managed in February of 1998 by the Quality Technology Department of the Industrial Technology Division. Then with the increase in recognition of brand value, the department went through changes including the name change to the Design Brand Department in October of 2000, and it still carries out design promotion activities to this date. The Design Brand Department was under the Future Living Industry Headquarters of the Ministry of Industry and Resource. Then with the election of the current administration in February of 2008, the government ministries have undergone a significant reorganization, and the Design Brand Department was reestablished under the New Industry Policy Division within the Ministry of Knowledge and Economy. Of the 4 Headquarters, 14 Divisions, 1 Special Branch, 52 Departments, and 5 Teams currently established within the Ministry of Knowledge and Economy, the Design Brand Department is under the New Industry Policy Division. It is organized with 9 personnel with 1 Department Director, 1 Executive Director, 3 Administrative Directors, 2 Managers, 1 Officer, and 1 Administrative Personnel.

• Korea Institute of Design Promotion (KIDP)

The KIDP is a subsidiary organization of the Ministry of Knowledge and Economy. It was first established in 1970 as the Korea Design Packaging Center under the Industry Promotion Department of the Industry Policy Division of the Ministry of Commerce and Industry. The organization changed to its current name, the Korea Institute of Design Promotion in April 2001 and was incorporated as an independent organization under the Ministry of Industry and Resource based on Article 11 of the Industrial Design Promotion Act.
The organization's R&D function was transferred to the Korea Evaluation Institute of Industrial Technology, which was established in May of 2009. The KIDP is organized with 2 headquarters of Policy Headquarters and Administrative Headquarters, 9 departments, and 1 supporting division with a total of 101 employees (16 executives, 85 non-executives).

CEO	Hyun-Tae Kim	Established	1970
Address	170 Tancheonuro, Bundang-gu, Seongnam-si, Gyeonggi-do, Korea, 463-954		
Telephone	+82-31-780-2152	Fax	+82-31-780-2154
Email	sujinism@kidp.or.kr	Website	http://www.kidp.or.kr

• Korea Evaluation Institute of Industrial Technology (KEIT)
The KEIT is a newly established organization, launched in May of 2009, which integrated the R&D evaluation related activities of itself, Korea Institute for Advancement of Technology, National IT Industry Promotion Agency, Korea Institute of Design Promotion, and Korea National Cleaner Product Center, in accordance with the central government's 2nd Public Agency Enhancement Initiative.

CEO	Young-Ju Suh	Established	
Address	13Fl. , 305 Teheran-ro, Gangnam-gu, 135-080, Korea		
Telephone	+82-2-6009-8191	Fax	+82-2-6009-8049
Email	global@keit.re.kr	Website	http://www.keit.re.kr

• Korea Intellectual Property Office (KIPO)
The KIPO is the government agency that reviews and determines the approval of patents, utility model, design, and trademark, as well as the management of relevant affairs. It was established in accordance with Article 32, Section 5 of the Government Organization Act (Act No. 8867).

Commissioner	Soo-Won Lee	Established	1949
Address	Gov. Complex Daejeon Bildg.4, 189, Cheongsa-ro, Seogu, Daejeon, 302-701, Korea		
Telephone	+82-42-481-5064	Fax	+82-42-472-3459
Email	kipoicd@kipo.go.kr	Website	http://www.kipo.go.kr

• Ministry of Culture, Sports and Tourism (MCST)

The MCST places priority in the policies for establishing cultural foundation of design. MCST implements design policies focusing on Design Space and Culture in an attempt to converge various sectors. As of 2009, the MCST has the Korea Design Culture Foundation and Korea Craft and Design Foundation as its subsidiary organizations that implements and manages its design activities.

Design Space and Culture Department
The Design Space and Culture Department was formerly the Space and Culture Department established within the MCST in August 2005, and renamed to the current department in August 2008. As of 2009, the MCST organizations consisted of 5 Headquarters, 3 Special Branches, 8 Divisions, 48 Departments, and 3 Teams. The Design Space and Culture Department is under the Cultural Policy Division with a total of 9 employees.

• Korea Design Culture Foundation (KDCF)
The KDCF was a formerly the Design Arts Center established in 1999 within the Seoul Arts Center. It became a part of the policy implementation organizations of the MCST on February 26, 2008 and reorganized and expanded to become today's KDCF. The foundation is organized with 4 teams with total of 21 employees. In April of 2009, the Design Policy Research Center was established under the Policy Research Team.

President	Jung-Sim Choi	Established	2000
Address	Korea Craft & Design Foundation, 182-2 Gwanhun-dong, Jongro-gu, Seoul, 110-300, Korea		
Telephone	+82-2-733-9041	Fax	+82-42-472-3459
Email	kipoicd@kipo.go.kr	Website	http://www.kipo.go.kr

2.11.2   Definition of Design

Traditionally, design signifies the intellectual architectural activities for implementing a mental plan. (Korea Institute of Design Promotion, 2010)

2.11.3   Design Sectors

The Design Technology Research Report of KIDP was launched in 1997 with the support from the Ministry of Industry and Resource (currently the Ministry of Knowledge Economy) and since its establishment, the Design Technology Research Report has conducted 115 research reports. According to this categorization system, design is mainly divided into two major fields of Design Foundation/Theory and Design Application/Fact. Under these major categories, the following categories and sub-categories are listed. The uniqueness of this table is that newly created design is labeled as the New Design Field.

Field	Category	Sub-Category
Design Foundation /Theory	Design Theory	Design Philosophy, Design Esthetics, Design Psychology, Design Logic, Design Sociology
	Design Model	Design Shape, Design Color, Design Material
	Design Engineering	Design Quality, Design Technique, Color/Shape/Material, Function/Structure, Ergonomics, Sensibility Ergonomics/Cognitive Engineering, Concurrent Engineering
	Design Management	Design Policy, Design Planning, Design Management, Design Strategy, Design Marketing
	New Design Fields	Bio Design, Universal Design, Sustainable Design, Environmental Friendly/Greed Design
Design Application /Fact	Product Design	Product Design, System Design, Industrial Design, Industrial Facility Design
	Automotive Design	Automotive Design
	Furniture Design	Industry/Craft Furniture Design
	Environmental Design	Environmental Design, Public Facility Design, Interior Design, Lighting Design
	Exhibition Design	Display, Stage Design
	Visual Communication Design	Illustration, Typography, Photography, Advertisement Design, Editing/Publishing Design, Identity Design, Package Design, Promotion, Environmental Graphics
	Computer Graphic Design	Computer Applied Industrial Design, Computer Graphics
	Web Design	Web Information Design, Web Site Design, Web Mastering
	Digital Contents Design	Digital Contents, Digital Video/Editing, Digital Animation, Mobile Contents, Digital Game, Digital Broadcasting
	Digital Media Design	Interactive Media, Experimental Design, Digital Sound, Copyright, Digital Media Theory
	Textile/Fashion Design	Fashion/Clothing, Textile/Dye
	Metal/Accessory Design	Accessory, Metal Molding
	Wood Crafting Design	Wood Crafting Design
	Glass Design	Glass Design
	Ceramic Design	Traditional Ceramics, Environmental Ceramics, Industrial/Life Ceramics
	Flower Art Design	Flower Art Design
	Cultural Product Design	Image Cultural Product, Traditional Cultural Product, Tourism Cultural Product, Education/Life Cultural Product
	Cultural Art Design	Formative Arts, Performing Arts
	Cultural Experience Design	Event, Festival, Entertainment
	New Platform Design	Home Network, Office Network, Industrial Facility Network, Digital Network
	Interaction Design	User Interface, Tangible Interaction, Social Interface, Information Architecture

• Categorization of design in accordance with the Industrial Design Promotion Act Same as defined in the material prepared by the Seoul Metropolitan City (Source of the original information: Korea Institute of Design Promotion)
• Korea Institute of Design Promotion (KIDP) - Design Technology Research Report Categorization

2.11.4 Design Perspective of Korea

Design Korea, Korean Power

Design comes from the people.
The creative and multi-academic design education programs foster globally competitive design professionals and contribute towards strengthening the competitiveness of the design industry.

Korean design is advancing throughout the world.
Elevate the global competitiveness of Korean design by establishing an international design network and proliferate the outstanding design of Korea

Design, the growth engine that will change the future.
Improve product competitiveness by providing design development activities of small and medium sized companies and elevate Korea's industry standards through design.

One step closer to the people through design which everyone can identify with and share.
Create a friendly design culture that every citizen will see, experience and feel. Improve the quality of life by providing opportunities for everyone to become a designer and by proliferating design culture.

Research design knowledge.
Establish policy direction and an implementation strategy necessary for promoting design industry through design development to maximize the outcome of the policy implementation.

Design a world filled with warmth and beauty.
Initiate a Design Donation social campaign as a part of the efforts in donating knowledge and skill to promote community service activities and proliferated a diverse sharing culture.

Fostering Professionals	• Identify star design • Strengthen the capabilities of designers • Improve design education system • Initiate design education at an early age
Improve International Cooperation and Nation's Image	• Advanced Technology & Design Korea (AT&D) • DESIGN KOREA • International design sharing • Network for Korean designers overseas • International cooperation
Support for Small and Mid Sized Businesses	• SMB Support Project • Design Export Project • Development of design strategy information • Operate reporting system for industrial design specializing companies
Proliferate Design Culture	• Korea Design Exhibition • Korea Youth Design Exhibition • Select Good Design (GD) Products • Provide design information via online • Korea Design Award
Design Research and Policy Development	• Establish policy agenda and initiate research • Industrial Design statistical survey • Support for public design
Design Sharing Activities	• Design sharing activities • Design 1004 (Angel)

Netherlands Report

This Netherlands Report, published as a regional report of the World Design Survey 2010 project, comprehensively includes information pertaining to Netherlands's design industry, culture, education, and policy gathered and analyzed.

General Information about Netherlands
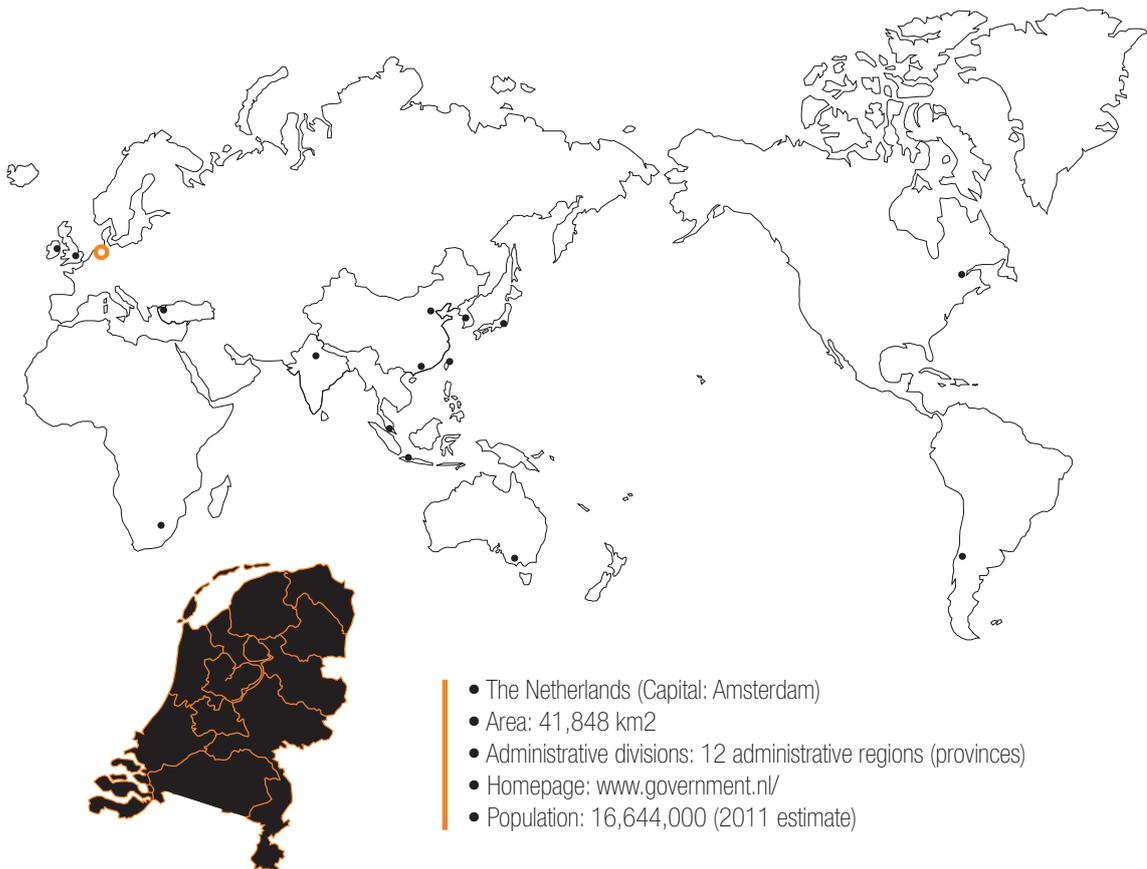
- The Netherlands (Capital: Amsterdam)
- Area: 41,848 km2
- Administrative divisions: 12 administrative regions (provinces)
- Homepage: www.government.nl/
- Population: 16,644,000 (2011 estimate)

Netherlands's Representative Design Organization

Organization	Website
Aorta	www.aorta.nu/
Association of Dutch Designers (BNO)	http://www.bno.nl/
BNA - Royal Institute of Dutch Architects	http://www.bna.nl/en/home
Beroepsvereniging Nederlandse Interieurarchitecten (BNI)	http://www.bni.nl/
CMBO	http://www.cmbo.nl/weblog/
Dutch Design Fashion Architecture (DutchDFA)	http://www.dutchdfa.nl
Instituut Lichtontwerpen	www.lichtontwerpen.nl/
Netherlands Institute for planning and housing (Nirov)	www.nirov.nl/
The Netherlands Foundation for Visual Arts, Design and Architecture	http://www.fondsbkvb.nl/english/index.php
Premsela	http://www.premsela.org
Design Connection Brainport	http://www.designconnectioneindhoven.com/

An understanding of the status of Netherlands's design

2.12.1 Netherlands's Design Indicators

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Industry	Number of design specializing companies	200 design studios	Premsela Policy Plan 2009–2012	Approximately 2,500 individual designers and 200 design studios and design departments of companies
	Revenue amount of a design specializing company	157.5 million EUR	Premsela Policy Plan 2009–2012	Annual revenue amount of a Design Service Providers.
Design Industry	Number of designers (employees)	46,100 designers	Premsela Policy Plan 2009–2012	
	Number of design related patents registered among total intellectual properties (per annum)	1,017 design registrations	Source: WIPO (2009)	Total intellectual properties : 25,361
Design Education	Number of design education institutes	40 design education institues	-	
Design Culture	Number of design and design related museums/galleries	8 design museums/galleries/ spaces	-	
	Number of design portal websites(focus on design)	Over 10 notable portals(focus on design)	-	
	Number of design competitions(design contests and award ceremonies)	26 design competitions	-	
	Number of design events (academic, festival and exhibition events)	5 design events	-	

*Indicators not included in the summary report have been omitted because no accurate statistical data is available for this category. Where data has been estimated, the information for the corresponding regions has been included in this World Design Survey 2010.

2.12.2 Netherlands's Representative Design Organization

• Aorta
www.aorta.nu/
Aorta offers information about developments in the field of urban development, architecture and related disciplines in the Utrecht region. This is done by means of activities with a temporary character, such as exhibitions, events, guided tours, discussions and lectures. Aorta is a permanent source of information about architecture in Utrecht and the surrounding area.
Aorta was founded in 1996 to combine the forces present in Utrecht in the field of architecture and urban development. By organising many activities, Aorta wants to make a stimulating and constructive contribution to the architectural climate in Utrecht and the surrounding area. In other words, Aorta wants to arouse the interest of as large an audience as possible in our urban environment, and hopes to stimulate discussions on this subject. In constructing the annual programme, the aim is to cover a broad variety of subjects in the fields of contemporary architecture, monuments, urban development, infrastructure and landscape

architecture.

Current events are used as the point of departure in the choice of subjects. The aim is to bring about a programme that will interest various target groups, from experts to inhabitants, from accidental tourists to architectural tourists. In organising the activities, we try to co-operate with other organisations that are active in the field of architecture.

• Association of Dutch Designers (BNO)
http://www.bno.nl/

The BNO was founded for and by designers. The organization includes a General Board, a Supervisory Board, and a Secretariat (office organization) to implement the BNO's policies. But our members themselves also make a direct strong contribution to how the BNO manifests itself on various fronts. They do so in large numbers through the Activity Platforms. Perhaps this bottom-up involvement is one of the most precious assets of our organization.

Designers who have graduated from the training programs listed in the BNO regulations automatically qualify for BNO membership. In addition to this, design agencies are eligible, if at least half of their designers have the required qualifications.

At its inception, the BNO had 2,000 individual professional members, 66 student members and 133 agency members. Currently, the BNO has 2,500 individual professional members, 88 student members, as well as 200 members that are design agencies or design departments within companies.

• BNA - Royal Institute of Dutch Architects
http://www.bna.nl/en/home

The Royal Institute of Dutch Architects, known for short as the BNA, is the professional organization of architects in The Netherlands. Its predecessors, the 'Society for the Advancement of Architecture' and the 'Association of Dutch Architects' (of which H.P. Berlage was a leading figure) were founded in 1842 and 1908 respectively and merged to form the present Institute in 1919. The Institute received royal patronage in 1957. The full title of the Institute is 'Koninklijke Maatschappij tot Bevordering der Bouwkunst Bond van Nederlandse Architecten'; the abbreviation BNA relates to the latter part of this name.

BNA membership is open to architects on an individual basis, whether in private practice or as a salaried architect in the private or public sector. At present the BNA has over 3,000 members, representing some 1,500 practices. Roughly 75% of Dutch practices are associated with the BNA through the membership of one or more of their architects. Architects who are qualified for membership of the BNA are those listed in the Netherlands Architects' Register (Stichting Bureau Architectenregister, SBA) and who can show proof of sufficient experience in practice. The BNA Board has the final decision on all membership applications.

The professional title of Architect is protected by Dutch law; only qualified persons listed in the Architects' Register can use this title. However, neither registration in the register nor BNA membership is mandatory in order to practice the profession in the Netherlands.

• Beroepsvereniging Nederlandse Interieurarchitecten (BNI)
http://www.bni.nl/

The BNI is the organisation for registered interior architects in the Netherlands. The professional titles of architect, town planner, landscape architect and interior architect are protected by law in the Netherlands.

Only individual registered in the Architects Register are authorized to use one of those titles. It is only the title that is protected, not the profession as such. The Architect's Register (Stichting Bureau Architectenregister, abbreviated as SBA) is the registering authority for architects, town planners, landscape architects and interior architects in the Netherlands. The SBA is also appointed as the competent Authority in the Netherlands for all matters concerning the implementation and administration of the provisions of the Architects Directive of the EU.

BNI provides supporting services for its members in a range of fields, including legal issues and education.

• CMBO
http://www.cmbo.nl/weblog/

The CMBO is a knowledge association in the field of communication media technology. The CMBO represents more than 200 corporate members from a wide range of backgrounds, including: audiovisual companies, photographers, graphic designers, multimedia companies, advertising agencies and publishers.

The CMBO functions as a knowledge network by collecting and disseminating knowledge, as well as by promoting the mutual exchange of knowledge between its members.

• Dutch Design Fashion Architecture (DutchDFA)
http://www.dutchdfa.nl

The Dutch Design Fashion Architecture (DutchDFA) programme aims to strengthen the international position of the most prominent sectors of the Dutch creative industries – design, fashion and architecture – through a joined-up approach.

 The four-year strategic DutchDFA programme (2009-2012) takes place in a selection of focus countries (China, India and Germany) and relates to topical issues and local demands. The aim is to build long-lasting international partnerships while addressing issues facing today's world through design.

 The programme is temporary and operates in addition to existing infrastructures and support programmes for the internationalisation

of Dutch architecture, fashion and design. However, it doesn't replace them. What distinguishes the DutchDFA programme from existing opportunities are the multi-disciplinary approach, the cross-sector collaborations and the long-term focus.

• Instituut Lichtontwerpen
www.lichtontwerpen.nl/
Instituut Lichtontwerpen is a platform for professionals, promotion, research, development and mentorship in the field of theatrical lighting design: theatre and live arts, architecture, public space, visual arts and museums, television, music, interior design, etc. The iLo is a Dutch initiative to position the lighting design community in the Netherlands in an international environment. The institute stimulates intercultural and international development, implementation, communication and education in the field of theatrical lighting. This is not limited to lighting in theatres only: Theatrical lighting has become part of our world through our experience of light. This means that lighting designers can also apply their personal experience and knowledge in the world of architecture and public areas, in museums and exhibitions, in television, in interior design, at music events and even in the virtual world!

• Netherlands Institute for planning and housing (Nirov)
www.nirov.nl/
The Netherlands Institute for planning and housing (Nirov) is an association for professionals in urban and regional development. With over 10,000 members from many different disciplines, Nirov has an extremely diverse network in the areas of planning and housing. Nirov is situated in The Hague and employs a staff of approximately 45 employees with different areas of expertise.

• The Netherlands Foundation for Visual Arts, Design and Architecture
http://www.fondsbkvb.nl/english/index.php
The Netherlands Foundation for Visual Arts, Design and Architecture, known in the Netherlands as Fonds BKVB, is the national body responsible for enabling visual artists, designers, architects and cultural mediators to develop their work in a variety of ways. To achieve this goal, the Fonds BKVB follows a three-track policy: subsidies,
The core activity of the Fonds BKVB is to provide subsidies to individual visual artists, designers, architects and cultural mediators. In addition to subsidies for beginning artists and financial assistance for applicants at the basic level to help them continue their work, the Fonds BKVB also provides grants for projects, research, new work, continuing education abroad, travel, publications, etc. The aim of the various grants is to stimulate contemporary visual art, design and/or architecture in the Netherlands.
The Fonds BKVB is especially active in the area of internationalisation. The Fonds BKVB has access to artist-in-residence places and studios in New York, Berlin, Paris, Canada, Rome, Stockholm, Istanbul, Cairo, China, Japan, Brazil, Curaçao, Belgium and the Netherlands. Furthermore, the Fonds BKVB offers some temporary artists-in-residence places. The aim of allowing visual artists, designers and architects to spend time in one of these studios is to enable them to develop and reflect upon their work in a different environment and culture. Such a residency also generates opportunities for making or extending international contacts and for exploring and/or developing a new market. Apart from the AIR's every three years architects, visual artists, designers and theorists can apply for an interdisciplinary study tour around a particular research theme.

• Premsela
http://www.premsela.org
Premsela, Dutch Platform for Design and Fashion, strives to create opportunities for the growth of Dutch design from a cultural angle of approach. In the coming years, we will carry out our activities in four programmes: Designworld, Fashion Culture, Heritage and History and People's Republic of Design.

• Design Connection Brainport
http://www.designconnectioneindhoven.com/
Design Connection Brainport is responsible for the implementation of the programme Design in Brainport 2005 - 2010. The programme is committed to the reinforcement and growth of the top position of Southeast Brabant in the field of design & technology. In collaboration with the business sector, the creative industry, and knowledge institutes, Design Connection Brainport is thus contributing substantially to the region's increasingly stronger international competitive position.

2.12.3 Definition of Design

There is no uniform definition of design. In the Policy Programme for the Creative Industries 2009-2013, creative business in the Netherlands is defined as including fashion design, graphic design, architecture, urban planning, landscape architecture and industrial design.

The 2010 Design Effectiveness study defines designers are persons with formal education in industrial design, graphic design, architecture, art or similar; or people with substantial experience in one or more of these fields.

2.12.4   Design Sectors

Creative Value: Culture and Economy Policy paper, 2009 defines creative business services as:

- Fashion design
- Graphic design
- Architecture
- Urban planning
- Landscape architecture
- Industrial design

Creative IT (games, new media) and advertising are also included under creative business services

2.12.5   Design Perspective of Netherlands

Source: http://www.designdenhaag.eu/en/background
From: A brief history of the cultural policy in The Netherlands (by Hestia Bavelaar)

Foundation Design de Haag
http://www.designdenhaag.eu
Foundation Design Den Haag researches the relationship between Design and Government in Europe within an international context, from cultural, economic and social viewpoints. Starting summer 2010, Design Den Haag will organize a total of five public events biennially in the field of design, architecture and visual communication, with exhibitions, publications, lectures and debates, workshops and documentary films. Each edition will entail a collaboration between The Hague and another European government Capital: Berlin (2010), Stockholm (2012), Paris (2014), London (2016) and Rome (2018). Every edition will be evaluated. The final evaluation of the five editions will be submitted as report to the European Union at the end of 2018. This report will contain recommendations concerning governmental funds for the betterment of communication with society.

Premsela
www.premsela.org
Premsela was established as a platform in 2002. From 2009 it will have the status of a national cultural institute. The Ministry of Education, Culture and Science has determined the following core tasks for sector institutes:
- (inter)national promotion and representation;
- information, reflection, debate and education;
- cataloguing and classification of and providing access to heritage;
- documentation and archiving;
- consultation and coordination.

Policy Programme for the Creative Industries 2009-2013
www.cultuureneconomie.nl
The Policy Programme for the Creative Industries 2009-2013 includes design as a differentiator that adds value to Dutch society and the economy:
"The creative industries deliver a real contribution to Dutch society and the economy. Increased globalisation and the relocation of labour-intensive production has meant that many businesses in the Netherlands can no longer differentiate themselves on the basis of price alone. They must distinguish their product through other means, such as technology, quality, service, supply chain management, proximity, speed, design or symbolic value. In recent years, factors such as design and branding have become increasingly important in the battle for customers' favour."

Eindhoven Brainport: Design Incubator
www.eindhoven.eu/en
The Design Incubator supports start-ups and young companies that are working on the design of new products and concepts. The program, which is organized by NV REDE, makes knowledge and expertise available to these small companies. The ultimate aim is to put the Eindhoven region even more strongly on the map as an international top design center.

2.13 Singapore Report

This Singapore Report, published as a regional report of the World Design Survey 2010 project, comprehensively includes information pertaining to Singapore's design industry, culture, education, and policy gathered and analyzed.

General Information about Singapore

- Singapore : An island country in southeast Asia, between Malaysia and Indonesia.
- Area : 647km^2 (excluding offshore islands)
- Administrative dividing : -
- Home page : http://www.gov.sg/
- Population : 4,987,600 people (2009 estimate)

Singapore's Representative Design Organization

Organization	Website
DesignSingapore Council	http://www.designsingapore.org/

General Information about Singapore

2.13.1   Singapore's Design Indicators

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Policy	Number of design related professional institutes, organizations, and associations (non profit sector)	9 design organizations	Ministry of Information, Communication and the Arts (2010)	
Design Industry	Number of design specializing companies	Approximately 11,000 Design Service Providers	DesignSingapore Council (2007)	
Design Industry	Revenue amount of a design specializing company	The average revenue generated by each Design Service Providers is S$4.7 million	Design Industry Study 2007 (2006)	
Design Education	Number of design education institutes	30 design education institutes	Design Industry Study 2007 (2006)	
Design Education	Annual number of graduates with a major in design	Total number of graduates with design major from higher education institutes in Singapore : 701	Design Industry Study 2007 (2006)	
Design Culture	Number of design and design related museums/galleries	9 design museums/galleries/ spaces	DesignSingapore Council (2010)	
Design Culture	Number of design and design related libraries	3 design libraries	DesignSingapore Counci (2010)	
Design Culture	Number of design magazines	20 design magazines	DesignSingapore Council (2010)	
Design Culture	Number of design portal websites (focus on design)	Over 10 notable portals (focus on design)	DesignSingapore Council (2010)	

Indicators not included in the summary report have been omitted because no accurate statistical data is available for this category. Where data has been estimated, the information for the corresponding regions has been included in this World Design Survey 2010.

2.13.2   Singapore's Representative Design Organization

• DesignSingapore Council (Dsg)

DesignSingapore Council (Dsg) is Singapore's representative design organisation which was set up as a department under the Ministry of Information, Communication and the Arts in August 2003 to implement the DesignSingapore Initiative. The vision of this initiative is to establish Singapore as "a global city for design creativity and excellence in Asia where design improves capability, enhances quality of life and drives national competitiveness".

A high-level DesignSingapore Council Board was set-up to steer the DesignSingapore Initiative. The Board includes leaders and individuals from the design community, design-driven businesses and government. To provide a global perspective and strategic guidance on design development in Singapore, MICA Minister also appointed an International Advisory Panel comprising eight distinguished experts and leaders in design. An Industry Development Panel comprising representatives from the key design and design-related industry and professional associations in Singapore was also appointed to provide the Council with val uable perspectives from practitioners in the respective design industries.

Chairman	Mr Robert TOMLIN	Established	2003
Address	140 Hill Street, #05-00, MICA Building, Singapore 179369		
Telephone	+65 6837 9492	Fax	+65 6837 9686
Email	info@designsingapore.org	Website	http://www.designsingapore.org

Representative Projects (Significant events in the past year)

• ICSID WORLD DESIGN CONGRESS SINGAPORE 2009 (November 2009)
• SINGAPORE DESIGN FESTIVAL (November 20th–30th, 2009)   • PRESIDENT'S DESIGN AWARD (November 2009)

2.13.2   Definition of Design

Design is about how we live our lives, the way we interact with our environment, how we adapt from and to it for our material and spiritual need. It is the original idea in everything driven by concepts, generated by a process of transformation and representations giving our material culture its value, meaning and balance.

2.13.3   Design Sectors

DesignSingapore Council broadly classifies design into four categories:

Object making	Includes electronic-related industrial design services, transport-related industrial design services, furniture design services, general Industrial design activities and fashion design services.
Place making	Includes architectural services, landscape design and architecture, landscape care and maintenance service, interior design services, exhibition stand designing service and contractors, quantity surveying and building appraisal services.
Image making	Includes advertising activities, arts and graphic design services.
Software making	Includes development of other software (including web design).

2.13.4   Design Perspective of Singapore

Design is about a style of life, and not merely lifestyle. It is the original idea in everything – driven by concepts, and generated by a process of transformation and representations – giving our material culture its value, meaning, and balance.

The importance of design is ever increasing as the world experiences an exponential rate of change and obsolesces. Singapore needs to constantly re-design itself to move up the value chain as we have no natural resources and hinterland to fall back on. Design will create new value propositions for Singapore to remain globally relevant and competitive in the midst of the growing regional and international competition.

For Singapore to stay ahead, we must develop a creative culture to attract and retain the best talent. Place remains a critical factor for hubbing and incubating creativity, innovation and talents – and design has an important role in creating outstanding facilities, architecture, places, systems and touch points to make Singapore one of the best places for creative people to live, work and play.

Why Design Matters?

Design is the Original Idea in Everything
Solutions to everyday functions do not happen by themselves or by chance; someone thought about them. For example, how would you fasten sheets of papers together? In the 13th through to the 19th Century, you would use waxed ribbons. In the early 19th Century straight pins similar to those used in tailoring were used. Almost 110 years ago in 1899, Johan Vaaler, a Norwegian inventor with a degree in electronics, science and mathematics, first patented the paperclip as we know it today. Who will design the next paper fastener?

Design goes beyond invention. Design is about the things we make, the places we shape, the illustrations we compose, the human interfaces we configure, and the processes and events we organise. It is material, visual, as well as a way of thinking. The design process brings together art, technology, business, and science, integrating a range of considerations that are crucial to human potential, environmental sustainability, wealth creation and innovation. Most of all, design is aspiration and visionary.

In an increasingly ideas-driven economy, design has become an important enabler for transformational change to solve problems, balance our priorities and interests, realise potential, create new value and markets, and improve the quality of life.

Design Improves Life and Creates Possibilities
Designers are creators, inventors, and innovators. It took a deliberate design decision to come up with an affordable $100 laptop. Computing technology and the Internet have been around since the 80s. Social programmes to aid the underprivileged and poor have certainly been around for even longer. However, design is the process of reconciling and realising the vision to enable children in the third world to be on par with their counterparts in developed countries in the information age. The XO $100 Laptop was conceived by architect Nicholas Negroponte of the MIT Media Lab and designed by Yves Behar of Fuseproject.

Good Design Simplifies Complexity

Ten years ago hand phones were a luxury. They were also bulky, and cumbersome to use. Today, they are not only affordable by even students; they are also loaded with many other applications such as music player, camera, web browser, and GPS navigation. Despite the many uses for the portable device, the design of user interfaces have vastly improved our ability to do more with less. The iPhone has already redefined the benchmark for the user interface.

Design Helps Us Overcome Challenges and Limitations

World-record runner Sarah Reinertsen says her high-tech "Flex-foot" changed my life. She used to wear a rudimentary prosthesis with a double-hinged rubber foot after losing her left leg above the knee at the age of seven. But when she was 12, Reinertsen got her first Flex-foot and a hydraulic knee and went on to be the first female amputee to complete the Ironman Triathlon World Championship in Kona, Hawaii. Besides marathons and triathlons, Sarah has also competed in bicycle races. She broke the 100-meter world record for female above-the-knee amputees at the age of 13, and currently holds the world record in the half marathon (2:12) and the marathon (5:27) for her category.

Design Helps Businesses Compete from Higher Ground

In October 2005, Motorola, the world's second-largest producer of wireless phones, posted a net profit of US$1.75 billion, up sharply from US$479 million a year earlier; moving its market share to 19% from 13.5% a year ago. Sales climbed 26% to US$9.42 billion from US$7.5 billion. The company shipped a record 38.7 million handsets, up from 23.3 million a year ago. This was attributed to Motorola's design and innovation of the "Razr" range of hand phones.

Design is the Principal Way to Build Sustainable and Liveable Cities that Attract Creative Talent

In its July/August 2007 issue, Monocle rated its Top 20 Livable Cities for their "urban experience". Munich came out on top; Singapore was a respectable 17th, ahead of Hamburg, Paris and Geneva, and only third to Tokyo (4th) and Kyoto (14th) for Asian cities. In Monocle's second survey in August 2008, Singapore had dropped to 22nd place, in the wake of several new entrants to the list which had been extended to 25. Of course, it takes many complex aspects of politics, socio-economic policies, culture, and even things that are hard or impossible to change such as history and climate.

But design would be high on the agenda of any transformational leadership. This is clearly because design touches virtually every aspect of the individual and community, the young and elderly, the private and public, personal and infrastructural. As one of its top five things to do if it was a mayor, Monocle would "appoint a creative director" with a strong vision. With the dramatic success of how the Guggenheim museum designed by architect Frank Gehry transformed the back-water industrial town of Bilbao into a highly-visible world-leading visitor destination, many cities are using major architectural, landscape and urban design projects to remake themselves. One such city is Seoul which will be the second World Design Capital in 2010, after Torino.

Why Design Now?

We are Living in Exponential Times

The US Department of Labor estimated that 70% of jobs in 2020 do not exist today4. This is because, based on the rate of development, the new technologies that define these new jobs have yet to be invented. It is now commonly accepted, even in Singapore, that everyone can expect to have three to four significant career changes in a lifetime. This has a profound implication on education. But more importantly this rate of change will need to be matched with mindset and paradigm changes in order for us to maintain our ability to innovate, and to create new value.

It is no longer business as usual. We are already facing increasing global competition in the new ideas-driven creative economy, with nations and enterprises gaining easier access to resources, networks, and harnessing the potential of design as a competitive advantage to transform their economies and improve the quality of life.

Singapore's most lucrative resource is its people. So in order to compete and survive in this rapid-changing environment, we should tap into this resource and steer Singaporeans towards new levels of creativity, innovation, and ideas that are driven by design, and design thinking. We must look past design as a fundamental tool and instead view it as a means of continually improving Singapore's competitive edge so as to capture the opportunities that will unveil themselves in the next decade. Design must become the critical strategic tool for "future-proofing5" Singapore from the uncertainties of the future. This is our perennial challenge, but also a fantastic opportunity.

For Effective Urban Planning and Sustainability

Being an extremely dense country, Singapore's urban design is planned to find smart solutions to meet all our needs in the most efficient and effective manner. The design of our city is planned to reduce congestion by making the most of the land we already have and to reclaim new land to use. Our city is also designed to facilitate racial harmony by providing accessibility to other races and cultures of Singapore, and at the same time improving the aesthetics, identity, and image of a place. The importance of good design is crucial in the development of the city in the next few years, as Singapore is expecting a rise in the population to accommodate 6.5 million people within its limited land space. Housing, recreation, transportation, and the future economy needs to be well designed to ensure that there will be ample quality space and facilities for everyone, and for Singapore to remain as a bustling and cosmopolitan city.

For Driving Innovation and Economic Competitiveness

Design drives the innovation process, and hence sharpens industry competitiveness for Singapore. Due in part to effective global out-sourcing, cost and quality are no longer entry barriers or competitive advantages for most global enterprises. Past successes and established paradigms can no longer guarantee the survival of Singapore enterprises in the post-industrial economy. They now must compete on innovation and design, with creative propositions based on new value, new user experiences, and new markets; rather than simply value-add.

For Realising Creative Potential and Cultural Buzz

Talent can only realise the true potential of design, and the new currency of success for Singapore will be based on the creative capacity of its people. Singapore has achieved much in its past four decades of economic growth, and will continue to do so in the future based on strong fundamentals and drawing on the collective design creativity and potential of our people. In the spirit of remaking Singapore into an innovation-driven design-savvy nation, we need a new paradigm in investing and deploying our creative capital for our economic competitiveness, social well-being, cultural buzz and an improved quality of life.

Place Matters

Place remains a critical factor for the hubbing and incubation of creativity, innovation and talents. Creative centres such as London and New York thrive because creative talents want to live and work there. These cities provide opportunities for talents to validate their identities as creative people, and provide the integrated eco-system where all forms of creativity – artistic and cultural, technological and economic – can take root and flourish.

It is well known that talent attracts talent. Because it is so valuable, creative ideas such as design cannot be effectively communicated and created via long distance. Concentrating creative talents, companies and resources in a place with particular specialties and capabilities enables face to face interaction, to leverage on the richness of the eco-system. This dynamic synthesis of place, talent, and resources generate efficiencies that power economic growth in the knowledge-based economy. Singapore is a place with a unique collection of specialties and capabilities that make it conducive for creativity and innovation to thrive. Singapore must continue to enhance its capabilities and capacity by design – to improve the quality of the place and to attract global creative talents to drive innovation, enhance Singapore's competitive advantage and propel the city's economic growth.

The Growing Global Competition

The urgency for Singapore to ramp up its design strategies is prevalent in the past five years, with the adoption of design as a national agenda by leading as well as developing economies. The United Kingdom has recently reviewed and ramped up its national design strategies in boosting economic performance with creativity, design, and education. In Asia, South Korea, Japan, Hong Kong, Taiwan, and more recently, China, have placed design as a national priority. Seoul won the international bid to be the second World Design Capital 2010, after Torino 2008; Taipei won the bid to host the first International Design Alliance Congress in 2011.

Governments and leading design institutions are increasingly establishing strategic international partnerships and expanding their global network of international partners to develop trade, promote knowledge exchange, and increase their visibility as global Design Cities. Denmark and the State of Victoria, Australia have both signed Design Memorandum of Understanding (MOU) with Singapore as they see Singapore as a key node in the international design network with great potential for design development, promotion and thought-leadership. Two of the world's leading design organisations, the Korea Institute of Design Promotion (KIDP) in South Korea and the VITRA Museum in Germany, have also signed MOUs with Singapore to develop design partnerships, trade and knowledge exchange between the organisation and Singapore. The world is looking increasingly to Asia for new content and unique design capabilities. Signs of another global massive economic shift is evident. In the midst of this new cycle with both its complex pressures and unchartered possibilities, Singapore must continue to sharpen its competitive edge and be well positioned to tap into the windows of opportunity that the future may bring.

There is a huge potential for design to play a critical role in propelling the future economy, improving the standard of life, and harnessing Singapore's leadership position in the future world. It must be led by a vision that sets out to achieve extraordinary results, and realised by strategies that extract the most valuable assets of innovation, creativity, and design to propel Singapore to the next greater height.

Design related policies

The vision of the DesignSingapore initiative is to develop Singapore into a global city for design creativity in Asia where design improves capability, enhances the quality of life, and drives competitiveness.
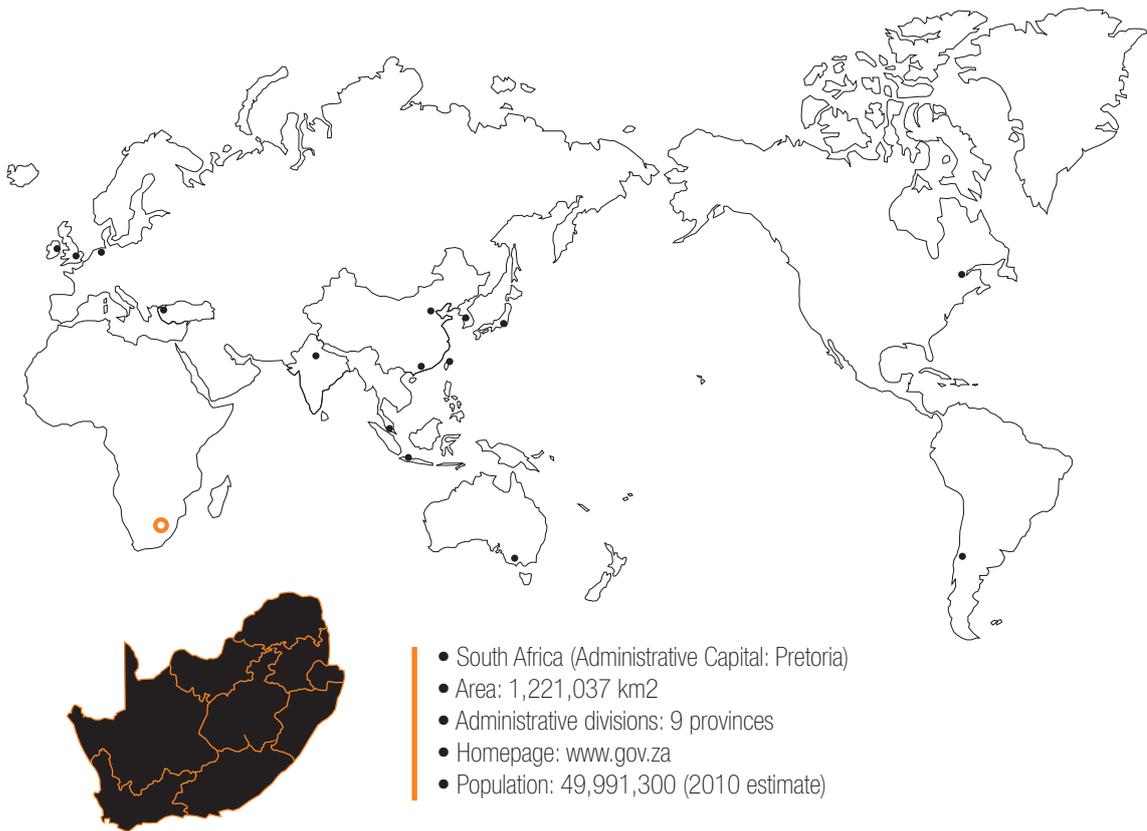
In Dsg-II, a three-prong strategic approach is taken. The first is to enhance capability development programmes from the first five years to strengthen the design cluster; secondly, to embed design into the other industry clusters to enlarge the impact of design economically, socially and environmentally; and thirdly, to accelerate the transformation of the design cluster and other economic clusters by leveraging on design innovation to be globally relevant and keep ahead of the competition in these challenging times of exponential rate of change. The desired outcomes for Dsg-II will now address design both as a 'vibrant, integrated and competitive' cluster, as well as 'an enabler to enhance the performance of other economic clusters and the society as a whole'.

Dsg-II Strategies and Programmes

To achieve overall accelerated growth and transformation for the design cluster, all programmes must be highly integrative – to concurrently, instead of separately, address a) supply and demand for quality design, hence establishing the value and impact of design, b) the transformation of design practices and the required new enablers, and c) up-stream R&D and down-stream commercialisation of emerging designs.

This South Africa Report, published as a regional report of the World Design Survey 2010 project, comprehensively includes information pertaining to South Africa's design industry, culture, education, and policy gathered and analyzed.

General Information about South Africa

- South Africa (Administrative Capital: Pretoria)
- Area: 1,221,037 km2
- Administrative divisions: 9 provinces
- Homepage: www.gov.za
- Population: 49,991,300 (2010 estimate)

South Africa's Representative Design Organization

Organization	Website
Design Education Forum of Southern Africa (DEFSA)	http://www.defsa.org.za
Institute of Interior Design Professions (IID)	http://www.iidprofessions.com/
South African Communication Design Council (think)	www.think.org.za
The Kitchen Specialists Association (KSA)	www.ksa.co.za
SA Publication Forum	www.sapublicationforum.co.za
The South African Institute of Intellectual Property Law (SAIIPL)	www.saiipl.org.za
The South African Council for the Architectural Profession (SACAP)	www.sacapsa.com
The South African Institute of Architects (SAIA)	www.saia.org.za
Sanlam South African Fashion Week (SSAFW)	www.safashionweek.co.za
African Fashion International (AFI)	www.africanfashioninternational.com
Engineering Council of South Africa (ECSA)	www.ecsa.co.za

Organization	Website
Jewellery Council of South Africa (JCSA)	www.sacapsa.com
The Association for Communication and Advertising (ACA)	www.acasa.co.za/
Creative Circle (CC)	www.creativecircle.co.za
Communications and Advertising Forum for Empowerment (CAFE)	
The Commercial Producers Association of South Africa (CPA)	http://www.cpasa.tv/
SABS Design Institute (DI)	http://www.sabs.co.za/Business_Units/Design_Institute
The Design Indaba – Conference, expo and magazine	www.designindaba.com

An understanding of the status of South Africa's design

2.14.1   South Africa's Design Indicators

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Policy	Number of design related professional institutes, organizations, and associations (non profit sector)	18 design related professional organizations and associations	-	Design related professional organizations and associations in South Africa
Design Industry	Number of design specializing companies	643 design specializing companies	-	Number of design specializing companies with reference to the statistical data.
	Number of designers (employees)	861 designers	-	
Design Education	Number of design education institutes	50 design education institutes	-	Number of design education institutes in South Africa
	Number of students in design education institutes	2,103 Students enrolled (all years of study)	(2006)	Number of students in design education institutes in South Africa
	Number of graduates with design major per annum.	300 Students graduated (only final year)	(2006)	Number of graduates with design major per annum in South Africa.
Design Culture	Number of design and design related museums/galleries	Over 1 design museum	-	Number of design and design related museums/galleries in South Africa
	Number of design and design related libraries	1 design library	(2008)	Most education institutions that present design programmes have design libraries.
	Number of design magazines	35 design magazines	-	Number of design publications(focus on magazines) in South Africa
	Number of design portal websites (focus on design)	17 design portal websites	-	Number of design portal websites(focus on design) in South Africa
	Number of design TV programs (focus on design)	10 design TV programs	-	Number of design TV programs (focus on design) in South Africa
	Number of design competitions (design contests and award ceremonies)	15 design competitions	-	Number of design competitions(design contests and award ceremonies) in South Africa
	Number of design events (academic, festival and exhibition events)	9 design events	-	Number of design events (academic, festival and exhibition events) in South Africa

Indicators not included in the summary report have been omitted because no accurate statistical data is available for this category. Where data has been estimated, the information for the corresponding regions has been included in this World Design Survey 2010.

2.14.2 South Africa's Representative Design Organization

• Design Education Forum of Southern Africa (DEFSA)
http://www.defsa.org.za

DEFSA is a professional organisation of design educators, spanning most design disciplines such as industrial, communication/graphic, interior, clothing, ceramic, textile, jewellery, as well as commercially-focused photography.
DEFSA establishes appropriate links with industry, government departments, professional bodies and similar design organisations. It strives to foster and promote all facets of design through design education initiatives in southern Africa in particular, on the continent of Africa and further abroad. Furthermore, DEFSA endeavours to promote relevant research with the focus on design.

• Industrial Designers Association of South Africa (IdeaSA)
A process of working towards the establishment of a representative body for industrial design called 'Fast Forward' was started at a meeting held at the SABS Design Institute in 2006. On 9 June 2007 the Industrial Designers Association South Africa (IdeaSA) was incorporated through an inaugural Annual General Meeting held at the Faculty of Art, Design and Architecture, University of Johannesburg. IdeaSA is registered as a non-profit Section 21 company and is managed by a board of directors, drawn and voted in from its eligible membership and assisted by member volunteers on various committees. The responsibilities of the directors are defined by Corporations Law and by the Constitution of the association. IdeaSA professional members are bound by a Code of Conduct for the benefit and protection of the organisation, its members, their clients, society and the environment. IdeaSA is partially funded by membership subscription fees and funds generated by IdeaSA-managed events. However, industry and government sponsorships are necessary to ensure financial sustainability of the association. Although still a very young association, already in January 2008. IdeaSA made its voice heard and presented a paper to parliament concerning industrial design and the proposed Technology Innovation Agency Bill. IdeaSA has collaborations with the DESIGNation national initiative for industrial design as a sponsored mechanism for industrial design education in South African schools.

• Institute of Interior Design Professions (IID)
http://www.iidprofessions.com/
The South African Institute of the Interior Design Professions (IID) was founded in 2006 through the amalgamation of the South African Guild of Interior Designers (SAGID) and Design South Africa (DSA). The IID is a national non-governmental organisation and a Section 21 company and as such is a non-profit organisation.
It represents the interests of the interior architecture, interior design and interior decorating professions in South Africa. It operates on a national basis through a head office in Gauteng and regional liaison offices in KwaZulu-Natal and the Eastern and Western Cape. IID's aim is to promote high standards throughout the profession and to expand the contribution of the interior professions in society through the exchange and development of knowledge and expertise in education, practice and fellowship.

The IID exists to promote and support the interior architecture, interior design and interior decorating professions in South Africa. It is committed to the advancement of the professional practice of the interior design professions and to the creation of a comprehensive vision for the design challenges of the future.

• South African Communication Design Council (think)
www.think.org.za
Think was established in 2001 to serve the needs of communication design professionals in South Africa. Think is the only organisation in South Africa that specifically caters for the communication design industry. Members have the opportunity to make their voices heard and to set trends and shape the direction of the industry. As a non-profit Section 21 company, think is governed by a Code of Ethical Conduct that sets the standards of practice for the specific industry sector. Think is a member of the International Council of Graphic Design Associations (Icograda), the world body for professional communication design practitioners. Think's membership includes most of the country's foremost strategic branding and design studios, communication design professionals and tertiary institutions. In 2009, Think was renamed the Brand Design Council.

• The Kitchen Specialists Association (KSA)
www.ksa.co.za
The mission of the Kitchen Specialists Association (KSA) is to create a professional and stable trading environment in which the industry can prosper and consumers can enjoy complete peace-of-mind. As an independent body and non-profit organisation, the KSA is able to offer the potential kitchen, bathroom and built-in cupboard purchaser advice with regard to choosing a suitable company.
Members have satisfied a stringent checking procedure before they can join, and more importantly, have to maintain the high standards the KSA insists upon or risk being expelled from the association.
The KSA has a broad membership representation including affiliate members who supply to the kitchen, bathroom and built-in cupboard industries.

• SA Publication Forum
www.sapublicationforum.co.za

The SA Publication Forum is committed to improve and promote corporate publications in South Africa. Through the forum, publication practitioners get together to network and share ideas. The main activities of the forum are the annual Corporate Publication Competition and training opportunities in the form of training courses, workshops and seminars.

• The South African Institute of Intellectual Property Law (SAIIPL)
www.saiipl.org.za

SAIIPL was established in 1954 and represents some 140 patent attorneys, patent agents and trade mark practitioners in South Africa who specialise in the field of Intellectual Property Law.

Intellectual Property Law embraces the law relating to patents, trademarks, registered designs, copyright and unlawful competition (passing-off of trade secrets). It also includes litigation, licensing and franchising.

The members of the SAIIPL represent the majority of national and international businesses who have built their businesses on brands, innovation and technology, and who protect their interests through our country's intellectual property laws. Members of the SAIIPL also represent the interests of their individual firms and clients at a number of local and international organisations such as WIPO, LES, INTA, AIPPI, PTMY, FICPI, AIPLA, ITMA and MARQUES.

• The South African Council for the Architectural Profession (SACAP)
www.sacapsa.com

SACAP is the regulatory body for the architectural profession. SACAP provides for the registration of architects, senior architectural technologists, architectural technologists and architectural draughtspersons.

• The South African Institute of Architects (SAIA)
www.saia.org.za

SAIA is a voluntary association of affiliated and regional institutes established in 1996 and incorporates the previous national Institute of South African Architects (established in 1927) and the regional Institutes of Architects of the former Cape (founded1899), Eastern Province (founded in 1900 as the Port Elizabeth Society of Architects), Border (founded in 1946 as the East London Chapter of the Cape Provincial Institute), KwaZulu-Natal (founded in 1901), Orange Free State (founded in 1921) and Transvaal (founded in 1909). The Pretoria Institute of Architects was established in 1993 and the following new regional institutes were established in 1996 Northern Cape, North West, Limpopo (founded as Northern Province) and Mpumalanga.

The institute is a member of the Africa Union of Architects, the Commonwealth Association of Architects, the International Union of Architects and the International Commission on Monuments and Sites. Membership of the institute is open to all architects, the only prerequisite being a recognised academic qualification, a minimum of 24 months practical experience and an examination in professional practice.

The fundamental principles of equality and justice are implicit in the Constitution. In terms of the constitution the institute is committed to the principle of striving to be an outstanding professional organisation, which upholds the dignity of the profession and its members. It aims to promote excellence in architecture and it seeks to contribute to the enhancement of society and the environment.

• Sanlam South African Fashion Week (SSAFW)
www.safashionweek.co.za

SSAFW was established in 1997 out of a need to showcase the abundance of fashion talent that was going unnoticed in South Africa. In 2007, SSAFW was significant for two reasons: firstly South African fashion designers came of age and, secondly, South African business saw for the first time a valuable industry developing.

• African Fashion International (AFI)
www.africanfashioninternational.com

AFI, founded, owns and operates some of the African continent's most respected and directional fashion weeks, namely Virgin Mobile Cape Town Fashion Week, MTN Durban Fashion Week (50% ownership), Audi Joburg Fashion Week (autumn / winter) and Joburg Fashion Week (spring / summer), in addition to other fashion-related strategic marketing initiatives.

AFI's vision is to be globally recognised as the leading authority on African fashion-related strategic marketing initiatives and African fashion brands. AFI aims to improve the quality of fashion design output from Africa, to promote African brands, and to dramatically raise the profile of fashion designers from the continent.

• Engineering Council of South Africa (ECSA)
www.ecsa.co.za

The ECSA is a statutory body established in terms of the Engineering Profession Act, 2000 (Act No. 46 of 2000). ECSA's predecessor was established by the Engineering Profession of South Africa Act, 1990 (Act 114 of l990).

ECSA sees itself in partnership with the government and the engineering profession to promote a high level of education and training of practitioners in the engineering profession to facilitate full recognition of professionalism in the engineering profession,

both locally and abroad. It enjoys full autonomy although it is accountable to the government, the profession and the public for the fair and transparent administration of its business in the pursuit of its goals.

However, in pursuing this goal, ECSA has an implied responsibility to ensure that the interests of the profession (the practitioners) are also promoted. The interest of the public and the country can only be served properly if a profession is healthy and strong. For this reason ECSA promotes the wellbeing of the voluntary societies who are active in engineering. Since the societies are the instruments through which the interests of the practitioners are served, a good balance between 'public interests' (ECSA) and 'own interests' (Societies) should be maintained.

• Jewellery Council of South Africa (JCSA)
www.sacapsa.com

The JCSA plays a diverse role in representing the interests of wholesalers, manufacturers and retailers. Activities are specific to the three sectors and include marketing (local and international), representation to government, organisation of local and international trade fairs, seminars and training courses, the operation of an internationally recognised Diamond Certification Laboratory and the dissemination of information to the industry.

The JCSA vision is to create an enabling environment in which the South African jewellery industry becomes Africa's jewellery trading hub.

The JCSA's mission is to provide an enabling platform in which to grow the South African jewellery industry.

• The Association for Communication and Advertising (ACA)
www.acasa.co.za/

The ACA is a representative body for the advertising profession in South Africa. Advertising has evolved into an exciting hybrid of interactive, brand activation, new content and more, and the ACA represents companies in this profession to government, media and the public. It is a voluntary body formed both by, and for the industry, focused on and committed to self regulation, and to defend the highest standards of ethical practice. The ACA has committed itself to improving and strengthening the advertising profession through counselling and shared experiences. The ACA works with national and provincial government to promote agency and industry transformation, and is committed to its communities and the development of new talent through corporate social responsibilities.

• Creative Circle (CC)
www.creativecircle.co.za

The CC is the official organisation representing and elected by the greater creative community. The organisation aims to encourage and promote creative excellence that is relevant and meaningful in South Africa. The Creative Circle is dedicated to raising the standard of South Africa's creative work. It is a forum where the creative minds of the communications and advertising profession get together to share ideas, showcase creativity and discuss issues of common interest.

• Communications and Advertising Forum for Empowerment (CAFE)

One of the core goals of CAFE is to facilitate demographic transformation of the design and advertising sectors. CAFE is made up of Imagination Labs that were set up to inspire goals and then help to turn those goals into a reality.

• The Commercial Producers Association of South Africa (CPA)
http://www.cpasa.tv/

The Commercial Producers Association of South Africa (CPA) is the professional trade association of companies specializing in the production of television commercials. The Association was founded in the late 1970's and currently has 45 members. It is run by an Executive Committee of 8 elected members and has offices in Johannesburg, South Africa.

The industry encompasses two sectors :

South African Commercials : Based primarily in Johannesburg, the home of South Africa's advertising sector, is a vibrant industry which produces world-class commercials for both South Africa and international territories. South African directors are known throughout the world for their highcreative standards and innovative techniques.

International Commercials: South Africa is home to a busy foreign commercial sector which is primarily Cape Town based. A number of experienced companies facilitate hundreds of commercials each year from different parts of the world. In the last 15 years South Africa has established a solid reputation as one of the finest film locations in the world.

• SABS Design Institute (DI)
http://www.sabs.co.za/Business_Units/Design_Institute

The DI promotes the benefits of good design in order to stimulate the economic and technological development of South Africa. It fosters the economic and technological development of South Africa through the promotion of the benefits of design. The ultimate aim is to improve the prosperity of the entire population.

The DI pioneered design promotion in South Africa by placing good design on the agenda since 1969. Through tireless efforts the

institute has encouraged South African designers to meet industry needs and to respond to changing technological, economical and social demands through innovative design thinking. The basic belief is that South Africans, as a nation, are inventive and resourceful and that if the collective creative forces around us are harnessed, we could overcome many obstacles and be a winning design nation.

The DI has also taken design promotion across borders into Africa with concerted design promotion efforts. At the same time, extensive cooperation exists with global design initiatives.

Design initiatives run by the DI:

– Channelling brilliant young minds: Through the DI's education initiatives design is promoted as a career of choice. Young designers are groomed into leadership roles by the Design Achievers programme and exhibitions and publications take the design message out there to schools and universities.

– Awarding design excellence: By evaluating and awarding South African designed products, the DI believes that the bar will be lifted and that South Africa can become a major player in product design globally. The flagship award scheme, the SABS Design Excellence Awards, has placed excellent South African industrial designs and designers on the map for the past 40 years.

– Harnessing design for development: Projects like the Prototype initiative where fledgling designers are pointed in the right direction, Idea to Product seminars and participating in global Interdesign workshops, have positioned the DI as a champion for design for development initiatives.

– Looking into Africa and beyond: The DI has been the driving force behind the Network of Africa Designers (NAD). By organising regular African Design Days and including design students from all over the continent in the Design Achievers workshops, the DI is spreading the word that design will make a difference in the way the world perceives the African continent.

• The Design Indaba – Conference, expo and magazine
www.designindaba.com

The Design Indaba has grown exponentially since its inception in 1995 – comprising a conference, expo, magazine and a number of community-orientated initiatives. Design Indaba aims to drive South Africa's creative industries in meeting competitive global standards. Design doyens from all fields participate in knowledge sharing at the conference, while the expo offers an international platform for the best in local design. The magazine continues the dialogue and generates momentum between the annual events.

2.14.2   Definition of Design

One of the main hurdles the design sector in South Africa faces is the fact that design straddles numerous sectors of the economy and generating one single definition would not be possible without a stringent consultative process including government and private sector stakeholders.

Design stakeholders each have their own definition of design, resulting in the fact that there are 'so many people, so many definitions'. For example, DAC uses the following definition as a point of departure which should be seen in the light of government's mandate and focus, as stated above: "Design uses human power to conceive plans and real products that serve human beings in the accomplishment of any indirect or collective purpose. It is a tool to address social and economic development issues in order to create greater wealth and higher market share." (Lindi Ndebele-Koka, Director of Multimedia [Audiovisual, Design and Visual Arts] – DAC) Based on the above, the South African government's huge emphasis on the crafts industry could, therefore, be understood. For purposes of this study, however, the design sector is defined as: "Any person and/or organisation functioning within the disciplines of communication design (excluding advertising), motion graphics, animation and new media design, industrial design (including glass and ceramics), interior design and multidisciplinary design (i.e. eventing, and architects working as furniture designers)."

2.14.3   Design Sectors

The information covered in this report has been organised in the following groupings:
- Communication design
- Motion graphics, animation and new media design,
- Industrial design (including glass and ceramics)
- Interior design
- Multidisciplinary design (i.e. eventing, and architects working as furniture designers).

2.14.4   Design Perspective of South Africa

The Department of Trade and Industry (DTI) has developed a National Industrial Policy Framework for South Africa. The Department

of Science and Technology (DST) has established 23 discipline-dedicated 'Technology Stations' across South Africa, mainly linked to Universities of Technology. In notably the automotive industries, new product development and engineering and rapid prototype stations, very valuable active product design assistance is available. Individual provinces are responsible for their own policy developments: for example the Western Cape Province has developed a Design Strategy, while the Gauteng Province has developed a Creative Industries Framework. Gauteng Province has also completed the first draft of a comprehensive Innovation Strategy. The Gauteng Innovation Hub is a mega project for high-technology R&D. In 1967, the DTI established a Design Institute with the mandate to be the national Design Promotion Body based in the South African Bureau of Standards (SABS) in Pretoria. The Design Institute has developed a design promotion strategy to guide its activities, projects and global outreach. The Design Institute spearheaded research into the need for design promotion in South Africa and was also the project lead for the South African IDA World Design Report. Globally design is developing so fast that the conventional models of design promotion are becoming obsolete. The SABS Design Institute is urging for a policy that makes provisions for constant adaptation to new circumstances and technologies.
Source: SEE bulletin, October 2010

National Industrial Policy Framework (NIPF) and Action Plan
Although no formal national design policy could be sourced, a National Industrial Policy Framework (NIPF) and Action Plan were published by the dti in August 2007.

The main objectives of the NIPF are:
– To facilitate diversification beyond South Africa's current reliance on traditional commodities and non-tradable services. This requires the promotion of increased value-addition characterised particularly by movement into non-traditional goods and services that compete in export markets as well as against imports.
– To accelerate the long-term intensification of South Africa's industrialisation process and movement towards a knowledge economy.
– To promote a more labour-absorbing industrialisation path with a particular emphasis on tradable labour absorbing goods and services and economic linkages that catalyse employment creation.
– To promote of a broader-based industrialisation path characterised by increased participation of historically disadvantaged people and marginalised regions in the mainstream of the industrial economy.
– To contribute to industrial development on the African continent with a strong emphasis on building its productive capabilities.

The Industrial Policy Action Plan identifies a range of sectoral actions, including:
– Fast-tracking implementation of the four lead sectors that have emerged from research and intensive interaction with stakeholders:
– Capital/Transport equipment and metals;
– Automotives and components;
– Chemicals, plastic fabrication and pharmaceuticals;
– Forestry, pulp and paper, and furniture.
– Maintaining momentum on implementation of Accelerated Shared Growth Initiative for South Africa (ASGI-SA) sector priorities: Business Process Outsourcing & Offshoring, tourism and biofuels,
– Implementing other substantive sector projects in diamond beneficiation and jewellery; agro-processing; film and crafts.
– Further strategy work needs to be developed in a range of other sectors including: Mining and mineral beneficiation; agriculture/agro-processing; ICT (services and products) and creative industries and white goods.

Of the Key Action Plans (KAPs) related to design that could be identified in this document include:
– Jewellery: the establishment of a Jewellery Manufacturing Centre in the Industrial Development Zone at Oliver Thambo International Airport
– Textiles: the implementation of design incentive protocols
– Film and television: rebate schemes and the establishment of a centre of excellence
– Crafts: the establishment of integrated metropolitan hubs and rural satellites to perform the role of enterprise development, research and development, market access and trade support. The hubs will be set up in partnership with provincial and local authorities and will receive joint funding

Although it is explicitly stated in the document that: "During 2007/08 more comprehensive strategies will be developed in the following sectors: ... (amongst others) – Creative Industries." No detail project plan, project or KAP could be found in the document relating to the creative industries.
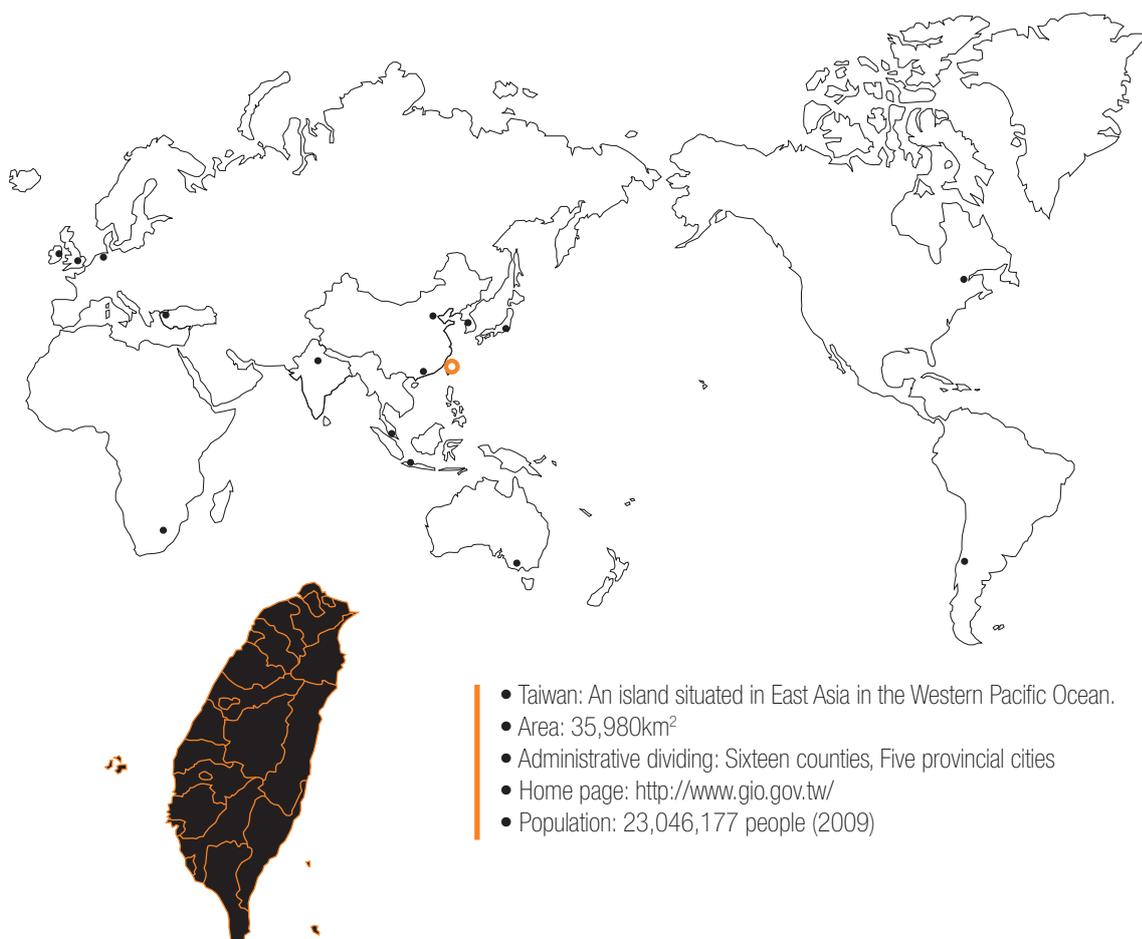
Creative Industries Development Framework of the Gauteng Provincial Government
An example of the way in which development strategies can contribute to the achievement of developmental goals is provided by the Creative Industry Development Framework in the Gauteng province of South Africa. This framework makes explicit the contribution of the creative industries to social development goals such as community participation in cultural activities; regional integration across Africa; poverty alleviation, particularly in previously disadvantaged communities and among the youth; and public-private partnerships in community-based cultural programmes much as indigenous dance and music, carnivals and festivals.

2.15   Taiwan Report

This Taiwan Report, published as a regional report of the World Design Survey 2010 project, comprehensively includes information pertaining to Taiwan's design industry, culture, education, and policy gathered and analyzed.

General Information about Taiwan

- Taiwan: An island situated in East Asia in the Western Pacific Ocean.
- Area: 35,980km^2
- Administrative dividing: Sixteen counties, Five provincial cities
- Home page: http://www.gio.gov.tw/
- Population: 23,046,177 people (2009)

Taiwan's Representative Design Organization

Organization	Website
Taiwan Design Center	http://www.tdc.org.tw http://www.boco.com.tw

An understanding of the status of Taiwan's design

2.15.1 Taiwan's Design Indicators

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Policy	Number of design related professional institutes, organizations, and associations (non profit sector)	26 design organizations	Taiwan Design Center (2009)	
Design Industry	Number of design specializing companies	2,470 design specializing companies	Financial Data Center, Ministry of Finance (2008)	
	Revenue amount of a design specializing company	$2,258 million USD (USD1=NT$31.54)	Financial Data Center, Ministry of Finance (2008)	(Including product design, corporate identity design, commercial design, industrial design, fashion design and other specialized design services only)
	Number of designers (employees)	25,284 designers	Taiwan Design Center (2008)	(including product design, corporate identity design, commercial design, industrial design, fashion design and other specialized design services only)
	Number of design related patents registered among total intellectual properties (per annum)	77,661 design related patents registered	Intellectual Property Office, Ministry of Economic Affairs (2009)	
Design Education	Number of design education institutes	52 design education institutes	Young Designers' Exhibition (2009)	
	Number of professors in design majors at design education institutes	1,478 professors	Taiwan Design Center (2009)	The number of professors in design disciplines in Taiwan: 1,478
	Number of students in design education institutes	19,220 students	Taiwan Design Center (2009)	There were 13,720 full time students in the academic year 2009.
	Annual number of graduates with a major in design	4,805 graduates	Taiwan Design Center (2008)	Total number of graduates with a bachelor degree in design field among the higher education institutes
Design Culture	Number of design and design related museums/galleries	57 design related museums/galleries	Taiwan Design Center (2009)	
	Number of design and design related libraries	3 libraries	Taiwan Design Center (2009)	
	Number of design magazines	25 design magazines	Taiwan Design Center (2009)	
	Number of design portal websites (focus on design)	18 design portal websites	Taiwan Design Center (2009)	
	Number of design TV programs (focus on design)	7 design TV programs	Taiwan Design Center (2009)	
	Number of design competitions (design contests and award ceremonies)	Over 63 design competitions	Taiwan Design Center (2009)	
	Number of design events (academic, festival and exhibition events)	Over 74 design events	Taiwan Design Center (2009)	

Indicators not included in the summary report have been omitted because no accurate statistical data is available for this category. Where data has been estimated, the information for the corresponding regions has been included in this World Design Survey 2010.

2.15.2 Taiwan's Representative Design Organization

• Taiwan Design Center

Taiwan Design Center has been positioned as an integrated platform to promote creative design. Its main mission is to upgrade creativity of Taiwan designers, promote international design exchanges, upgrade market competitiveness of industries, help enterprises build up their own brand, raise value-added of industries, and announce to the world that the era of "Designed in Taiwan" has come.

CEO	Tony K.M. Chang	Established	2004
Address	133, Guangfu S.Rd., Xinyi Dist, Taipei City 110, Taiwan		
Telephone	+886-2-2745-8199	Fax	+886-2-2765- 8199
Email	tdc@tdc.org.tw	Website	http://www.tdc.org.tw http://www.boco.com.tw

Major Projects

- Sponsoring design exhibitions and competitions
- Supporting design industry
- Organizing designer training programs
- Conducting research on design trend and project research
- Publishing design-related books and periodicals and establishing and maintaining websites

2.15.3 Definition of Design

TDC quotes the definition of design from ICSID as "Design is a creative activity whose aim is to establish the multi-faceted qualities of objects, processes, services and their systems in whole life cycles. Therefore, design is the central factor of innovative humanisation of technologies and the crucial factor of cultural and economic exchange. "

2.15.4 Design Sectors

Product design, visual communication design, and packaging design are major design categories.

Product Design	Market and product survey, Concept development, Structure, prototype and model making, Fashion
Visual Communication Design	Corporate identity, Brand, Graphic, Advertising, Website and multimedia
Packaging Design	Industrial packaging, Commercial packaging

2.15.5 Design Perspective of Taiwan

Government design-related policies

Scale of application	Nation-wide
Goal and vision	a. To integrate the various sources of industries, government, and academics and build a common platform of cooperation b. To establish a platform of design services connected to the international design industries and further sharpen design-related skills c. To help industries to devote more attention to design and research, expand demand for design service, and assist industries to connect to the global design community

Main projects	a. Project name: Design Industry Development Soaring Plan
	b. Description:
	  - To assist industries to further enhance design skills and expand market share
	  - To improve design capability and build an environment of aesthetics
	  - To assist domestic design industries to strengthen their design research and development energy, and build Taiwan into a leading country in design and creative industries in the Asia-Pacific region

Project executing organization	Taiwan Design Center
Project managing organization	Industrial Development Bureau, Ministry of Economic Affairs, the Executive Yuan

2.16 United Kingdom Report

This United Kingdom Report, published as a regional report of the World Design Survey 2010 project, comprehensively includes information pertaining to United Kingdom's design industry, culture, education, and policy gathered and analyzed.

General Information about United Kingdom

- United Kingdom (Capital: London)
- Area: 243,610 km2
- Administrative divisions: 4 constituent countries, England, Northern Ireland, Scotland, and Wales
- Homepage: www.direct.gov.uk/en/index.htm
- Population: 62,041,708 (2010 estimate)

United Kingdom's Representative Design Organization

Organization	Website
Arts Council England	http://www.artscouncil.org.uk
British Fashion Council	http://www.britishfashioncouncil.com/
Chartered Society of Designers (CSD)	http://www.csd.org.uk
D&AD	http://www.dandad.org
Design Business Association	http://www.dba.org.uk
Design Council	http://www.designcouncil.org.uk
Institution of Engineering Designers	http://www.ied.org.uk/
Royal Institute of British Architects	http://www.architecture.com/
Royal Society of Arts	http://www.thersa.org

An understanding of the status of United Kingdoms design

2.16.1 United Kingdom's Design Indicators

Category	Indicator item	Indicator value	Data Source (Base year)	Remarks
Design Industry	Number of design specializing companies	83,200 design companies	Design Industry Research 2010 (Design Council)	Freelance design businesses: 65,900 Design consultancies: 10,800 In-house design teams: 6,500
	Revenue amount of a design specializing company	The collective fee incomes and budgets of UK design businesses amounts to GBP 15 billion.	Design Industry Research 2010 (Design Council)	The collective fee incomes and budgets of UK design businesses amounts to GBP 15 billion. (Freelance designers: 3.6 Design consultancies: 7.6 In-house design teams (100+ employees): 3.8)
	Number of designers (employees)	232,000 designers (employees)	Design Industry Research 2010 (Design Council)	Freelance designers: 65,900 Design consultancies: 82,500 In-house design teams (100+ employees): 83,600
	Number of design related patents registered among total intellectual properties (per annum)	Industrial design: 4,079	WIPO (2008)	Total intellectual properties: 56,372
Design Education	Number of design education institutes	33 design education institutes	The Problems With Design Education In The UK, Stephen D. Prior, Siu-Tsen Shen and Mehmet Karamanoglu	
	Number of students in design education institutes	91,510 students	Higher Education Statistics Agency	Includes 60,285 Design Studies, 7,474 Other Creative Arts & design, 21,930 Architecture, 1820 Landscape Design
	Annual number of graduates with a major in design	13,200 graduates	Design Scoreboard (2007)	

Indicators not included in the summary report have been omitted because no accurate statistical data is available for this category. Where data has been estimated, the information for the corresponding regions has been included in this World Design Survey 2010.

2.16.2 United Kingdom's Representative Design Organization

• Arts Council England
http://www.artscouncil.org.uk
Arts Council England works to get great art to everyone by championing, developing and investing in artistic experiences that enrich people's lives.
As the national development agency for the arts, we support a range of artistic activities from theatre to music, literature to dance, photography to digital art, carnival to crafts.
Between 2008 and 2011, the Council invest in excess of GBP 1.6 billion of public money from the government and the National Lottery to create these experiences for as many people as possible across the country.

• British Fashion Council
http://www.britishfashioncouncil.com/
The British Fashion Council promotes leading British fashion designers in a global market. The events support and strengthen the UK's reputation for developing design excellence. These activities assist in the growth and economic impact of the designer fashion industry to UK PLC and enhance its international, cultural and creative reputation.

• Chartered Society of Designers (CSD)
http://www.csd.org.uk
The Chartered Society of Designers (CSD) is the professional body for designers and the authority on professional design practice. It is the world's largest chartered body of professional designers with members in 33 countries and is unique in representing designers in all disciplines. CSD is governed by Royal Charter supported by the and as such its members are required to practice to the highest professional standards.
Launched by the CSD in 2006, The Design Association (DA) accredits design businesses and in-house design teams based on a set of design and business criteria that have been researched and identified as markers of best practice and key factors in commissioning design services. Accreditation is underpinned by membership which can only be maintained by undertaking a yearly accreditation review.

• D&AD
http://www.dandad.org
Individual and company membership of D&AD is open to all professionals and students working in or around the creative industries. Awarded membership, however, retains the pickiness of the founding fathers and is only available those whose work has been recognized at the annual D&AD Awards.

• Design Business Association
http://www.dba.org.uk
 The Design Business Association exists to promote professional excellence through productive partnerships between commerce and the design industry to champion effective design which improves the quality of people's lives.

• Design Council
http://www.designcouncil.org.uk
As one of the world's leading design institutions, the Design Council is a centre of new thinking and insight into new ways to do business. The Design Council actively shows how design can help build a stronger economy and improve everyday life through practical demonstrations and by supporting private industry and the public sector. For over 60 years the Design Council has promoted design for the public good. It is a government agency with a Royal Charter, funded by the Department of Business Innovation and Skills.

• Institution of Engineering Designers
http://www.ied.org.uk/
The Institution of Engineering Designers (IED), established in 1945, is the UK's most prestigious professional body for designers operating in the many fields of engineering design - product design, architecture, the marine, automotive and aircraft industries and many more. It is licensed by the Engineering Council to assess candidates for inclusion on ECUK's Register of Professional Engineers and Technicians and accredits courses for their training. Once members have achieved the appropriate academic and competence standards they are rewarded with Chartered Engineer, Incorporated Engineer or Engineering Technician status, as appropriate.
All accredited courses at universities in the UK and abroad are fully supported by the Institution. The accreditation for membership of the IED is very thorough, involving an assessment of the course documents, assessment procedures and teaching facilities by a panel of acknowledged experts. The panel also meets with lecturers and current students during the course of the assessment.

IED student membership is free to full-time students for the duration of their studies and their first year of graduate membership, then they can progress to full membership of the Institution.

The IED offers a number of members' services, such as advice on professional codes of conduct and a helpful advice line and there are plenty of opportunities to network with other professional engineering designers at IED events. The IED also actively encourages CPD for all members, supporting ongoing training and skills development.

Membership is also open to all companies who have a design function and employ design engineers within their organisation.

• Royal Institute of British Architects
http://www.architecture.com/

The Royal Institute of British Architects champions better buildings, communities and the environment through architecture and our members. We provide the standards, training, support and recognition that put our members – in the UK and overseas – at the peak of their profession. With government, we work to improve the design quality of public buildings, new homes and new communities. We also hold one of the largest and most important collections of architectural drawings, photographs and archivesl in the world, and stage talks, exhibitions, eventsl and awardsl (including the prestigious RIBA Stirling Prize) that help people see their surroundings in a completely new way.

• Royal Society of Arts
http://www.thersa.org

For over 250 years the Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA) has been a cradle of enlightenment thinking and a force for social progress. Our approach is multi-disciplinary, politically independent and combines cutting edge research and policy development with practical action.

We encourage public discourse and critical debate by providing platforms for leading experts to share new ideas on contemporary issues, through our public events programme, RSA Journal and RSA Comment.

Our projects generate new models for tackling the social challenges of today.

Our work is supported by a 27,000 strong Fellowship - achievers and influencers from every field with a real commitment to progressive social change.

Our House, the historic home of the RSA, is an environmentally-friendly and flexible space that can cater for a variety of events.

2.16.3   Definition of Design

Design is what links creativity and innovation. It shapes ideas to become practical and attractive propositions for users or customers. Design may be described as creativity deployed to a specific end.

Source: Cox Review

2.16.4   Design Sectors

Exhibition Design	Exhibition and display including permanent and temporary display, Museum design
Fashion Design	Fashion and clothing including garments, bags, footwear, millinery and other accessories
Graphic Design	-Type design, typography, lettering and calligraphy for reproduction -Illustration, Design for advertising -Design for print including annual reports, brochures, books and magazines -Design for two and three dimensional packaging -Corporate identity, Applied graphics including signing systems -Vehicle livery and graphics on product design, Architectural graphics -Design for film, television or video reproduction including multi-sensual, time-based or still imagery, Photography
Interactive Media Design	Web sites, intranets and extranets Multimedia CD-ROMs, DVDs and kiosks Computer games Interactive elements for video DVDs Interactive elements for use within web sites Interactive content for mobile devices

Interior Design	Office, shop, hotel, factory, public, commercial, and industrial interiors, Domestic interiors Television, film and theatre design including sets, lighting and costumes
Product Design	-Engineering based, three dimensional products including capital goods, and consumer goods, environmental and interactive information technology design -Transportation/automotive design -Furniture including contract, domestic, free-standing ranges and individual pieces -Craft related products including ceramics, glass, jewellery, silver, cutlery, toys, souvenirs, travel and leather goods and decorative building elements
Textile Design	-Surface pattern including printed textiles, printed carpets, patterned papers, patterns for ceramics and tiles -Woven and knitted textiles including rugs and carpets, non-printed wall coverings, laminates

(Source: http://www.csd.org.uk)

2.16.5 Design Perspective of United Kingdom

In 2010, The Department for Business, Innovation and Skills undertook a review of the Design Council. Its purpose was to consider the future role and status of the Design Council as the national strategic design body.

An extract from the Report highlights the challenges faced by the United Kingdom's design sector within the context of the creative industries:

"The UK creative industries, including design, are a major and growing contributor to the UK economy. The design sector is large and highly diverse, the disciplines are many and varied and most practices are small, albeit many with an impressive client list. For these reasons, representation of the industry continues to be a struggle. Activities that strengthen its networks and foster links into new markets are required.

The imperative for the UK to be an innovation leader and develop ideas and products that will address global needs such as climate change, an ageing population, and preventative health care, require design's creativity within a mix of the public sector, science and business.

Global benchmarking
These UK challenges are set against an international framework where other governments are investing heavily in sponsoring and promoting design as a key route to stimulating innovation, jobs and exports and as a means to systematically address challenges.

China's Premier Minister, Wen Jiabao has stated a desire to move from "Made in China" to "Designed in China". Over recent years China has driven national and regional design policy, with investment in education and national promotions. Other Asian governments are vigorously committed to the promotion of design, notably those in Singapore, Korea and Malaysia.

Similar drives are evident around the world and there is enhanced focus in Europe, where the European Commission is leading new design policies at the heart of innovation that underpin "competitive advantage for European companies".

The Report made the following 12 key recommendations:

The Government should:

1. Contract the Design Council to deliver design policy and advice

The Design Council should:

2. Restructure to deliver a step change in value for money
3. Adopt a more inclusive approach
4. Focus its activities on design demonstration, knowledge networks and advice to government
5. Build on the success of recent projects to demonstrate the role of design in addressing intractable societal challenges
6. Build on the success of the Design Council's mentoring programmes for clients in the public and private sector as part of a national knowledge network

7. Deliver an annual research and policy programme advising government on the role of design for innovation
8. Strengthen partnership arrangements with the Technology Strategy Board and NESTA
9. Explore a partnership with the Design Museum
10. Commit to an annual series of high-level design summits
11. Consider the option of setting up an enterprise vehicle
12. Commit to a review of arrangements after three years

The Design Council and BIS will work together to translate the recommendations of the review into an operational plan and new structure for the Design Council. The change will come into effect from April 2011.

Source: http://www.bis.gov.uk/policies/innovation/design-council

This Chile Report, published as a regional report of the World Design Survey 2010 project, comprehensively includes information pertaining to Chile's design policy gathered and analyzed.

General Information about Chile

- Chile (Capital: Santiago)
- Area: 756,950 km2
- Administrative divisions: 15 regions
- Homepage: www.minrel.gov.cl
- Population: 17,094,270 (2010 estimate)

Chile's Representative Design Organization

Organization	Website
Chilean Design Council	-
Asociación Chilena de Empresas de Diseño QVID, (the Chilean Association of Design Firms)	-
Colegio de Diseñadores Profesionales de Chile	http://colegiodisenadores.cl
Asociación Nacional de Empresas de Diseño – QVID	http://www.qvid.cl/
Premio ChileDiseño	http://www.premiochilediseno.cl/

2.17.1 Design Perspective of Chile

Since 2007, Chile began efforts in setting up a Chilean National Design Plan or Policy and was estimated when it began that more visible results or outcomes can be seen around 2010. The current state of art in design at the national level is the result of many years of varied activities, initiatives, and achievements with different levels of impact. It would not be possible to identify a formal national design policy for Chile that would be understood as a public-private agreement aiming at articulating a specific industry, although more than a few initiatives have been undertaken in this regard over the years.

In the current world scenario, design strategies should focus and work on elements that strengthen local identity and counterbalance the powerful impact of the global market. In this regard, the various proposals for products should consider the local production reality, in which design is used as a tool for strategic development and as a vehicle for technological innovation, but with an appropriate connection to the country's culture and traditions. The gradual tendency toward minimization of trade borders and the internationalization of the economy compels us to wager decisively on product differentiation and quality as the definitive factors that will tip the scales in favor of Chile's exportable offerings.

On the other hand, the government has had three rather notable periods in its approach to design: During the sixties and early seventies, it had a key role in fostering the design of local solutions that would support the nationalization process the country was pursuing. Important European professionals were invited to perform as team leaders at the technology institutes which supported the entrepreneurial pursuits lead by the government agency[1] . During the seventies and eighties, the privileging of privatization and the free market economy ensured access to imported goods that, added to other social processes of the time, limited the associativity of design.

Over the past two decades, the country's growth and development process has posed significant challenges to the country in terms of supporting and fostering the practices that enhance competitiveness: First, the productivity of large- and medium-sized companies , and small-sized and micro-companies with support to innovation, productivity, growth, and clean production among other variables. Second, science and technology, hand-in-hand with Comisión Nacional de Ciencia y Tecnología – CONICYT to increase R&D expenditure through CONICYT's various development programs. Finally, INNOVATION is today a recognized strategy at the cross-sectional level through Consejo Nacional de Innovación para la Competitividad , which seeks to identify and quantify the drivers that project the country's opportunities and competitive advantages.

In this triple helix; design has given many partial results in terms of organization and association through programs and pilot plans that provide very fertile and broad substratum. This, on the one hand, provides the discipline with great visibility at the national level while on the other it increasingly separates individual visions and postures, thus hindering the definition and formalization of a unique National Design Plan.

Since the mid-20th century to date, we have been surrounded by good examples and practices that point out the value of contemporary design. These examples and practices ought to help Chile play a more active role in the design industry and market at the local, regional and international levels. Although there is no formal national design policy in Chile, it is possible to identify a national design system made up of design education, promotion, associations (notably the Asociación Chilena de Empresas de Diseño QVID, (the Chilean Association of Design Firms), awards (Premio ChileDiseño) and biennales. As wine is a national product representing Chilean identify, it has recently been the subject of an experiment using design to innovate in terms of product and process. From exclusively applying design to labels and packaging, design now operates in the first stage of the value chain so increasing process efficiency, competitiveness and exports. The challenge remains to apply this advanced strategy to other sectors. In the context of (1) increased government support for SMEs, (2) increased expenditure on R&D, science and technology and (3) innovation being recognized as a cross-cutting government strategy, design has played a contributing role. On the one hand this provides the discipline with a great visibility at the national level while on the other hand contributing to developing this area, which may affect the formalization of a dedicated National Design Plan, Policy or even an independent entity.

Notwithstanding this, in the middle of this year 2010 the Ministry of Economy put into action a plan with the purpose of making Chile the center of innovation in Latin America, where design will play a significant role considering the fact that design is a very efficient vehicle to trigger and catalyze initiatives, products, services and experiences associated with different innovation areas.

On the other hand, the Innovation Division , an agency of the Ministry of Economy announced the constitution this year of a "Chilean Design Council" with a partnership between private sector, which undoubtedly accelerates the development of industry and design markets in the country and leverage the potential we have as one of the leading emerging economies in the world.

The Latin American Context

This report is based on the data of the major activities of the design industry for 7 South American regions (Brazil, Mexico, Argentina, Columbia, Chile, Costa Rica, and Uruguay), collated by Professor Carlos Hinrichsen.

Carlos Hinrichsen
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Icsid Senator (International Council of Societies of Industrial Design) - www.icsid.org
Design Director, Design Innovation (Italy/Spain) Latin America Region - www.designinnovation.net

Scenarios for the Region: Trends and Design Initiatives up to 2010

1. Characteristics and peculiarities of this report.

This report may provide a broad picture about some key activities and initiatives that are underway in the region and give accounts from different corners and with different approaches how the design industry and the market is gradually developing in this part of the world.

As it is almost impossible to include activities that individual countries have or are currently doing, I have chosen 7 countries by size, characteristics and location that might represent the region, from north to south, and from the Atlantic to the Pacific Ocean. The countries are Argentina, Brazil, Chile, Colombia, Costa Rica, Uruguay and Mexico. In contrast I have highlighted what is going on or what has been done in, for example Costa Rica and Brazil, one is the smallest country and the other the largest in the region. Also it is important to highlight the two Ibero (Iberian-?) American Design Biennale carried out in Madrid, Spain; because they have created a new design scene or scenario in this specific region, gradually by step-by-step we can see and talk about the Ibero American Design Region.

For this presentation and to contextualize it, the 7 countries of this region will be compared side-by-side to the United States, China, Germany, Finland, Singapore and Korea using the 12 pillars of competitiveness of the Global Competitiveness Report 2010–2011 from World Economic Forum . The representative group of countries in the region includes:

• Three important countries on the regional stage, Brazil, Mexico and Argentina
• Two medium-sized countries, Colombia and Chile, and the latter as a leading economy in the region.
• Two small countries located in different areas of the region, Costa Rica and Uruguay.

2. Global trends in the regional context.

In the Latin American context, a hundred years ago, some of the most relevant countries in this region were Argentina, Brazil, Mexico and Chile and they had a level of development equivalent to the current most relevant economies in the world, and they actively participated in the global market. However, as global development progressed, these countries were unable to keep a favorable performance, and nowadays many countries in the region are in the lowest positions in the global competitiveness ranking. Latin American countries have a wide range of renewable and non-renewable natural resources, and they stand out as international production leaders in various categories, such as copper, tin, cellulose, wood, agricultural commodities, etc. Nevertheless, this concentration in only a few specific resources is risky because of the dependence it generates.

From a different perspective, when educational institutions began teaching design more systematically in Latin America –in the early fifties in Brazil and later in Mexico, and in the mid-sixties in the rest of the region – its formative focus was rather experimental, a sort of "academic curio" quite cut off from economic, business and entrepreneurial reality. So in many cases, this situation still remains unchanged. The origin of this phenomenon may lie in the educational paradigm, which, with a slight difference in approach, has remained almost the same for the past 40 or 50 years. A region's adequate development and integration into an increasingly globalized society and economy is strongly dependent on education in all fields and realms. Thus, the quality of the educational systems has become a paramount factor in economic and social development and competitiveness in the world market.
Undoubtedly, despite the almost 57 years of presence of design in Latin America, these particular idiosyncratic conditions, limited technology absorption capacity, frivolous images linked to design, historical periods of political commotion, et al, have not given

room to establishing a systematic core model of Latin American design policy. However, to a larger or smaller degree, each country has been successful in implementing a number of initiatives on design themes. Most importantly, among these countries are Brazil, Mexico, Argentina, Colombia, and others such as Costa Rica, Uruguay and Chile integrating this process with regional focus, but are independent initiatives by country. In this regard I would like to highlight the idea of Bruce Nussbaum about his unique network of innovation leaders in the "CIM-B" countries, which include China, India, Mexico and Brazil, identifying the great potential for innovation in this block of countries belonging to emerging economies. Also, some international observers or experts expect increasing knowledge to flow South to South among the stakeholders in Asia, Latin America and Africa as well as between South to North and Nussbaum expects a river of new ideas from CIM-B in the future.

3. Current favorable context.

Based on reports of the Inter-American Development Bank IDB this region has gained the respect of investors and the admiration of governments around the world for the remarkable economic recovery and development levels reached after the global recession, and future projections. The bicentennial of independence from Spain, where many of our countries celebrated 200 years of sovereignty, the political and economic behavior of Brazil and Chile in the social, political and economic aspects are a clear example of this. This situation and environment have led to extensive journalistic reflections inside and outside of the region; and the future for this region looks promising. In this scenario and under the umbrella of the emerging economies, Chile is one of the most advanced economies, even as a small country, many analysts and international observers say they believe that what happens in Chile could happen in other similar economies. Therefore, from a macro perspective, and viewing the current government's initiatives we have to wait and see what will happen in the short, medium and long term industry and market design. Chile can be seen as a good sample for all emerging countries, and we are able to showcase it with all of its possibilities and potentials of our cooperation to other economies and realities.

4. Initiatives in the region since 1995.

The various initiatives undertaken in the region in order to formalize plans and policies to promote the design, or create entities for this purpose can be summarized as follows.

4.1. Brazil since 1995 has a Brazilian Design Program.
Notwithstanding the foregoing, I think it is important to highlight some examples of regional programs, actions, and initiatives in design, such as Brazilian Design, which has a history of over 57-years. It started as a discipline in 1951, in Sao Paulo, the largest industrial state in Brazil and Latin America, which has been and continues to be the country's development machine, and has 17 million inhabitants in the city and 32 million in the whole State, and accounts for more than 50% of GDP of this country. Here are two examples:

Brazilian Design Program BDP operates since 1995 under the authority of the Ministry of Science and Technology (MCT) of the Federal Government. This program is founded on the situation of design in Brazil, described as follows: Brazilian originality and creativity, the existence of infrastructure for human resources training, Design contests promoted by industry associations, articulation between in-country design promotion organizations with foreign centers and international organizations and Brazilian design's value recognition abroad.

Since 1972 SEBRAE (Brazilian Micro and small Business support service) has provided sustainable support for small-sized business activities. Via Design is a program of SEBRAE that drives the development of all production areas in the country that substantially contribute to its growth. Such areas include, but are not limited to, Furniture, Fashion, Handicraft, Shoe, Plastic, Packaging, Manufacturing, Jewellery, Pottery, Graphic, Agricultural, Construction, and Metal Mechanics industries where Design is the driving-force. SEBRAE is present in 26 States in Brazil, with 600 offices to promote the mentioned areas. Nowadays, this country has approximate 150 institutions offering design education courses from college to university level.

4.2. Argentina since 2003 has National Design Plan.
Under the Secretariat of Industry of Argentine the National Design Plan was established that has as its main objective highlighting design as a key factor in industrial competitiveness, raising awareness among companies regarding the advantages of incorporating the design management, and other design skills and tools. This plan has 4 pillars: Promotion of Design, National Network Design, Training and Events and Institutional Strengthening of the Plan.
However 3 years earlier in 2000, the government of the city of Buenos Aires established the Metropolitan Design Center (CMD) , a public agency devoted to technically and financially supporting the development of industries linked to design. This Design Center was created to assist companies, designers, and entrepreneurs in the city of Buenos Aires in order to improve their current competitiveness based on design and innovation. As such, its action is based on a system of technical and financial assistance tools in order to recover and activate the production fabric created by local small-and-medium sized companies, creating value and implementing their productivity in the global economy. The Centro Metropolitano de Diseño designs and implements programs that

allows for the creation and transfer of know-how among its many constituents. This value chain brings together the new cultural trends to current and future resources, and technologies to drive the creation of new products and differentiated systems. Today, the CMD is seen as an institution fostering the importance of design in business and everyday life.

On the other hand, during 2006, Buenos Aires was declared the first UNESCO Design City. In regards to educational institutions, the city has a public and free university, the University OF Buenos Aires (UBA), with 14,000 students currently in programs involving apparel and textile design, industrial design, graphic design, image and sound design. This volume of human resources, formed at the public university, is complemented with no less than 30 private institutions at secondary, college and university levels, which multiply the systematic and non -systematic offer in the design field. As a result, there is a sustained growth of designers who are integrated into the productive activity, the appearance of new entrepreneurships based on design, and a strengthened cultural and media movement of the social, cultural and economic function of design as an instrument for local development. Furthermore, the enrolment of students in design programs have increased over the past years, thus making it the sector, which has the most increased enrolment rate since 2003.

4.3. Colombia, since 2004 has National Program for the Design Industry.
 This plan was developed and coordinated by the Ministry of Economic Development and its aim is to "integrate the Micro, Small and Medium Enterprises to new forms of innovation and development, implementing Integrated Design Strategies with their production and marketing networks, with the support of the government, private sector and international agencies. The concept of this program is based on the development of an integrated design within the areas of Corporate Design, Design and Product Development, Design and Process Design Packaging and Packaging.

4.4. Mexico since 2008 began systematic efforts to define or characterize a Design Plan that was called "Designing a Design Policy in Mexico".
April 23, 2008 was a very important day for Design in that country. For the very first time, the Chamber of Representatives discussed the importance of having in place a Public Policy on Design for Mexico and the benefits it would bring, such as generating employment, productive companies, and a better quality of life, to name but a few. The main presentation about the importance of design in our day-to-day life was given by prominent professor. John Heskett, who explained what a policy on design is and why it is important. He mentioned concrete actions that governments may undertake, and gave examples about the Asian scenario in the cases of China, Taiwan and Japan, and what Denmark, England, and Finland are doing in Europe.

This forum, convened by the Chairman of the Commission of Economy, was attended by top-level officials of CONACYT; the Secretariat of Public Education; the Secretariat of Economy; Trade Boards; State Governments; various Secretariats of State, and important designers and academic organizations. The Design Policy initiative originates in a proposal of TEC Monterrey, and seeks to add the efforts of Jorge Gómez Abrams, Icsid; Berenice Tassier, Quórum; Gabriela Rodríguez, AGI-México; Antonio Pérez Iragorri, a! Diseño; Guillermo Aguirre Esponda, LatInNet; Luis Arnal, In/Situm; Juan Carlos Fernández, Ideograma; Oscar Salinas, UNAM; Luis Rodríguez, Ibero; Raúl Torres Maya, UAM-C; Josefina Pernett, BioDesign; Laura Gómez, Guía de Diseño Mexicano; and Julio Frías, Centro de Diseño - TEC Monterrey CCM, among other outstanding designers.

Under the current scenario it presents advantages and challenges to develop the market and design industry in this region focusing on social, cultural and economic issues. The systematic Design promotion began in Brazil 13 years ago and most other the countries in this region have opted for similar initiatives with different approaches involving all stakeholders and it is a good news and better indicator.

4.5. Uruguay since 2009 began systematic efforts to define or characterize a Design Plan.
This strategic plan was called "Plan for Enhancing the Competitiveness" its aim is to characterize and enhance a design cluster with the participation of private and public sector, and it has funding from both sides.

Costa Rica also began in 2009 systematic efforts to define or characterize a Design Plan. The National Development Plan goals (2006-2010) for the Ministry of Culture of Costa Rica are to support the artistic and cultural SMEs. The Ministry last year implemented various pilot projects with the intention of strengthening the SMEs in the design sector and understanding the importance that this sector is for the country's economy. Also the Ministry created the Museum of Contemporary Art and Design a program called Incentives to Innovate with Design with the intention of creating a program that is supportive to the design sector for many years to come. Currently this program is being developed and by the end of this year the intention is to have it consolidated. This year, the program instigated collective agreements with other governmental institutions and private institutions. The first task in 2008 was to create the designers directory of Costa Rica .

4.6. Since 2007, Chile began efforts in setting up a Chilean National Design Plan or Policy and was estimated when it began that more visible results or outcomes can be seen around 2010.
The current state of art in design at the national level is the result of many years of varied activities, initiatives, and achievements with different levels of impact. It would not be possible to identify a formal national design policy for Chile that would be understood as a public-private agreement aiming at articulating a specific industry, although more than a few initiatives have been undertaken

in this regard over the years.

At the higher education level, it is likely to be possible to identify the oldest initiatives, with more than forty years of history. From the various higher education institutions that provide design programs, today it is possible to gather a large portion of the design promotion and dissemination initiatives and their impact on society. Examples like the 1992, 1994, 1996 and 2010 Design Biennials mark recognizable turning points; the International Design Exhibitions organized by School of Design DuocUC focusing on Finnish, Italian, and Japanese design (twice) done in 1994, 1995, 1997 and 2007 respectively. Also, the 2001 , 2005 and 2007 Icsid Regional Meetings and the Icsid Interdesign "Design for the Chilean Wine Industry " held on 2003. The Salón de Diseño Joven , which is already in its sixth (version) season?? has become a key meeting place for students, and the Encuentro Nacional de Escuelas de Diseño – ENEDI .

At the association level, initiatives of long standing and market presence –the latter not necessarily implying broad representativeness or membership– would be Colegio de Diseñadores Profesionales de Chile, an individual designers association founded in 1984, and Asociación Nacional de Empresas de Diseño – QVID , which in 1994 grouped up design firms and since then has fostered and sponsored important design-related activities, the worthiest of mention being the creation of the Premio ChileDiseño , which has been awarded to national designers and companies since 2005. Multiple other initiatives by independent professionals have flourished in recent years, leveraging on the potential of the Internet and communication.

As relevant initiatives, we think it is very important to highlight the existence of the Asociación Chilena de Empresas de Diseño QVID and the Chile Design Award (Premio Chile Diseño), a biennial prize that seeks to promote the discipline as a factor of development for culture and the national economy. This prize was successfully awarded for the first time in 2005.

However, current efforts in design are still quite isolated. The greatest problem is time-to-market, that is, that we arrive late with our products and services to the potential markets and clients. Our country needs and deserves to project itself by working on scenarios and concrete proposals based on very well-defined and identified contexts, so that design ceases to be a curiosity and becomes one of the pillars of Chile's and the Region's growth and development. In this way, it will significantly contribute to the improvement of the quality of life in the spheres of culture, society and the economy, with the respective contribution to the country's competitiveness.

Chilean wine is one example of a national product that has enriched its identity. It should be noted that the orientation towards economic openness has contributed decisively to the generation of employment, the procurement of foreign exchange, and the growth of GDP. Within this system, Chile's wine industry is no exception. It has experienced a major transformation in the past 12 years, transitioning from a traditional sector oriented to the domestic market to a dynamic, technologically sophisticated sector aiming chiefly at foreign markets. The annual export growth rate of around 5% during the 1990's positioned this sector as one of the most dynamic in the country.

The wine industry was the subject of an initial experiment that sought to innovate conceptually and methodologically in the area of product design and processes. At the process level, working with the value chain was a strategy that made it possible to identify and conceive solutions in sectors where the role of design had been very little or nil. Until today, it has focused exclusively on labels, containers and packaging, that is, the final phases of production. However, it became evident that design can operate in the first stages of the value chain by increasing process efficiency and improving the effectiveness of results, synergy, competitiveness, and export capacity.

In Chile the use and application of an "advanced design strategy" as the above-mentioned remains virtually unexplored, with little or no activity. From the perspective of design and in accordance with international experience, any effort focused on improving design is relatively low-cost and exerts a very high effect on the final product's added value and competitiveness.

In the current world scenario, design strategies should focus and work on elements that strengthen local identity and counterbalance the powerful impact of the global market. In this regard, the various proposals for products should consider the local production reality, in which design is used as a tool for strategic development and as a vehicle for technological innovation, but with an appropriate connection to the country's culture and traditions. The gradual tendency toward minimization of trade borders and the internationalization of the economy compels us to wager decisively on product differentiation and quality as the definitive factors that will tip the scales in favor of Chile's exportable offerings.

On the other hand, the government has had three rather notable periods in its approach to design: During the sixties and early seventies, it had a key role in fostering the design of local solutions that would support the nationalization process the country was pursuing. Important European professionals were invited to perform as team leaders at the technology institutes which supported the entrepreneurial pursuits lead by the government agency . During the seventies and eighties, the privileging of privatization and the free market economy ensured access to imported goods that, added to other social processes of the time, limited the associativity of design.

Over the past two decades, the country's growth and development process has posed significant challenges to the country in terms of supporting and fostering the practices that enhance competitiveness: First, the productivity of large- and medium-sized companies , and small-sized and micro-companies with support to innovation, productivity, growth, and clean production among other variables. Second, science and technology, hand-in-hand with Comisión Nacional de Ciencia y Tecnología – CONICYT to increase R&D expenditure through CONICYT's various development programs. Finally, INNOVATION is today a recognized strategy at the cross-sectional level through Consejo Nacional de Innovación para la Competitividad , which seeks to identify and quantify

the drivers that project the country's opportunities and competitive advantages.

In this triple helix; design has given many partial results in terms of organization and association through programs and pilot plans that provide very fertile and broad substratum. This, on the one hand, provides the discipline with great visibility at the national level while on the other it increasingly separates individual visions and postures, thus hindering the definition and formalization of a unique National Design Plan.

Since the mid-20th century to date, we have been surrounded by good examples and practices that point out the value of contemporary design. These examples and practices ought to help Chile play a more active role in the design industry and market at the local, regional and international levels. Although there is no formal national design policy in Chile, it is possible to identify a national design system made up of design education, promotion, associations (notably the Asociación Chilena de Empresas de Diseño QVID, (the Chilean Association of Design Firms), awards (Premio ChileDiseño) and biennales. As wine is a national product representing Chilean identify, it has recently been the subject of an experiment using design to innovate in terms of product and process. From exclusively applying design to labels and packaging, design now operates in the first stage of the value chain so increasing process efficiency, competitiveness and exports. The challenge remains to apply this advanced strategy to other sectors. In the context of (1) increased government support for SMEs, (2) increased expenditure on R&D, science and technology and (3) innovation being recognized as a cross-cutting government strategy, design has played a contributing role. On the one hand this provides the discipline with a great visibility at the national level while on the other hand contributing to developing this area, which may affect the formalization of a dedicated National Design Plan, Policy or even an independent entity.

Notwithstanding this, in the middle of this year 2010 the Ministry of Economy put into action a plan with the purpose of making Chile the center of innovation in Latin America, where design will play a significant role considering the fact that design is a very efficient vehicle to trigger and catalyze initiatives, products, services and experiences associated with different innovation areas.

On the other hand, the Innovation Division , an agency of the Ministry of Economy announced the constitution this year of a "Chilean Design Council" with a partnership between private sector, which undoubtedly accelerates the development of industry and design markets in the country and leverage the potential we have as one of the leading emerging economies in the world.

5. Spain, Portugal and Ibero America Design Region.

The first and second Ibero-American Biennial of Design setting up a new platform for the Ibero American Design has been an excellent showcase to show the market development and design industry in this region. The Ibero American Design Biennial carried out a series of activities such as sample exhibits, round tables, seminars, etc., thus becoming the first meeting point for Ibero American design practitioners, producers and managers. Here discussion focused on the current situation of design, new trends, the role of cultural tradition and the connections with a market that is increasingly paying more attention to production in the region. The Biennial will be held every two years in Madrid, at the Matadero Madrid Central de Diseño, and it aim is to become the most significant event for contemporary Ibero-American design, where the approaches, creativity and productions from Latin America, Spain and Portugal will be brought together. In summary it has become a milestone exhibition and meeting point of the Ibero American Design Community representing 22 countries and more than 600.000.000 people.

6. Looking to the future

Finally I would like to say that the cases selected to illustrate this term activities report I believe provide a regional vision with a global scope, to understand the value of contemporary design in the regional context and their relative position with respect to the world and other economies. The examples included professional associations; promotions entities and design business organizations devoted to the promotion and development of design and assessing the design industry and marketplace status or level, and this report provides a general view of the design landscape in the region and as a whole landscape, it can be seen from many points of view, and be valued differently.

Taking into consideration the past 5 years of initiatives and actions that have been done in the region I foresee that the next 5 -10 -25 – 50 years will show huge cha   nges in the world and in Latin American region as well, and this period can be summarized in 3 words: collaboration, networking and action with regional impact, but with a global significance, developing local regions or places to address specific issues to meet the global changes and our networking capability will be our strength.

**World
Design Survey
2010
Seoul**

3. Achievements of the World Design Survey 2010

Achievements of the World Design Survey 2010

3.1 World Design Survey 2010 Seoul Forum

• Overview

On 7 December 2010, the Seoul Metropolitan City Government hosted the World Design Survey 2010 Seoul Forum. Organised by the Seoul Design Centre, the Forum brought together twenty six international and Korean representatives from the Survey's contributing organizations, as well as observers from Malaysia, Singapore and Hong Kong. Icsid President Mark Breitenberg and IFI Board Member Joo Yun Kim represented Icograda's IDA Partners. The welcome message was delivered by Kyung-won Jung, Chief Design Officer of Seoul Metropolitan City Government.

The first two sessions of the Forum opened with an overview of the World Design Survey's development and were followed by presentations from ten (10) of the 2010 Survey contributors, divided between city and national reports . These presentations included cases studies, highlights of policy direction, programme and publication information, as well as opportunities for future collaboration.

The presentations were followed by a moderated roundtable discussion with the aim of identifying opportunities to expand the World Design Survey, make recommendations to refine and develop the Survey's parameters, and encourage future participation by more cities and nations.

The outcomes of the World Design Survey 2010 and recommendations from the Forum were presented on 8 December during the International Conference and Convocation Ceremony of Seoul's designation as World Design Capital 2010.

Programme - World Design Survey 2010 Seoul Forum

7 Dec 2010, Conference Room 201, COEX
- Welcoming Message: Chief Design Officer of Seoul Metropolitan City Government
- Opening Remarks: Icograda President
- Congratulatory Remarks: Icsid President
- World Design Survey Overview
- Session I: City Reports
- Session II: National Reports
- Session III: Roundtable discussion
- Closing remarks and dinner

• Roundtable discussion

Through the discussion and debate during the roundtable, five key outcomes emerged. The participants acknowledged Seoul's investment and leadership in enabling the significant advancement from the Survey's pilot projects in 2008 and 2009.

1) Reaffirming the World Design Survey's objective
The World Design Survey facilitates the understanding of the magnitude, impact, characteristics and unique cultural differences of the design sector in an international context, through:
- reporting statistical information collated in a common research framework of indicators: design policy, design industry; design education; and design culture;
- identifying how different regions develop and support the practice and application of design at the city and/or national level;
- fostering collaborative alliances between national or regional policy makers/managers; design promotion agencies; representative professional bodies; design research centres; academic institutions; design management consultancies; and other organisations involved in the promotion of the design sector.

2) Scope of the design sector to be addressed by the World Design Survey
Design is newly emerging as a sector within the creative economy, and consequently, its definition and scope does not yet have a common international reference. The emergence and categorization of disciplines within the design sector is undergoing rapid transformation, influenced by technology and fluid boundaries between practice areas. Interdisciplinary practice, such as service design, environmental design and interaction design are examples of the fluidity of boundaries between traditionally understood disciplines.

Advertising, gaming and animation are sectors often independently classified but should be examined for their correlation to the design sector. Fashion and architecture are also understood as design practice, extending the parameters of the sector further, but represent challenges for isolating the 'design' component of the process from manufacturing and construction.

Defining the Survey's immediate scope as communication design; industrial design; and interior architecture/design - the areas of expertise of the IDA Partners - offers the most practical framework to provide limits for the Survey and to clarify the indicators established.

3) Measures to increase the World Design Survey's comprehensiveness
Increasing participation and enhancing comparability can be achieved through:
- establishing uniform units of measure for data (ie: currency)
- defining the indicator parameters (ie: limiting measure of design students to undergraduates only)
- establishing common data sources with international benchmarks (ie: UNCTAD trade data; WIPO patent and design registrations) and encouraging their adoption by cities and countries
- contextualising the design sector within broader competitiveness indicators (ie: World Economic Forum Competitiveness Index)
- annual expansion/updating of the data set available through an online interface (World Design Survey website)

4) Data analysis and methodology
- aligning analysis with the reporting cycle of the UN Statistics Agency will facilitate better access to data to examine the design sector within broader economic. social and cultural trend mapping.

5) Opportunities for expansion and exploring the application of design thinking
The World Design Survey can facilitate understanding of emerging practice areas by:
- incorporating case studies (ie: service design) to frame examples of how the design sector is transforming;
- identifying core issues (ie: social, economic development, disaster relief) that demonstrate design's potential to address global issues in new ways

• Recommendations

Continuous activity, broadening participation, and framing the Survey within broader competitiveness indicators have the potential to establish the World Design Survey as an international instrument.

Fashion, architecture, gaming and animation are relevant sectors to monitor, but the robustness of the Survey and its indicators can best be tested by limiting its immediate development to the expertise of the current IDA Partners (industrial design, communication design, interior architecture/desgin)

Current contributing organisations should be invited to identify issues/trends where design intervention could have measurable impact

Case studies of emerging disciplines can clarify new areas for future examination (ie: service design)

• Immediate priorities

Expand the current data by incorporating case studies (ie: service design) and five issues/trends where design intervention can have positive impact

Assess the 20 indicators and develop more specific parameters and sub-categories

Develop sector profiles for Industry, Policy, Education, and Culture based on current information

Encourage research efforts in Africa and in Latin America to broaden the data to a more inclusive profile

Present expanded data and future development plans for the World Design Survey Report at the Icograda General Assembly and IDA Congress in Taiwan (Chinese Taipei) from 24-28 October 2011.

3.2 World Design Survey 2010 analysis results

3.2.1 Regional Design Status

To understand the design status within a somewhat unified international context of a specific region, cooperative efforts by participating regions and Icograda were made and 20 common indicators that are applicable for major world regions (country or city) were established.

17 major countries/state/cities which include the following (Countries: Japan, Taiwan, Singapore, India, Ireland, Indonesia, South Korea, South Africa, Chile, United Kingdom and Netherlands; State: Victoria; Cities: Seoul, Beijing, Hong Kong, Istanbul, Montreal) joined the initiative to develop the Asia Regional Report based on the Asia Design Survey Guide. The participants presented an introduction of design policies and major design institutions in their respective region and helped identify the design status for their respective region. Following this, each participating region conducted a survey and research of the 20 common indicators and gathered as much data as possible from each category. The common indicators were divided into 4 categories of Design Policy, Design Industry, Design Education and Design Culture. In addition, [Insight Survey: Understanding the Context & Background of the Asia Regional Design], a survey taken by the representative of the research participating organization or the chief researcher for each respective region to supplement the statistical data and to facilitate the understanding of the design context.

The 20 common indicators of the World Design Survey make up the analysis framework for identifying the design status of each region. The Design Policy category (indicators 1~5) includes the perspective on design policy by the respective region, introduction of major design institutions, definition of design, and introduction of the region's representative design sectors. The Design Industry category (6~9) is composed of indicators on design specializing companies and designers, who are the core constituents of design activities, as well as their average revenue and design related intellectual property rights to indicate their output.

The Design Education category (10~13) is comprised of indicators that show the designer fostering system status. This includes statistical data on design education institutes, the number of professors, and the number of students. It also includes statistical data on the number of graduates to indicate the design human resource fostering output.

The Design Culture category is comprised of indicators that show the status of design related media, infrastructure and events. This category is intended to identify designs' contribution towards an improvement in the quality of life as well as an awareness of design for its citizens in a respective region and finally the amount of participation granted to its citizens in design related activities.

When comparing the design policy related data for each participating region, design is unanimously recognized as an important factor for acquiring a global competitive edge and design is actively applied to establish and enhance the region's (country/city) brand identity. In addition, there existed differences in the fundamental strategy in design policy between the regions since each region had a different perspective on design. But all the regions viewed design as having a close relationship in improving the quality of life, fostering industry, and achieving a global competitive edge for the region and it was clear that design was considered to be a highly important factor for the region's growth.

As a pilot project, data relevant to design definition and major design sectors for each region were also collated. The data indicated that the definition of design and major design sectors were recognized to be different for each region based on the industry development and degree of maturity of the education system for the corresponding region. We anticipate that the Asia Regional Report will provide a framework for basic concept and scope (sector, categorization) for the World Design Survey Project.

The statistical data on the other design statuses were inconsistent in terms of the quantity and quality among the regions.

No.	Indicator items	Indicator value						Remarks
		Group A (City)						
		Seoul	Beijing	Hong Kong	Istanbul	Montreal	Victoria	
01	Representative Design Organization	○	○	○	○	○	○	
02	Definition of Design	○	○	○	○	○	○	
03	Design Sector	○	○	○	○	○	○	
04	Design Perspectives	○	○	○	○	○	○	
05	Design Organizations & Associations	72 (2010)	33 (2010)	over 23 (2010)	9 (2010)	16 (2009)	11 (2010)	(Base Year)
06	Design Companies	1,917 (2008)	20,000 (2009)	4,230 (2010)	-	3,001	4,178 (2009)	These figure represents design consultancies
07	Revenue Amount	1,481 billion KRW (2008)	80 billion RMB (2008)	-	-	$718.22 million CAD (2008)	$1,172,809.96 AUD (2008)	Revenue status of design specializing companies
08	Designers	13,118 (2008)	330,000 (2009)	15,920 (2010)	-	18,015 (2006)	76,350 (2008)	
09	Design Related Patents	12,104 (2009)	3,263 (2009)	3,850 (2009)	2,877 (2009)	153 (2007-8)	-	These figure are industrial design registrations only
10	Design Education Institutes	80 (2008)	78 (2009)	20 (2010)	19 (2009)	-	37 (2008)	
11	Professors in Design Education Institutes	388 (2008)	-	189 (2010)	241 (2009)	-	-	
12	Students in Design Education Institutes	18,313 (2008)	Over 30,000 (2009)	9,992 (2008-09)	2,371 (2009)	-	7,589 (2007)	These figure refers to full-time undergraduate
13	Graduates with Design Major	5,248 (2008)	5,000 (2009)	2,525 (2008-9)	441 (2009)	-	-	
14	Design Museums	67 (2010)	111 (2010)	-	5 (2009)	6 (2005)	3 (2010)	
15	Design Libraries	26 (2010)	-	4 (2010)	4 (2009)	1 (2005)	1 (2010)	
16	Design Magazines	53 (2009)	30 (2010)	8 (2010)	44 (2009)	3 (2005)	16 (2010)	
17	Design Websites	46 (2010)	Over 50 (2010)	Over 2 (2010)	32 (2009)	5 (2005)	-	
18	Design TV Programs	35 (2010)	9 (2009)	4 (2010)	8 (2009)	1 (2005)	-	
19	Design Competitions	396 (2009)	46 (2010)	Over 39 (2008)	Over 35 (2009)	6 (2005)	Over 16 (2010)	
20	Design Events	306 (2009)	433 (2010)	Over 100 (2010)	28 (2009)	4 (2005)	-	

Achievements of the World Design Survey 2010

No.	Indicator items	Indicator value						Remarks
		Group B (Nation)						
		Japan	Taiwan	Singapore	India	Indonesia	Korea	
01	Representative Design Organization	○	○	○	○	○	○	
02	Definition of Design	○	○	○	○	○	○	
03	Design Sector	○	○	○	○	○	○	
04	Design Perspectives	○	○	○	○	○	○	
05	Design Organizations & Associations	Over 52 (2009)	26 (2009)	9 (2010)	Over 33 (2010)	Over 7 (2010)	114 (2010)	(Base year)
06	Design Companies	9,904 (2006)	2,470 (2008)	11,000 (2007)	-	2,723,888 (avg 2002-8)	22,684 (2008)	These figure represents design consultancies
07	Revenue Amount	Avg. revenue= 66 million JPY (2004)	$2,258 million USD (2008)	Avg. revenue= 4.7 million SGD (2007)	-	Rp 2,018,189 (avg 2002-8)	1,661.3 billion KRW (2008)	Revenue status of design specializing companies
08	Designers	164,741 (2006)	25,284 (2008)	-	-	203,306 (avg 2002-8)	54,587 (2008)	
09	Design Related Patents	29,382 (2008)	77,661 (2009)	-	-	-	32,091 (2009)	These figure are industrial design registrations only
10	Design Education Institutes	150 (2009)	52 (2009)	30 (2007)	30 (2006)	64	237 (2009)	
11	Professors in Design Education Institutes	5,887 (2007)	1,478 (2009)	-	-	1,254	2,112 (2008)	
12	Students in Design Education Institutes	31,444 (2009)	19,220 (2008)	-	-	35,600	113,194 (2009)	These figure refers to full-time undergraduate
13	Graduates with Design Major	8,686 (2009)	4,805 (2008)	701 (2007)	-	17,800 (2009)	22,409 (2009)	
14	Design Museums	Over 15 (2010)	57 (2009)	9 (2010)	-	140	-	
15	Design Libraries	-	3 (2009)	3 (2010)	-	64	-	
16	Design Magazines	Over 42 (2010)	25 (2009)	20 (2010)	-	Over 22	53 (2010)	
17	Design Websites	-	18 (2009)	Over 10 (2010)	-	Over 1,000	-	
18	Design TV Programs	-	7 (2009)	-	-	2	35 (2010)	
19	Design Competitions	1,500 (2010)	63 (2009)	-	-	Over 30	207 (2009)	
20	Design Events	-	74 (2009)	-	-	Over 45	-	

No.	Indicator items	Indicator value Group B (Nation)					Remarks
		South Africa	Chile	U.K.	Netherlands	Ireland	
01	Representative Design Organization	○	○	○	○	○	
02	Definition of Design	○	−	○	○	○	
03	Design Sector	○	−	○	○	○	
04	Design Perspectives	○	○	○	○	○	
05	Design Organizations & Associations	18 (2008)	-	-	11 (2010)	11 (2010)	(Base year)
06	Design Companies	643 (2008)	-	83,200 (2010)	About 200 (2009-12)	350-400 (assumption)	These figure represents design consultancies
07	Revenue Amount	-	-	15 billion GBP (2010)	EUR 157.5 m (2009-12)	EUR 465 m (2009)	Revenue status of design specializing companies
08	Designers	861	-	232,000	46,100 (2009-12)	5,100 (2009)	
09	Design Related Patents	-	-	4,079 (2008)	1,017 (2009)	88 (2009)	These figure are industrial design registrations only
10	Design Education Institutes	50	-	33	40	21	
11	Professors in Design Education Institutes	-	-	-	-	950 (assumption)	
12	Students in Design Education Institutes	2103 (2006)	-	91,510	-	7,520 (assumption)	These figure refers to full-time undergraduate
13	Graduates with Design Major	300 (2006)	-	13,200 (2007)	-	1,800 (assumption)	
14	Design Museums	Over 1	-	-	8	Over 7	
15	Design Libraries	1 (2008)	-	-	-	21	
16	Design Magazines	35 (2006)	-	-	-	6	
17	Design Websites	17 (2006)	-	-	10	16	
18	Design TV Programs	10 (2006)	-	-	-	4	
19	Design Competitions	15	-	10	26	10	
20	Design Events	9	-	-	5	Over 7	

3.2.2 Design Status and Analysis per Design Sector

3.2.2.1 External Factors: Economy and Physical Factors

It can be assumed that there is a correlation between design and gross GDP, GDP per capita, population, and other economic and physical indices. Generally, it can be forecasted that the design capacity will increase as the economic scale increases. The reason for this is that the nation (or city) with a larger size economy has the ability to make larger investments in design. In addition, the physical conditions, such as the population of a nation also affect design capacity. The population of a specific region is the basic foundation for fostering future design professionals for its design industry, education, and culture sectors and for the growth of its overall design through their everyday life activities. With this understanding, examining the economic and physical data of the 17 participating regions would allow for an estimation of the regions' design capacity. Below is the summary of the economic and physical indices of the participating regions.

Regions		GDP (PPP), (Units: U.S. dollars)	Rank	GDP per capita(PPP)	Rank	Population	Rank	Remark
Group A (City)	Seoul	$291 billion	2	$29,790.00	4	9,796,071	3	Data source: UN Report- the largest city economies in the world 2008
	Beijing	$166 billion	5	$14,950.00	6	11,106,228	1	
	Hong Kong	$320 billion	1	$44,000.00	1	7,206,088	4	
	Istanbul	$182 billion	4	$18,000.00	5	10,061,208	2	
	Montreal	$148 billion	6	$40,000.00	2	3,677,756	6	
	Victoria	$240 billion	3	$35,469.00	3	5,221,300	5	
Group B (Nation)	Japan	$4,405.196 billion	1	$34,500.99	5	127,683,000	3	Data source: IMF(International Monetary Fund), World Economic Outlook Database, October 2008
	Taiwan	$738.77 billion	6	$31,891.68	6	23,165,000	7	
	Korea	$1,278.941 billion	4	$26,340.99	7	48,553,000	6	
	Singapore	$241.121 billion	10	$51,649.25	1	4,668,000	10	
	India	$3305.435 billion	2	$2,786.61	11	1,186,190,000	1	
	Indonesia	$909.061 billion	5	$3,990.11	10	227,829,000	2	
	Chile	$246.482 billion	9	$14,688.30	8	16,781,000	8	
	South Africa	$495.99 billion	8	$10,187.32	9	48,687,000	5	
	UK	$2231.466 billion	3	$36,570.51	4	61,018,000	4	
	Netherland	$658.228 billion	7	$39,938.00	3	16,629,400	9	
	Ireland	$188.572 billion	11	$42,779.92	2	4,408,000	11	

(Table: Summary of Economic and Physical Indices of 17 Participating Regions)

A nation (or city) that has high numbers in the three indices of the above economic and physical factors, or that has comparably balanced above average numbers can be noted as a nation (or city) with high design capacities and/or potentials. In addition, larger economic scale increases the potential for higher investment in design sectors so a high number on the economic index can be viewed favorably, while a high number on the physical index can be estimated that the higher population will have a significant effect on its cultural capacity.

3.2.2.2 Design Policy

The World Design Survey (WDS) project was initiated to identify the design status of participating regions by researching 20 indicators with statistically comparable data in the 4 major fields of design: Design Industry, Design Culture, Design Education, and Design Policy.

* In order to create more accurate data to understand the design status and also to be applied for analyzing the status of each design sector, there needs to be uniformity on the research target, samples, period, and methodology, as well as standard unit of measurement among all of the participating regions. However, this was not possible to achieve on this project for various reasons. The report was prepared by conducting simple comparison of the statistical data furnished by each participating region. Please understand the limitations that may arise as a result.

Design policy is the systematic activities by a government agency to achieve the objectives in the fields of the design industry, education, and culture in the region. The ultimate objective of the design policy would be to improve the quality of life for its citizens.

The WDS seeks to examine the essential policy implementation organizations (department in charge of design policy or independent design implementation organization) and the status of major design projects. In addition, the collected information on the definition of design perceived by each participating region and the data on the design fields will become very useful and fundamental information for other diverse purposes since there is no internationally common definition of design.

- Governments throughout the world recognize that continuous innovation and design play a major role in maintaining economic growth and further contribute towards the development of a sustainable society and creating a comfortable living environment.
- The design policies in all the regions are primarily focused on improving the quality of life, fostering regional industries, and strengthening the region's international competitiveness.
- There is no unified definition on design. Each region had a different definition and role of design based on the region's unique industrial and cultural factors.

The Creative Economy Report 2010 published by the United Nations Conference on Trade and Development (UNCTAD) and United Nations Development Program (UNDP) is the only publication by an international organization that details a definition of design. The report defines design as follows:

Design deals with the creation of forms and the appearance of products. Creative design is expressed in several ways: through the creation of decorative luxury items such as jewelry, by the uniqueness of a functional service such as the architectural design of a building, or as utilitarian mass-produced goods such as an interior object. Design products are usually aesthetically functional creations based on concepts and specifications. Again, the definition of design enters into the debate of IPRs. For many, design is an input into all manufacturing processes and cannot be separated from any final physical product. Others, such as the Industrial Design Society of America, define "design" as "the creation and development of concepts and specifications that optimize the functions, and value the appearance of products and systems for the mutual benefit of users and manufacturers".

- The categorization of design sectors and their descriptions varied among the regions. But commonly the sectors mostly included the categorizations for business sectors and academic major fields of study. The product design, graphic design, fashion design, and interior design led the mainstream and the more advanced the nation (or city), the service design sector was more advanced and relevant design was sub-categorized in greater detail.
- Design related organizations: From city level, Seoul had the most design related organizations with 72 registered with the Ministry of Knowledge Economy or the Ministry of Culture, Sports and Tourism. It was followed by Hong Kong with 23 organizations and then Beijing and Montreal, both with 16 organizations each. On a nation level, Korea had the most number of design related organizations with 114, followed by India with 33, and Taiwan with 26 active organizations.

3.2.2.3 Design Industry

The attempt to understand the status of design industry by analyzing the factors that can contribute to the growth of the design industry is performed to foster and strengthen design industry and contribute towards improvement of its citizens' quality of life. The research is focused on the status of design specializing companies, designers, and relevant human resources, which can collectively be constituted as the resources of the design industry.

It includes data for identifying the output of the design specializing companies and designers such as revenue (average annual revenue) and intellectual property related design registrations.

- **Number of design specializing companies:** Beijing had the highest number of design companies with 20,000, followed by Hong Kong and Victoria with 4,230 and 4,178, respectively. As for the number of companies per 10,000 population, Beijing also led this category with 18.01, followed by Montreal with 8.16, and then Victoria with 8. In the case of Seoul, it was about 1/10 of Beijing with 1,917 companies (or 1.96 per 10,000 population).
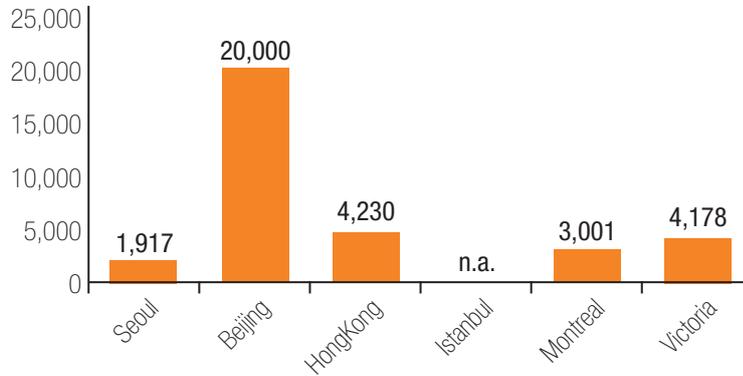
- **Annual revenue of design specializing companies:** We wanted to compare the revenue scale among the regions to see the difference in annual revenue by the design specializing companies but there was no set period or unified exchange rate in USD or EUR to obtain accurate amount. In addition, only few regions provided average annual revenue and majority of the regions provided total annual revenue. As a result, the annual revenue (or average revenue) by the design specializing companies in each region is organized as shown below.

City	Revenue status of design specializing companies
Seoul	1,481 billion KRW
Beijing	80 billion RMB
Hong Kong	n.a.
Istanbul	n.a.
Montreal	718.22 million CAD
Victoria	1,172,809.96 $(AUD)

- **Number of designers (number of employees in design industry):** Beijing had the highest number of designers with 330,000 (29.71 per 1,000 population), followed by Victoria with 76,350 (14.62 per 1,000 population), and then Montreal with 18,015 (4.9 per 1,000 population). As for Seoul, the total number of designers was 13,118 (1.34 per 1,000 population), which is about 4% of Beijing.
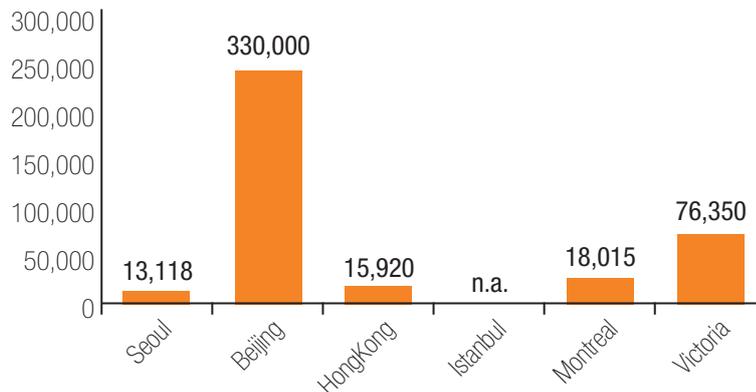
- Number of design registrations in a year (compared to total intellectual properties registered in a year): Seoul had the highest number of design registrations in a year with 12,104, followed by Hong Kong with 3,850, and Beijing with 3,623.
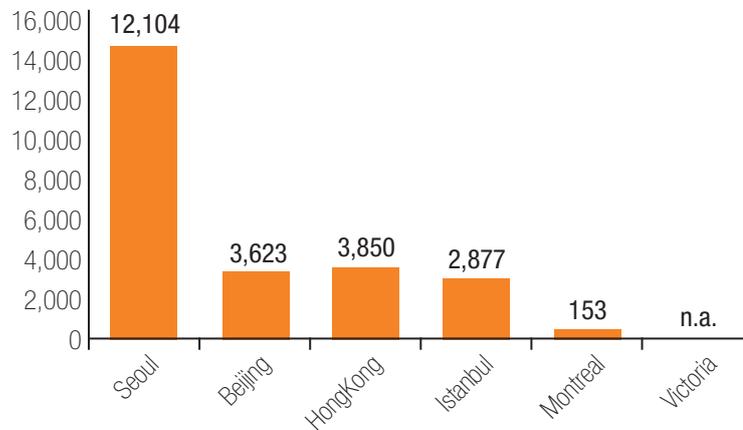
Nation Group:

- Number of design specializing companies: Indonesia had the highest number of design companies with 2,723,888, followed by United Kingdom with 83,200, and then Korea with 22,684. As for the number of companies per 10,000 population, the order remained the same with Indonesia at the top, followed by Singapore and United Kingdom.
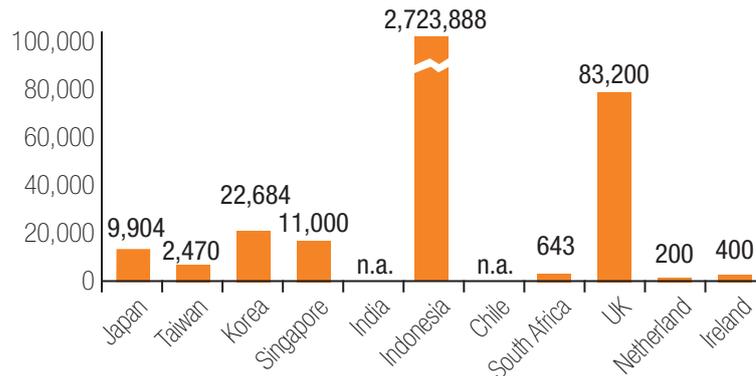
- Annual revenue of design specializing companies: We wanted to compare the revenue scale among the regions to see the difference in annual revenue by the design specializing companies but there was no set period or unified exchange rate in USD or EUR to obtain accurate amount. In addition, only few regions provided average annual revenue and majority of the regions provided total annual revenue. As a result, the annual revenue (or average revenue) by the design specializing companies in each region is organized as shown below.

Nation	Revenue status of design specializing companies	Nation	Revenue status of design specializing companies
Japan	avg. revenue = 66 million JPY (2004)	Indonesia	Rp: 2,018,189 (2002-8)
Taiwan	$2,258 million USD (2008) NT$31.54=US$ 1	Chile	n.a.
		South Africa	n.a.
Korea	1,661.3 Billion KRW (2008)	UK	15 Billion GBP (2010)
Singapore	avg. revenue = 4.7 million SGD (2007)	Netherland	157.5m EUR (2009-12)
India	n.a.	Ireland	EUR 465 m (2009)

- **Number of designers (number of employees in design industry)**: United Kingdom had the highest number of designers with 232,000, followed by Indonesia with 203,306 and Japan with 164,741. As for the number of designers per 1,000 population, United Kingdom remained at top with 3.8 designers, followed by Netherlands with 2.77, and Japan with 1.29, replacing Indonesia. For reference, the number of designers per 1,000 population was 1.12 for Korea.
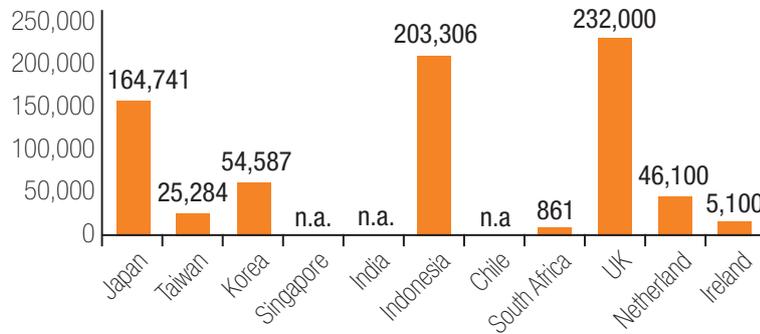
- **Number of design registrations in a year (compared to total intellectual properties registered in a year)**: Taiwan had the highest number of design registrations with 77,661, followed by Korea with 32,091, and Japan with 29,382.
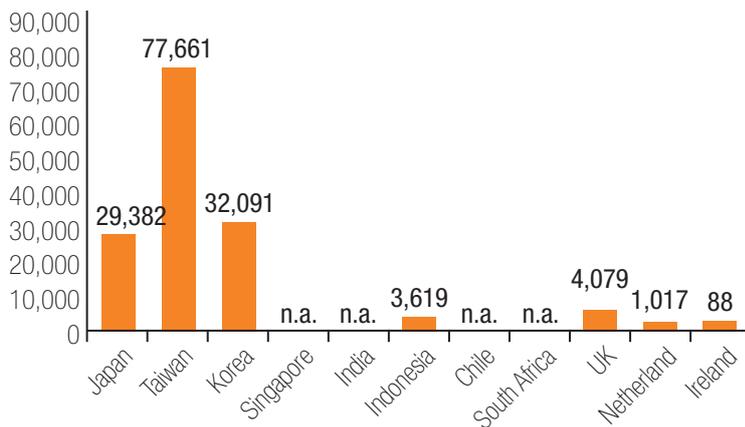
3.2.2.4 Design Education

The design education sector is examined to identify the factors that contribute to the creation of value through design and growth of a nation's economy by fostering outstanding designers.

The status of design educational institutes and professors (educational human resource) are examined and to understand the output of such factors, the number of students and graduates in various design majors are also researched.

City Group:

- **Number of design education institutes (based on public education institutes)**: Seoul had the highest number of design education institutes (public higher education institutes) with 80, followed by Beijing with 78, and Victoria with 37.
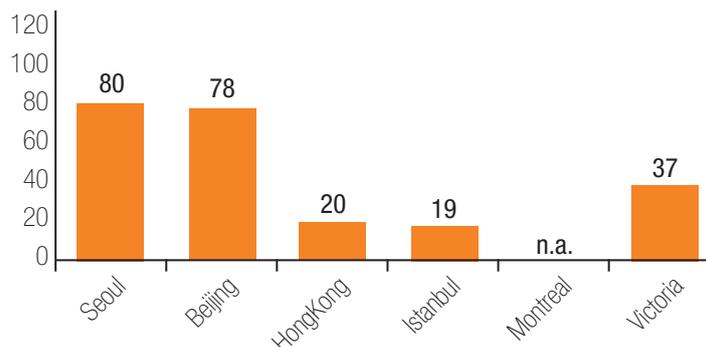
- Number of professors in design education institutes: Seoul had the highest number of professors in all of the design education institutes with 388 professors, followed by Istanbul with 241, and Hong Kong with 189. As for the professor to student ratio, Istanbul had the lowest ratio with 1:10, followed by Hong Kong with 1:53, and Seoul with 1:57, showing significant difference compared to Istanbul.
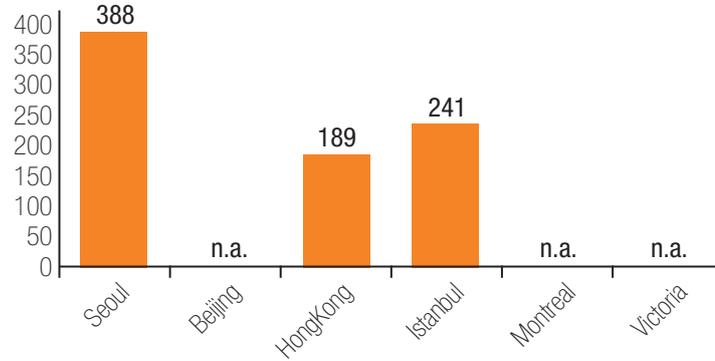
- Number of students in design education institutes: Beijing had the highest number of students enrolled in all of the design education institutes with 30,000, followed by Seoul with 18,313, and Hong Kong with 9,992 students.
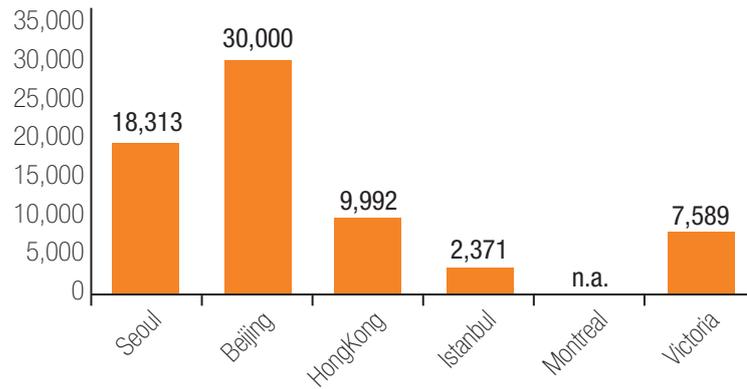
- Number of graduates from design education institutes per year: Seoul had the highest number of graduates from all of the design education institutes with 5,248 graduates, followed by Beijing with 5,000, and Hong Kong with 2,525 graduates.
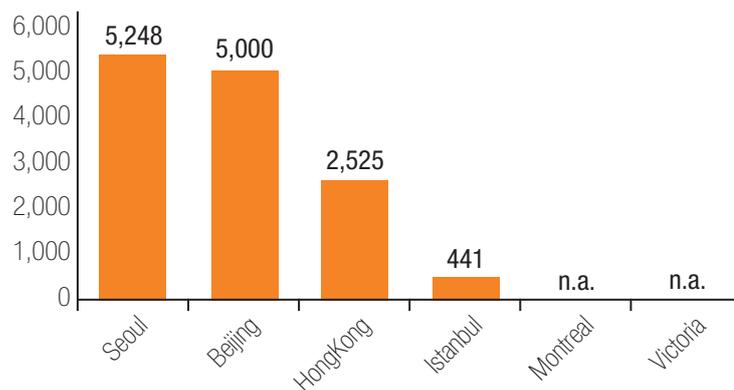
- **Number of design education institutes (based on public education institutes)**: Korea had the highest number of design education institutes (public higher education institutes) with 237, followed by Japan with 150, and Indonesia with 64.
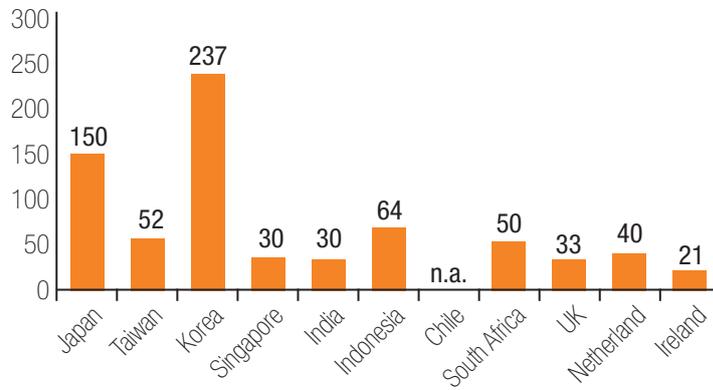
- **Number of professors in design education institutes**: Japan had the most professors in all of the design education institutes with 5,887 (professor to student ratio of 1:5), followed by Korea with 2,112 (professor to student ratio of 1:56), and Taiwan with 1,478 (professor to student ratio of 1:9). Korea showed significantly higher professor to student ratio compared to the other regions.
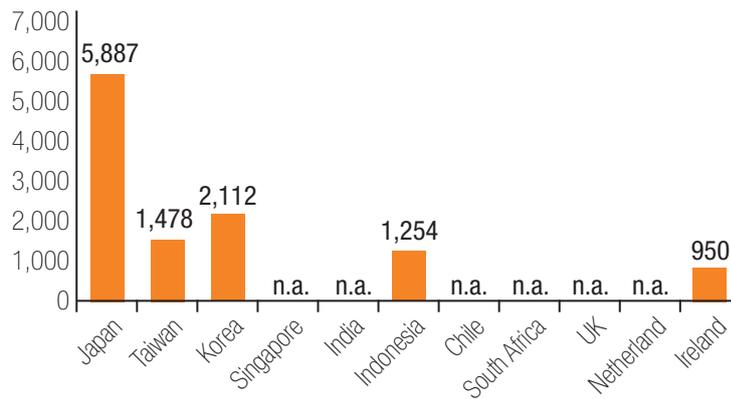
- **Number of students in design education institutes**: Korea had the highest number of students enrolled in all of the design education institutes with 113,194, followed by United Kingdom with 91,510, and Indonesia with 35,600.
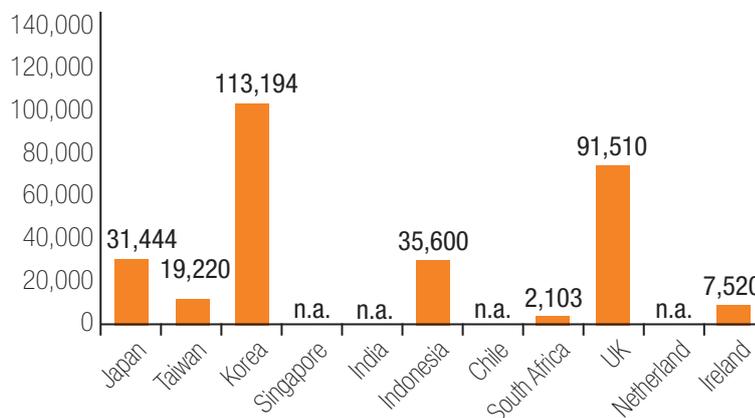
- **Number of graduates from design education institutes per year**: Korea had the highest number of graduates from all of the design education institutes with 22,409, followed by Indonesia with 17,800, and United Kingdom with 13,200 graduates.
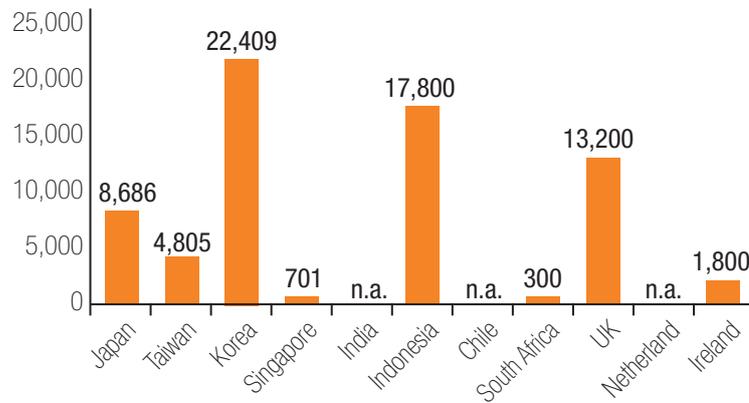
3.2.2.5 Design Culture

The status on design culture is examined to elevate the overall understanding and awareness of design among the citizens and contribute towards improvement of their quality of life. There's difficulty in performing in depth analysis on the design culture sector because of the equivocalness of the culture in each region. Accordingly, design culture infrastructures, such as museums and libraries that provide opportunities to experience design, media including TV programs, magazines, and online websites, and design events are researched to understand the status of the design culture.
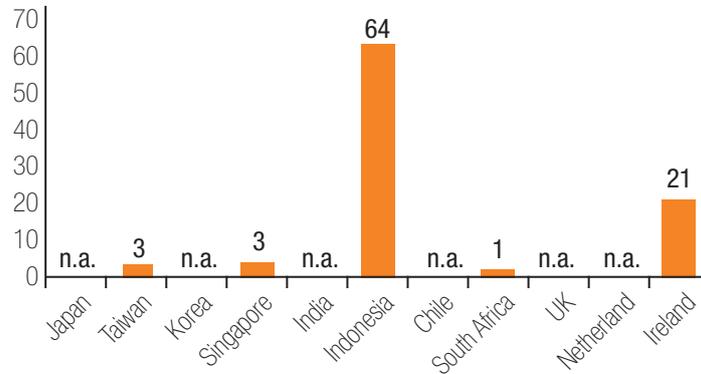
City Group:
- **Number of design specializing and related museums/galleries**: Beijing had the highest number of design museums (design specializing and related museums) with 111, followed by Seoul with 67, and Montreal with 6. As for the number of design museums per 100,000 population, Beijing still had the most with 1.00, followed by Seoul with 0.68 and Montreal with 0.16.
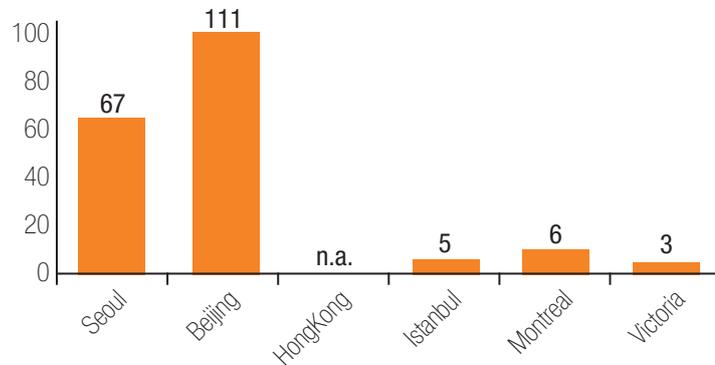
- **Number of design specializing and related libraries**: Seoul had the highest number of design libraries (design specializing and related libraries) with 26, followed by Hong Kong and Istanbul, both with 4 each. As for the number of design libraries per 100,000 population, the order remained the same with 0.27 for Seoul, followed by Hong Kong with 0.06, and Istanbul with 0.04.
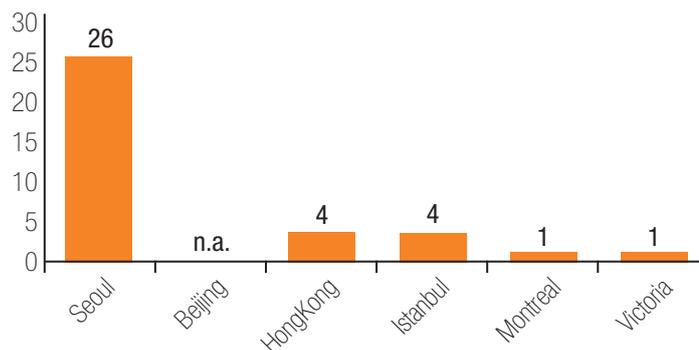
- **Number of design specializing and related magazines:** Seoul had the highest number of design magazines (design specializing and related magazines) publications with 53 magazines, followed by Istanbul with 44, and Beijing with 30. Regarding design magazines per 100,000 population, Seoul had the most with 0.54, followed by Istanbul with 0.44 and Victoria with 0.31.
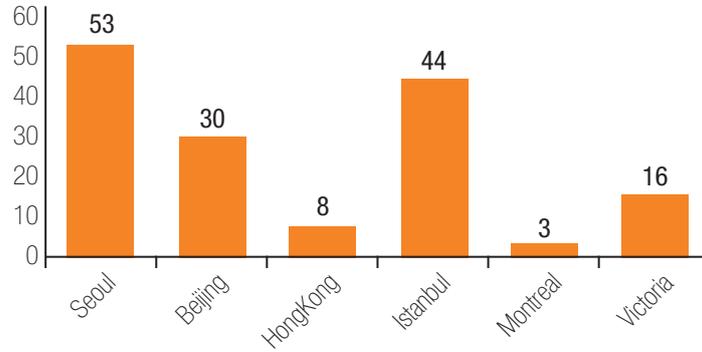
- **Number of design specializing websites:** Beijing had the highest number of design specializing websites with 50, followed by Seoul with 46, and Istanbul with 32. As for the number of websites per 100,000 population, Seoul had the most with 0.47, followed by Beijing with 0.45, and Istanbul with 0.32.
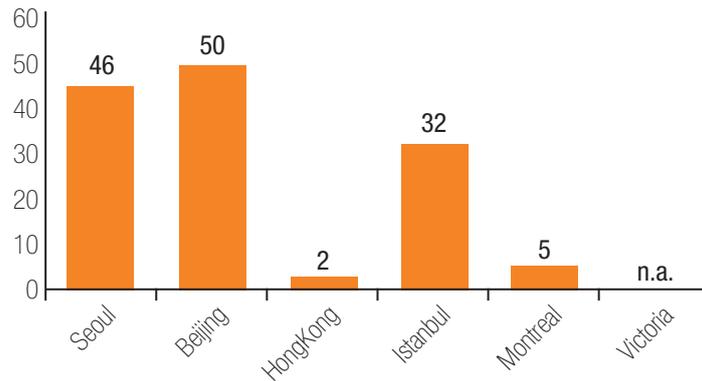


- **Number of broadcast TV programs with design as the main theme:** Seoul had the highest number of design TV programs with 35, followed by Beijing with 9, and Istanbul with 8. As for the number of design TV programs per 100,000 population, Seoul had the most with 0.36 Seoul, followed by Beijing and Istanbul, with 0.08 each.
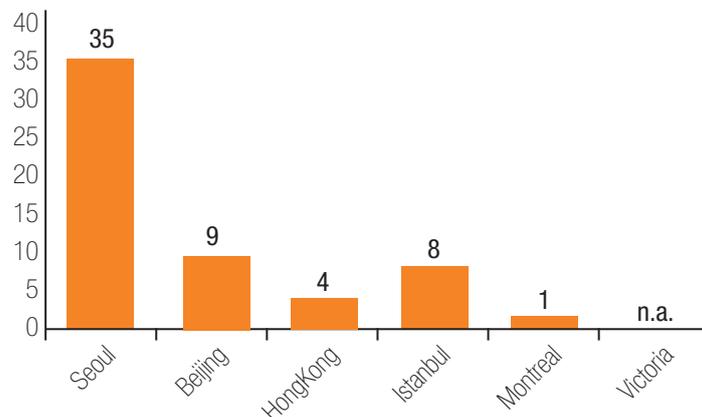
- **Number of design contests (contests and awards):** Seoul had the highest number of design contests with 396, followed by Beijing with 46, and Hong Kong with 39. As for the number of design contests per 100,000 population, the order remained unchanged with 4.04 for Seoul, followed by Hong Kong with 0.54, and Beijing with 0.41.
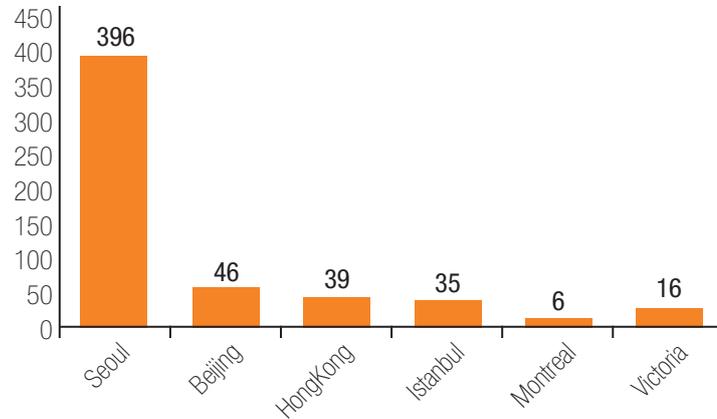
- **Number of design events (academic, festival, and exhibition events):** Beijing had the highest number of design events with 433, followed by Seoul with 306, and Hong Kong with 100. As for the number of design contests per 100,000 population, the order remained unchanged with 3.90 for Beijing, followed by Seoul with 3.12, and Hong Kong with 1.39.
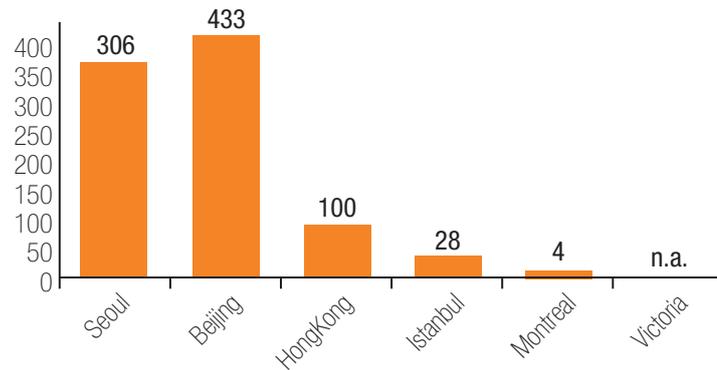
Nation Group:
- **Number of design specializing and related museums/galleries:** Indonesia had the highest number of design museums with 140, followed by Taiwan with 57, and Japan with 15. As for the number of design museums per 100,000 population, Taiwan had the most with 0.25, followed by Singapore with 0.19, and Ireland with 0.16.
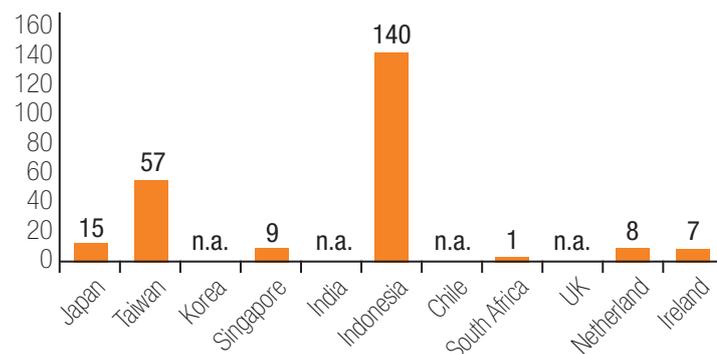
- **Number of design specializing and related libraries:** Indonesia had the highest number of design libraries with 64, followed by Ireland with 21, and Taiwan and Singapore, each with 3. As for the number of design libraries per 100,000 population, Ireland had the most with 0.48, followed by Singapore with 0.06, and Indonesia with 0.03.

- **Number of design specializing and related magazines:** Korea had the highest number of design magazines (design specializing and related magazines) publications with 53 magazines, followed by Japan with 42, and South Africa with 35. As for the design magazine per 100,000 population, Singapore had the most with 0.43, followed by Ireland with 0.14, and Korea and Taiwan with 0.11 each.
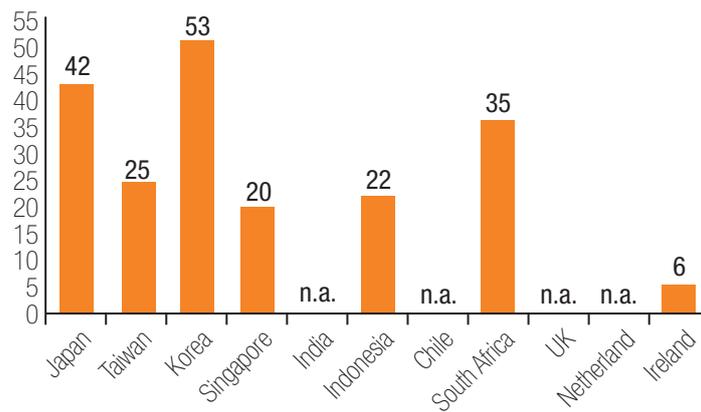
- **Number of design specializing websites:** Indonesia significantly outnumbered other regions with the highest number of design specializing websites with 1,000, followed by Taiwan with 18, and South Africa with 17. As for the number of websites per 100,000 population, Indonesia had the most with 0.44, followed by Ireland with 0.36 and Singapore with 0.21.
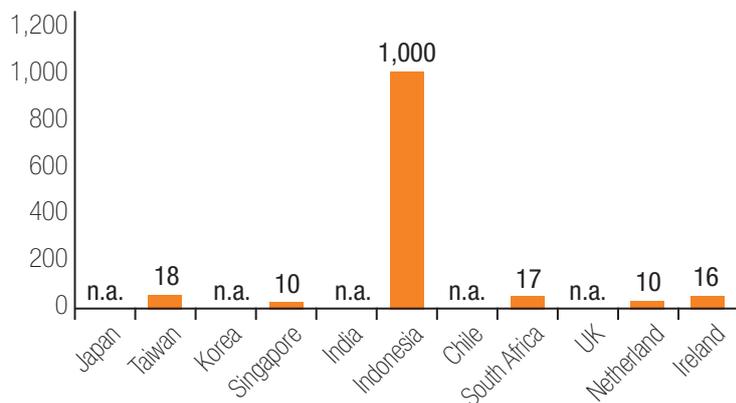
- Number of broadcasted TV programs with design as the main theme: Korea had the highest number of design TV programs with 35, followed by South Africa with 10, and Taiwan with 7. As for the number of design TV programs per 100,000 population, Ireland had the most with 0.09, followed by Korea with 0.07, andTaiwan with 0.03.
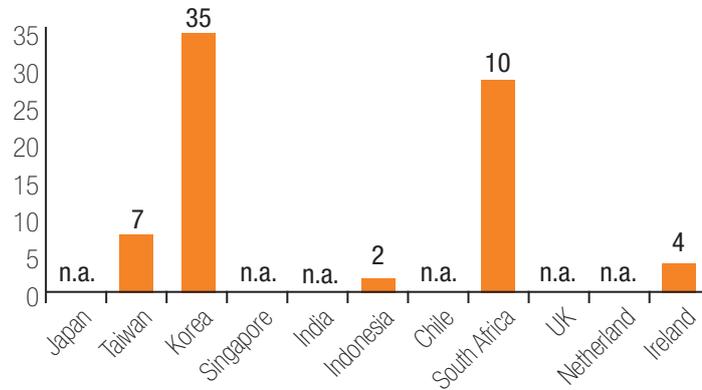
- Number of design contests (contests and awards): Japan had the highest number of design contests with 1,500, followed by Korea with 207, and Taiwan with 63. As for the number of design contests per 100,000 population, the order remained unchanged with 1.17 for Japan, followed by Korea with 0.43, and Taiwan with 0.27.
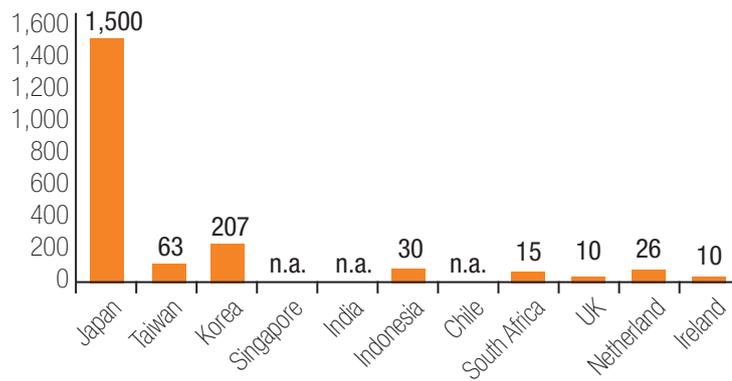
- Number of design events (academic, festival, and exhibition events): Taiwan had the highest number of design events with 74, followed by Indonesia with 45, and South Africa with 9. As for the number of design contests per 100,000 population, Taiwan had the most with 0.32, followed by Ireland with 0.16, and Netherlands with 0.03.
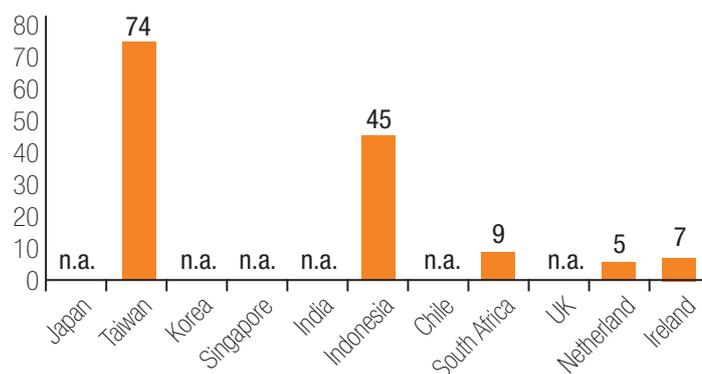
3.2.3 Comprehensive Analysis

The most leading regions in terms of internal conditions and achievements in the design industry:

- Beijing scored the highest for the number of design specializing companies and designers. In terms of average annual revenue, the city scored second after Victoria. However, it scored low on the status of design related Intellectual Property Rights (IPR), which signifies that Beijing needs to take active measures for future design development and IPR registrations (Seoul scored the highest for the number of design related IPRs registered)

- England and Singapore scored comparably higher than other nations. Taiwan scored the highest for the number of design related IPRs registered but England and Singapore were the highest in all other indicators. Singapore scored the highest for the average annual revenue with England in third followed by Ireland.

The UN Creative Economy Report was referenced to understand the economic contribution of the design industry. The trade volume of the Creative Industry compared to the GDP was examined. The details of the Import/Export comparison for the participating regions are as shown in below table.

	Total Creative Industries Exports	Total Creative Industries Imports	GDP	Creative Industry Trade Volume Compared to GDP
Hong Kong	$27.68	$21.14	$320	7.63
Singapore	$3.07	$3.72	$241.12	1.41
Ireland	$2.28	$2.40	$188.57	1.24
UK	$19.03	$28.21	$2,231.47	1.06
Canada	$11.38	$12.09	$1,307.10	0.9
China	$61.36	$3.68	$7,890.28	0.41
Turkey	$5.08	$2.28	$937.14	0.39
Taiwan	$2.62	$2.38	$738.77	0.34
Japan	$5.55	$18.59	$4,405.20	0.27
Korea	$2.94	$3.25	$1,278.94	0.24
South Africa	$0.51	$1.41	$495.99	0.19
Chile	$0.23	$0.69	$246.48	0.19
Oceania	$1.40	$6.74	$2,231.47	0.18
Indonesia	$2.83	$0.31	$909.06	0.17
India	$8.16	$1.64	$3,305,435	0.15

(Based on 2008 Data, Unit: 1 Billion USD)

The trade volume of creative industry compared to GDP was measured with the following formula expressed in ratio. This value indicates the degree of dependence by the creative industry on the economy of the nation.

$$\text{Trade to GDP} = \frac{\text{total export amount by creative industry} + \text{total income amount by creative industry}}{2 \times \text{GDP}}$$

In addition, the contribution to the GDP of each region by Import/Export of design is detailed in the following table.

	Design Exports	Design Imports	GDP	Design Trade Volume Compared to GDP
Hong Kong	$21.82	$16.32	$320	5.96
UK	$6.63	$16.70	$2,231.47	0.52
Canada	$3.69	$6.42	$1,307.10	0.39
Turkey	$4.04	$1.32	$937.14	0.29
Japan	$3.68	$14.71	$4,405.20	0.21
Korea	$1.18	$2.13	$1,278.94	0.15
China	$14.45	$1.64	$246.48	0.1

The region with a high trade volume for its Creative Industry compared to its GDP also showed a high design Import/Export volume. In the case of China, its creative industry as well as its design exports significantly surpassed the import volume, clearly showing the nation's reputation as the Factory of the World.

• When comparing the design education status, the Asian regions (Beijing, Seoul (Korea), Japan, and Hong Kong) scored comparably higher than the other regions.
- This is attributed to significant investments in fostering design human resource to reduce the gap the Asia regions have with the European and North American nations caused by a late recognition of design.
- On the other hand, as in the case of Korea, the number of design specializing companies and the number of students graduating from design field of majors do not coincide. This unmatched supply and demand status may result in unemployment and unbalanced ratio of high degree (masters & doctorate) graduates in the society.

• The leading region for the design sector could not be determined since each region has its own significance for its own culture and there exists customary and structural factors that led to the formation of such a culture.
- Only the comparison of the opportunities presented for the citizens to experience design was analyzed from 3 perspectives.
- Seoul scored highest in design infrastructure (museums, libraries, etc.), design media (magazines, TV programs, etc.), and design events (competitions, events, etc.). This is attributed to the nationwide investment by the central government to emphasize the importance of design and to increase the public awareness of design.
- In contrast to the data availability for the cities, there was a clear limitation to conduct nation to nation comparative analysis because of insufficient data.

3.3 Recommendations for the Future

This project is the first phase in creating a foundation for developing the World Design Survey. In addition, it is deemed even more significant since its first step was taken at the World Design Capital Seoul.

It is important to have an accurate understanding of our design capabilities and capacities based on independent assessment and comparison with other regions with data established through feasible standards. We hope that the World Design Survey Report, created through quantitative statistical data on the design status of each region throughout the world, will become the cornerstone that will elevate the value of design.

•**There is a limitation to collating a wide range of statistical data for the World Design Survey 2010 project due to the difference in awareness and understanding of terminology.**

- There was a clear limitation in obtaining statistical data to run comparative analysis on the national level
- The attempt was made to understand the characteristics and differences of the regions through simple comparison without discrimination to the importance or weighted average for the statistics of each sector.
- This project is the initial output of the World Design Survey that was produced through a diverse range of debate and review by the participating organizations and Icograda. Accordingly, there's a necessity to form an international cooperative network and perform repeated feasibility studies and improvements made on the outcome to complete the World Design Survey Framework to realistically apply a standard and to improve the overall completeness of the Report.

• **Because the comparison of the design status and standards of the regions with macro statistics does not provide a clear picture, an in depth research and analysis must also accompany the statistical research in the subcategories of the design industry, education, culture, and policy fields.**

- Conceptualize the 20 indicators: The definition and standards must be clearly defined to establish the main and subcategories. The definition and categorization of the design sectors need to concentrate on the design sectors that represent the comprising organizations of IDA (Icsid, Icograda, and IFI). Accordingly, the sectors should focus on Industrial Design, Communication Design (graphic design), and Interior Architecture/Design but should also cover a broader sense of the creative industries (game and animation), as well as other design sectors (architecture and fashion).
- These indicators should go beyond generalized context and evolve to include new indicators that can identify the creativeness and universality of design. In addition, there is also a need to encourage the participating regions (organizations) to detail 5 issues that each region is faced with in which design can be applied as a solution as well as new design trends for the region.
- The framework of the report should be based on the 4 major sectors of design; industry, education, culture, and policy and continuous improvement must be made by identifying benchmarks for each sector and analyzing to identify the source of differences in the sectors where there is a statistical gap. In addition, the data must be continuously accumulated and updated.

• **The UN Classifications Registry maintained by the United Nations Statistics Division (UNSD) now includes categorisation and grouping for design within ISIC Rev.4 Code 741 (August 2008) and CPC Ver.2 Code 8391/8392 (December 2008). This classification matrix is a significant step in isolating the value of design within overall products and activities measured by national statistics agencies. When data aggregated through this classification system becomes available (anticipated to be 2012/2013), the World Design Survey will be able to benchmark a much broader source of reliable statistical data.**

3.4 Limitations

• **Limitations of available data**

The statistical data furnished by the participating regions were used to understand the design status of the region in an international context. Financial resources and time must be invested into future research in order to conduct in-depth interviews that will shed insight on the uniqueness or differences among the regions as well as survey with evaluation standards based on interval scales. The analysis conducted only with statistical data from each region showed some limitations and they are listed below.
First, it was not possible to obtain statistical data on unified indicators from both a nation and city level. In other words, each participating region not only had different social, cultural, and economic scales and backgrounds, but also had different policy

objectives pursued by its government. Therefore, the statistics recorded by the participating regions were different from each other. In addition, the base year, measurement unit, and/or scope of data were different among the regions so it was highly difficult to compare data among the participating regions.

Second, without any internationally unified concept or scope of research with regards to the World Design Survey 2010 project, the research may be conducted with same indicators but the content is different among the regions. For example, in the case of statistical data on designers, there are regions that included in-house designers employed by general companies and freelance designers in the statistics while some regions excluded them. And in the case of design registration, regions such as Australia did not subcategorize their intellectual property registrations to distinguish design registration, and other regions had different systems.

Finally, there were also limitations in collecting statistical data in the design culture sector. The problems included differences in concept and scope of research as previously mentioned but to collect sufficient amount of data, it required much more financial resources and time.

• **Limitations in conducting comparison**

The World Design Survey 2010 project presented 20 common indicators to collect information on the design status for each participating region. The collated data was analyzed and compared to build an objective and reliable database that will facilitate the overall understanding of design in each region throughout the world.

Attempt was made to conduct comprehensive comparisons in 4 sectors of design, industry education, policy, and culture among the 17 major nations and cities but there were numerous variable factors, such as the differences in the economic development among the participating regions that limited fair comparison of the 20 indicators among the regions. In future research, indicators must be selected which will allow easy participation among all the regions while indicating the design status of each region and contributing towards the strengthening of the design capacity of the region. This will achieve a more significant result by conducting quantitative and qualitative comparisons of the data readily furnished by all the participating regions.

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World Design Survey 2010