BEDA EUROPEAN DESIGN FORUM
What is the future of design support across Europe?

Vilnius 08.06.2017
Proceedings Report
“Design is the 21st Century business model”

John Kampfner, CEO
Creative Industries Federation
What is the future of design support in Europe?

“Design is the 21st century business model” – this quote from John Kampfner’s opening speech could be a tag line of the BEDA European Design Forum. The event, held in Vilnius on 8th June 2017, focused on the future of design support and what is needed to elevate the role of design in business, policy and society in Europe. The delegates had a chance to hear from experts and share their opinions on the issue in four panels discussing political, financial and organisational perspectives. At the Forum, BEDA also launched an initiative aiming to establish a bank of knowledge and insight from collaborative European design projects called ‘EU Design Database’. In three spotlights sessions projects Design4Innovation, Human Cities and Tourism ID presented their ambitions and achievements so far. The day concluded with the world café workshop brainstorming ideas for the future of BEDA, as the European authority for design but also a collaboration platform for its members.

European Design Forum was organized by Bureau of European Design Associations as part of the ‘Design Europe 2021’ project (DE2021) that promotes and strengthens design for cultural and creative growth across Europe. Co-funded by the Creative Europe Programme of the European Union, the project has improved the ways in which BEDA works with its members and stakeholders. The Forum is a direct result of an increased collaboration between the members through BEDA Clusters. Two further work streams of ‘Design Europe 2021’ have enhanced the engagement with the European Commission (BEDA Integrate) and outside organisations (BEDA Connect) creating knowledge and insight that leads to new policies and actions for design. Robin Edman, CEO of SVID, summarizing his Presidency of BEDA emphasized the great contribution of the DE2021 project to BEDA success in recent years:

“‘Design Europe 2021’ has really grown the organisation in terms of capacity, knowledge and visibility. We gained new members as well. However, most importantly, the project has taken BEDA to the next level in becoming the voice of design in Europe – influencing the Commission and policymaking and helping members to grow in their countries and regions.”

Robin Edman, CEO of SVID, President of BEDA 2015–2017
“BEDA is an organisation with almost 50 years of legacy. The unprecedented position of design on the European innovation agenda and funding that was made available as a result of that would not have happened without BEDA actively engaging with the European Commission and driving the promotion of the value of design. We need to continue this work going forward to ensure design is integral part of not only innovation policy, but also business, education, social and environmental policies.”
Robin Edman, CEO of SVID, President of BEDA 2015–2017

Sapiegos Tech Park, a modern creative hub, and its tranquil location amidst 80,000 square meters of parkland in historic city of Vilnius formed a perfect backdrop for the European Design Forum. The event was hosted by the Lithuanian Design Forum, a fresh but very active BEDA member. For Audronė Drungilaitė, CEO of Lithuanian Design Forum, BEDA is an important platform of learning and sharing experiences with partners across Europe.

“We are really happy to be able to host the European Design Forum just after one year of being BEDA member. We want to position Lithuania not just as a nation of basketball and super-fast Wi-Fi but also to flex our creative muscles and promote Lithuanian design abroad.”
Audronė Drungilaitė, CEO of Lithuanian Design Forum
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Robin Edman, CEO of SVID
President of BEDA 2015-2017
Panel 1: Making The Case For Design To Government

‘How BEDA can continue to champion design at a European level working against a backdrop of the extraordinary changes happening in politics and economy?’, was the question posed by Deborah Dawton from Design Business Association, who was the Master of Ceremonies for the day. The Forum was an opportunity for the BEDA members and all design stakeholders to start a debate and collaboration to ensure a sustainable future for design.

“The European Design Forum is an invitation to all design organisations to engage internationally and at a European level to make the case for design to business and government.”
Deborah Dawton, Chief Executive of Design Business Association

Two keynote speeches by John Kampfner, CEO of Creative Industries Federation, and Olivier Chassagne, Policy Officer at the European Commission’s Directorate General for Internal Market, Industry, Entrepreneurship and SMEs (DG GROW), set the tone for discussion.

First of the speakers, John Kampfner, struck the right cord with his statement of confidence in design that resonated with the audience:

“Design is the 21st century business model.”
John Kampfner, CEO, Creative Industries Federation

Creative industries in the UK account for approximately €100 billion per year of the gross added value to the economy, more than oil, gas, automotive and aerospace industries put together, and give jobs to 2.9 million people. Design is the fastest growing sector of the creative economy; and what is special about it, is that design is not only central to creative industries, but it is also key to so many other sectors like for instance product design to manufacturing. John instanced these statistics showing the value of creative sectors to the British economy before positing his rhetorical question – “which other sector will deliver growth?”. He also highlighted the need for collaboration between different domains that will create synergies to a benefit of the economy and citizens.
“The conventional boundaries between design, innovation, technology, art are blurring, we must promote cross pollination between creative industries.”
John Kampfner, CEO, Creative Industries Federation

Creativity and entrepreneurship are key to growth in any industry, but beyond that, creative industries are a source of soft power that position countries as open and attractive. The creative industries, of which design is a key part, are one of five priority sectors for the UK in the new Industrial Strategy. However, by many design is still seen as merely a styling addition, said John reminding about the importance of engaging with government and lobbying for increased use of design to meet future economic challenges. Creative Industries Federation was created to act as a professional fighting force for the sector bringing together commercial for-profit companies, publicly supported art institutions and education, skills and training organisations. These elements of creative industries triangle form a single ecosystem that will not thrive if they do not come together. Moreover, to strengthen its voice in the context of political advocacy, the Federation is collaborating closely with the broader knowledge economy triangle consisting of science and research, digital and technology. Having a broad spectrum of members gives a powerful, unified position from one side, but from the other often poses a challenge of negotiating many conflicting interests. How to act in the name of commercial and not-for-profit organisations, micro businesses and multinational corporations, buyers and providers of design services (e.g. advertising company and design agency) at the same time? John and his Federation address this issue by identifying macro areas around which the vast majority can align and not getting involved in individual sector-specific interests or disputes. The ties that bind creative industries in the UK are Brexit, free movement, Digital Single Market, national industrial strategy and education.

“How come one of the fastest growing sectors in the UK, design, is still considered by politicians, government and the media as ‘soft’? It is weak advocacy by the sector. If high-tech, digital, manufacturing, life sciences, all have an open door to 10 Downing Street, why can’t we?” John Kampfner, CEO, Creative Industries Federation

To conclude, John left the audience with some networking advice – “Don’t talk to
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Deborah Dawton, Chief Executive
Design Business Association
people you know. Don’t talk to people in your sector. Don’t leave the room until you make a deal.” Olivier Chassagne from the DG GROW presented the European policy perspective on design starting from 2009, when a document ‘Design as a driver of user-centred innovation’ was published and design for the first time included in the ‘Innovation Union’ policy the following year. In 2013, the European Commission launched its ‘Action Plan for Design-driven Innovation’, resulting in actions for design under Horizon2020 and other European funding programmes. Giving design such a strong position on the innovation agenda and making funds available for the promotion and use of design as a tool for innovation would not be possible without BEDA’s engagement with the European Commission. Design for Europe and Design for Innovation projects, in which multiple BEDA members are involved, were mentioned as implementation mechanism of the EU’s ambitions for design.

“Design-driven innovation is a European speciality. We need to build on this on the international arena.”
Olivier Chassagne, Policy Officer, European Commission

Policy officer shared the EC’s lessons of design value emphasizing its creative potential; focus on user and ability to simplify complex technologies. He also mapped out future opportunities for design in the spheres of 3D tools, artificial intelligence, man-machine interfaces, connected objects, cloud platforms or blockchains.

“Contribution of design to innovation:
· Increase creativity;
· Facilitate user’s experience;
· KISS – keep innovation simple and smart.”
Olivier Chassagne, Policy Officer, European Commission

Echoing John’s call for interdisciplinary collaboration, Olivier encouraged cross-fertilisation between sectors. There is a big potential for impactful collaboration within innovation incubators, where designers could help start-uppers developing their ideas and creating new business models, and from the other side learning and applying new technologies in practice. The metaphor of moving from talking to walking (and then running) was used to motivate the design sector to greater
efforts in advancing design on European level. BEDA should engage with all the DGs, presenting cases of design success, to ensure that design is included in the future funding programmes.

“Your strategies should look for cross-fertilisation and showcasing successful cases of design impact on business, innovation and society to move design to the next level.”
Olivier Chassagne, Policy Officer, European Commission

The issues of confidently claiming design value, moving to the next level and increasing interdisciplinary engagement to allow for cross-pollination reverberated through the rest of the day during panel discussions.

“The conventional boundaries between design, innovation, technology, art are blurring, we must promote cross pollination between creative industries.”

John Kampfner, CEO
Creative Industries Federation
“Your strategies should look for cross-fertilisation and showcasing successful cases of design impact on business, innovation and society to move design to the next level.”

Olivier Chassagne, Policy Officer
European Commission
“BEDA had been successful in influencing EU policy and funding for design-driven innovation. We need to keep this momentum going by sharing the knowledge and good practice and communicating it to our governments.”

Dr Anna Whicher, Head of Design Policy
PDR

BEDA  The Bureau of European Design Associations
DESIGN EUROPE 2021
Co-funded by the Creative Europe Programme of the European Union
Panel 2: Surviving Political Change

This is a pertinent topic for all BEDA members and those aspiring to integrate design into policy in their countries. The panel brought together a wide-ranging experience in design from across Europe. Discussing the political aspects of design support were:

* Dr Anna Whicher from PDR – International Centre for Design & Research,
* Ilona Gurjanova from the Estonian Associations of Designers,
* Isabel Roig from Barcelona Design Centre,
* Kristian Keinänen from the Finnish Association of Designers Ornamo,
* Robin Edman from the Swedish Industrial Design Foundation SVID.

The panellists discussed the challenges in engaging with government and broader public sector that are common in many countries such as limited understanding of design among public officials, conflicting interests, short-termism and changing priorities. However, the debate focused on proposing solutions to overcome these challenges. Isabel Roig recommended mapping the design landscape to bring together design stakeholders as a great starting point for collaboration. This helps to build a critical mass for design and to identify the right partners and design advocates in political domain. Cooperation was a recurring theme, also with partners that might not be the most obvious ones or the ones that even might have competing interests, as working in silos fundamentally limit our power to influence policy. Working together across disciplines strengthens the notion of design as a universal tool for innovation in all sectors.

With a growing evidence base of the economic value of design, it is now important to showcase successful cases where design solves difficult social and systemic problems. However, the communication with decision-makers must be precise and pertinent to a situation to not to fall into a trap of all-embracing heroic design that
tries to do everything at the same time to save the world.

“Public sector is the biggest buyer of design in Estonia, but the understanding of it is still limited.”
Ilona Gurjanova, Chair, Estonian Associations of Designers

“BEDA had been successful in influencing EU policy and funding for design-driven innovation. We need to keep this momentum going by sharing the knowledge and good practice and communicating it to our governments.”
Dr Anna Whicher, Head of Design Policy, PDR

“Mapping Design Ecosystem in your region is a great starting point for collaboration and strengthening the voice of design.”
Isabel Roig, Director General, Barcelona Design Centre

“We need to be expert salesmen of design in relations with government.”
Kristian Keinänen, President, The Finnish Association of Designers Ornamo

“We need to stop arguing our value and just claim it!”
Ake Rudolf, Head of Strategy at IDZ – International Design Centre Berlin
“We need to stop arguing our value and just claim it!”

Ake Rudolf, Head of Strategy
IDZ – International Design Centre Berlin
Panel 3: Alternative Sources of Revenue

The session focusing on the financial side of design support comprised of expert presentations on three very different funding models for design. Kleitia Zeqo, Consultant at IDEA Consult and Project Manager of Crowdfunding4Culture project talked about the advantages of raising money for design projects through crowdfunding platforms. There are about 600 platforms enabling this type of social financing in Europe and 150 of them focus specifically on cultural and creative initiatives. Gathering financial support from a large number of people through online campaigns provide not only a direct access to the donors, but is also an opportunity to test the idea in a live ‘market research’, engage and develop the audiences and attract media’s attention. According to Kleitia’s research, the UK and France are the leaders in design projects on crowdfunding platforms with some 3,500 and almost 1,400 respectively.

Kleitia’s Tips for How to Start a Successful Crowdfunding Campaign:

- Prepare well – crowdfunding is not an easy money;
- Define your objectives – not everything is crowdfundable;
- Secure resources – crowdfunding requires effort and time;
- Do your research and choose the right funding model and crowdfunding platform (local vs. global, sector specific, etc.);
- Learn from others – look for case studies and networking events;
- Ask for what you need;
- Choose the right time for the launch;
- Build a story about your project;
- Show your team and achievements;
- Be social, communicate your campaign and benefits for the donors;
- Be transparent.

This came as no surprise to John Mathers, Director of the British Design Fund, who spotted a funding gap in the British design sector, which is the second largest in the world and the largest in Europe. Design projects in the UK are mainly financed through innovation grants, crowdfunding campaigns and the ‘bank of family and friends’, with a significant lack of venture capital funding into product design and manufacturing businesses. British Design Fund seeks to be the solution to that,
providing a dedicated investment of up to £150,000 into promising and scalable
design undertakings. The Fund is looking to build long term value and thriving stand-
out businesses, and as such offers additional mentoring, networking as well as legal
and financial support. What is interesting, the first investment fund of the BDF was
raised by seed investors in a crowdfunding campaign.

Anders Fabritius from the Norwegian association of graphic designers Grafill shared
with the audience the details of his organisation’s sources of revenues, which are
based on a distinctive collective remuneration system in Norway. The royalties
are negotiated and collected by organisations representing copyright holders of
published and audio-visual works and redistributed by the member organisations
in a form of grants. There is also a ‘Library Remuneration Scheme’ distributed by
the Ministry of Culture according to a negotiated principles, which is considered a
cultural policy wage for creatives.
“We need to be better and more systematic in working together, sharing knowledge and funding by collaborative projects and practical events like the European Design Forum”

Päivi Tahkokallio, Vice-President of The Finnish Association of Designers Ornamo Vice-President of BEDA 2017-2019
Panel 4: Member Engagement and Growth Strategies

Just before the participants begun storming the ideas for the future of BEDA, Steinar Valade, an independent consultant, presented the results of his ‘Membership Benefit Survey’ commissioned by BEDA’s Cluster on Membership Benefits to map the existing benefits and services delivered by professional designers’ associations and to better understand the expectations of their members. The study looked at demographics, growth, sources of income and fee levels of design associations, but most importantly, it evaluated the importance of the services offered to the members and analysed the opportunities for the future. Perhaps surprisingly, the most valued services, like legal and IPR advice, personal counselling and networking opportunities, are not necessarily the ones most often offered. Although the great majority of members are satisfied with their membership, the hardship of the recent financial troubles showed rather pragmatic approach to membership with a prevailing perception that being a member of professional community is a “nice to have” rather than a “need to have”. It also seems that the organisations failed to communicate to their members the importance of lobbying, as it is perceived as one of the least valued services. With design being increasingly applied as a tool for innovation across all the sectors, there are huge opportunities for design associations to grow. There is, however, a need to update and upgrade the benefit and service offering focusing on members’ needs and effectively communicating it to current and potential future design fellows.

In the spirit of innovating itself, the participants co-created a series of ideas for the identity, role, strategy, offer and external relations of BEDA in an interactive workshop. The outcomes will be analysed by the Membership Benefits Cluster to produce recommendations for advancement of BEDA’s position. At the end of the workshop, facilitators summarized the discussions at their five thematic tables:

“We all agreed that there is a trend towards multidisciplinary and value chain based associations. Our discussion focused around how BEDA can be more inclusive while retaining its core interest in design.” Steinar Valade, Consultant, Three Point Zero

“Our focus theme was ‘Association Benefits and Members’ Expectations’, and we came up with two very concrete recommendations – undertaking a study of good
practices in membership associations and a survey of designers’ remuneration.”
Ake Rudolf, Head of Strategy at IDZ – International Design Centre Berlin

“Talking about responsiveness and resilience, we touched on many stakeholders in our ecosystem, like for example young independent designers or big multinational corporations that are building their design expertise. There is a question of how we should engage with them, be it through clusters, projects or new networks.”
Jan R. Stavik, Special Advisor, DOGA – Design and Architecture Norway

“The big topic in our discussion on cooperation was sharing expertise. We need to be better and more systematic in working together, sharing knowledge and funding by collaborative projects and practical events like the European Design Forum. In addition, our international information flow needs to be improved, including the website, social media and newsletter. One of the suggestions made, was to create a quick Q&A service between members for rapid knowledge sharing. We also addressed the issue of supporting the continuous professional development by establishing BEDA Design Academy, both online and on site in the form of expert trainings.”
Päivi Tahkokallio, Vice-President of The Finnish Association of Designers Ornamo, Vice-President of BEDA 2017-2019

“Initially we identified some gaps and new activities in BEDA, and created a seven-point plan for the thriving future of BEDA and its members. Our recommendations are to create a database of BEDA members’ expertise; visualise membership benefits; doing a trend forecasting exercise; and connecting to big organisations. There were also ideas for a BEDA ‘Erasmus’ experience, a pairing buddy system, where members would go on mutual study visits; and BEDA Quality Assurance Label, a sort of accreditation or stamp of approval for trainings or events. Finally, we discussed a need for developing a standard Design Dictionary including terminology and benefits of design that we could refer to in our communication with governments and other stakeholders.”
Dr Anna Whicher, Head of Design Policy, PDR
“Design profession is expanding and evolving. It is no longer about designing per se, but delivering innovative solutions and as such it increasingly requires multidisciplinary collaboration. Looking into the future of BEDA, I would like to drive this strengthened collaboration agenda and open up the doors for many more disciplines.”

Bart Ahsmann, Director of CLICKNL
President of BEDA 2017-2019
Spotlight Sessions on EU Design Projects

“As a repository of applied design knowledge, BEDA is trying to create a central bank of data and insight from collaborative design projects. These spotlight sessions are one of the actions towards that goal.” Dr Anna Whicher, Head of Design Policy, PDR

The Forum was also an opportunity for the European design projects to raise their profile and be included in a library of design knowledge – a new BEDA initiative aiming to gather and disseminate all data and insight from the collaborative projects on design. Design4Innovation, Human Cities and Tourism ID, which involve nine BEDA members, are among the first ones to be added to that knowledge bank.

“Since 2010, there has been a proliferation in the number of design action plans. In Design4Innovation, we are supporting governments to integrate design into their business support infrastructure and to develop design action plans by mapping their Design Ecosystems.”
Dr Anna Whicher, Head of Design Policy, PDR

“Human Cities project is bringing together citizens, designers and authorities to co-create a better sustainable living in the cities.”
Isabelle Vérilhac, Head of Business and Innovation Department, Cité du design

“Tourism generates over 10% of the GDP and provides 12% of all jobs, being a vital sector for the EU. What opportunities are there for design to enhance this share? Through TourismID, led by KEPA, we have made a series of recommendations for how to enhance the tourism sector with design approach.”
Jan R. Stavik, Special Advisor, DOGA – Design and Architecture Norway
Spotlight Sessions on EU Design Projects

Name: Design4Innovation
Lead: PDR- International Design and Research Centre (UK)
Partners: 8
BEDA members:
- PDR – International Design and Research Centre (UK)
- KEPA Business and Cultural Development Centre (EL)
- Valletta Design Cluster; Ministry for Justice, Culture and Local Government (MT)
- Barcelona Design Centre (ES)
Value: €1.7m
Funder: INTERREG EUROPE
Dates: January 2017 – December 2021
Keywords: design policy, innovation, SMEs

Presented by Dr Anna Whicher, Head of Design Policy, PDR (UK)

Name: Human Cities
Lead: Cité du design, Saint-Etienne (FR)
Partners: 12
BEDA members:
- Cité du design (FR)
- Politecnico di Milano (IT)
- Belgrade Design Week (SRB)
- Association of Estonian Designers (EE)
Value: €3.7m
Funder: CREATIVE EUROPE PROGRAMME
Dates: 2014 – 2018

Presented by Isabelle Vérilhac, Head of Business and Innovation Department, Cité du design (FR)
Name: Tourism ID
Lead: KEPA Business and Cultural Development Centre (EL)
Partners: 3
BEDA members:
- KEPA Business and Cultural Development Centre (EL)
- PDR – International Design and Research Centre (UK)
- Design and Architecture Norway (NO)
Value: €50,000
Funder: HORIZION 2020
Dates: 2016 – 2017

Presented by Jan Stavik, Special Adviser, DOGA (NO)
The first European Design Forum was a day packed with inspiring speeches, experience sharing and insightful discussions and set the bar high for future forums. It offered not only added value for the BEDA members as a platform for peer learning but also progressed the European discussion on the future of design support.

“As a very new member of BEDA, this is our first event and I learned a lot from today. We share many common challenges, but have also some country-specific ones. The value of BEDA is that we can work together to share the best practice and address these challenges as a strong network.”
Clio Brzakala, Director of Wallonie Design

“Design profession is expanding and evolving. It is no longer about designing per se, but delivering innovative solutions and as such it increasingly requires multidisciplinary collaboration. Looking into the future of BEDA, I would like to drive this strengthened collaboration agenda and open up the doors for many more disciplines.”
Bart Ahsmann, Director of CLICKNL, President of BEDA 2017-2019

“We need to coach our members to become better at what they are doing and enable cross-pollination. We need to make sure that our professional members take part in that lobbying by visualising the benefits that it brings to them.”
Deborah Dawton, Chief Executive of Design Business Association

“Next year European Design Forum will be bigger and even better, engaging more people from outside BEDA to come and discuss the important design topic.”
Robin Edman, CEO of SVID, President of BEDA 2015-2017

To Conclude...
“Next year European Design Forum will be bigger and even better, engaging more people from outside BEDA to come and discuss the important design topic.”

Robin Edman, CEO of SVID President of BEDA 2015-2017
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