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TRANSCRIPT

EWDS - European Workshop on Design Support

Austrian Cultural Forum, Prague, 4 October 2007 - Session 1

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AGENDA

- **Opening session** – Lenka Žižkova
- **Design support in the Czech Republic** – Milan Kabát
- **Present day problems of design in Poland** – Michal Stefanowski
- **Many SMEs do not know how to use design and designers** – Zdenek Sládek
- **Danish Design Centre and its work for SMEs** – Susie Ruff
- **Design Support in Belgium** – Ingrid Vandenhoudt
- **Questions & answers**

LZ: Lenka Žižkova, Deputy Director, Design Centre of the Czech Republic

MK: Milan Kabát, Deputy Director, Design Centre of the Czech Republic

MS: Michal Stefanowski, Director, Association of Industrial Designers Poland

ZS: Zdenek Sládek, Designer, Really Cool Design

SR: Susie Ruff, Danish Design Centre

IV: Ingrid Vandenhoudt, Design Vlaanderen

Welcome by Mrs Andrea Schrammel, Deputy Director of the Austrian Cultural Forum

LZ: Thank you Mrs Schrammel. We've come together to talk about SEE Design a European programme and there are people from design centres that are represented in that programme, members of other European centres Wales, Italy, France, Denmark, Belgium and the Czech Republic, we're also part of the European programme called SEE Design. Mr Kabát will give you some of the details of the Czech programme, he is in charge of that, let me give you some modifications to the programme, some of the speakers may be absent so Mr Kabát will be first then comes Mr Stefanowski from Poland who is the President of the Association of Industrial Designers Poland and if designers from the east of the country turn up, they will present their projects and if they do not arrive by that time, we will tell you what comes next. If you use the headphones all channels should provide you with the translation. Mr Kabát would you please give us some details of the Czech programme?

[Presentation: EWDS Prague – Design programme CZ]

MK: Good morning, I'm very glad to see you all, to see so many countries represented here, I will present some of my work in the Design Centre.

Since the Design Centre opened we have always tried to fulfil the roles that it was established for to help starting business to use design as a competitive tool. In the beginning we drew on the tradition that had been there prior to 1990 and we did our own monitoring of design centres globally and that's where our ideas came

from. In the beginning we came up with our own programme called Groul which was helping enterprises that joined the programme. When they were interested we analysed their production programme in terms of design and if there were gaps we helped them choose designers, helped them hold tenders and competitions but it was not financial help it was only moral and mental help. Since 1999 when new programmes for support of SME's were launched, since that time we succeeded in launching a programme called Design. The presentation behind me is in English and you will get it on CD's. We got money from the national budget and I'll show you the statistics later, but we helped businesses not only by holding tenders and choosing their designers but they also got some money for buying design so the cooperation between businesses and designers were funded by the national budget. I don't think I need to give you the technical background to that but I'm sorry to say this is one of the last occasions for me to speak here because the program will probably not continue next year if it's as late as October and we have no clue that the program will take place next year so I'm afraid it won't really. For this year we still receive applications for 10 million crowns, we still have 10 million crowns and 200 applicants have applied, product design is one of the fields the funding is 50%, maximum is 200,000 Czech crowns (CZK). Interior design is another field. Businesses that provide services may want to enhance their image at 150,000 CZK at the maximum. Graphic designers; again if you start a business you need to promote your business from the very beginning, so that's where we help, the maximum amount is 100,000 CZK. Design promotion programs, trade fairs, art interior and the like, we co-fund things like librettos, scenarios, books on design and a new book is to be published on design 2006/2007. I think all these will work out well this year. 200,000 CZK is the maximum here. If they want to get more, they are welcome, but we can only fund the maximum amounts that I talked about.

It was 1999 in September the design program began. We had 43 applications, 33 of them were accepted, they fulfilled the conditions and we gave more than 1 million CZK of support. 2000: 120 entries, 111 entries accepted and fulfilled the conditions. Another example, this was given the Nation Award ??? company in our technical development this is for roads for repair of the roads so this program is not only for interior for graphic design but it is also for other goods and also missionary industry. Year 2001, 140 entries, 130 filled the conditions and we gave out more than 70 million CZK. You can see that there were more and more entries and sums of money year by year. These again are some examples of the project of the designs: an interpreting facility, something similar to what you have on your heads, together with the headphones, chairs, art, again projects and designs from all possible areas. 2002, 166 entries or applications, 163 fulfilled the conditions and we gave out almost 10 million CZK, so you can see we weren't left that much money. Some interesting examples from the technical areas again, business facilities, interiors décor company for facilities, again I think that these are products we don't need to be ashamed of. Reda for example, an agency dealing with advertising products, they had a web presentation done. Now we come to the year 2003 there are 174 entries, 156 of them were accepted and we gave out more than 87 million CZK. We felt quite sorry that year because we couldn't give out all the money we were allocated, because the applicants, businessmen and designers gave us their projects in the last minute, but the problem is that we need to have all the documents by the end of November, so we couldn't give out all the money we had. Again some interesting examples: the automobile industry buses, a presentation of annual report, glass boxes for exhibition, shoe collections. One interesting thing in the Czech Republic is we still produce these boxes for buses, that's for luggage, I am not a great fan of these, for cigarettes I hope these things will be phased out. And again some corporate identify. For the Year 2004, 187 entries, 178 entries accepted and as you can see it's more than 10 million CZK, it means we were allocated more money from the ministry so we could give out almost 11 million CZK. And again, a few interesting examples, these are some displays for a company dealing in production of displays offering it to other companies, this is the box for cars for luggage, again some graphic packaging design for children, web presentation for some companies, project designs for support, clothing industry, so you can see these companies are really wide ranging. Year 2005 there were 232 entries and we gave more than 8 million CZK to those 182 entries accepted. Some of the applicants didn't give us the documents in time so we unfortunately couldn't give the money. Mr Spanihel also a quite famous designer of cars and other systems, for the automotive company, a collection of shoes. Again a few examples a bathtub, furniture for bathrooms. And coming to the year 2006, 212 entries, 158 fulfilled the conditions and again we were given originally 10 million CZK, but we got some more money from the Ministry and we could give out more than 12 million CZK. Again a few examples: there are office facilities, packaging, web presentations. Further possibilities for these boxes, minibuses, devices for the petrol stations, this was given a national award. Again further examples, boxes for cars; this was a redesign of the original owner, they thought the company wanted to change the logo but the authors persuaded them not to change it completely because there is a long tradition for this company, so it wouldn't be a good idea to change it completely. Interior design for a hotel, shoe collection. The year 2007 there were 184 entries and so far we have given out 3,420 million CZK but Mrs Žiškova who is responsible for this program has some more applications on her table so we believe that it will be 10 million CZK for sure and if we have some money left or if we are given more money from the Ministry I think we will give out even more than this 10 million. Again a few examples by some famous designers also and this is a summary of statistics of the years we went through. So from 1991 to today there were almost 1,500 applicants and more than 64

million CZK were allocated, given as support. So this program meant that there were 30 million CZK given out as support, so I would like to thank you for your attention and we feel really sorry that the programme Design is coming to an end.

LZ: I would like to thank Mr Kabát and I would like to add one remark, one small remark regarding the relation between designers and this support, because there are many designers who are not able to find this way. Maybe some companies were more active than designers and that's not the only specific reason but there are also some efforts to find support. In our Czech media we can read that the State doesn't help designers and that it has to be some associations and organisations to help them, but you can see here that it's not true that the way was here. You could see that there were some repeating names from companies because those who have found out that this support exists and it really helps, were using it, but we tried in vain to persuade the State that such an organisation is needed, but mostly they understood it as only trying to get promotion but, well, you can see the situation.

Now I would like to give the floor to our colleague from Poland Mr Michal Stefanowski, he is the President of the Association of Industrial Designers from Poland; he will talk about the situation of design and support for design in Poland.

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[Presentation: EWDS Prague – Polish presentation]

MS: I'm very honoured to be here with you in beautiful Prague and to have the opportunity of talking about the situation of design in Poland, I hope you will not be offended if I sit down, it will be easier to deal with this computer.

In the program of workshop my presentation is titled *Present Day Problems of Design in Poland*. It looks at how the word *Poland* is automatically linked with the word *problems*: in many cases it is true. Problems almost always exist in a bigger or smaller scale in my country, but this time they are not the main issue in relation to Polish design. The main issue of design in Poland nowadays is opportunities. For those who know something about the present political situation in Poland my presentation may seem to be a little strange, but contrary to the political situation, which is a little complicated, the economic situation is quite good and it allows me to present the following facts.

Here and now is meaning the situation of design in Poland in the year 2007, the situation is rapidly changing, today is better than yesterday and it is very likely that tomorrow may be better than today. Though Poland is not usually perceived as a country well known because of design, it would be really strange if the country was a dynamically developing economy and had not developed design. Moreover interesting things took place here for many years starting with successes at the international exhibitions in Paris in 20s and 30s of 20th Century and then through many innovative design of the 60s. Design didn't play a crucial role in Poland in the period of Communism but there existed a system where it could function. There were design units in the industry, the Industry of Industrial Design was established in 1950 and had its good days. The design Education system at good level was created, the collapse took place in the 80s following the economic and political crisis, most of the design units and policy industry were liquidated at this stage. After regaining independence in 1989 the idea of a free, self-regulating market economy was established. The Design Council existing in Poland since the 50s was liquidated. The design education sector existed with a little support from the state and only independent designers active on the markets were co-operating with a group of conscious producers with the belief that it is enough just to do well at their jobs and then the situation of design in Poland will improve quickly. Meanwhile, the time was passing by and the situation was still the same. It was more and more clear that without real change in the attitude of politicians, producers and consumers, design, its position and the position of Polish economy and material culture will stay far behind the developed countries including our neighbours.

The majority of these countries had developed national programs and institutions responsible for the development of design, supporting its implementation towards the industry and supporting the system of education. One of them was the Czech Republic and its Design Centre. This cost the independent activity of the company designers and the some of them influenced strongly the improvement of the situation of design in Poland today. Professional Design Magazine 2+3D was created by the designers in Cracow; Independent groups of Polish designers decided to organise exhibitions of Polish design abroad and between 2003 and 2006 such presentations took place in St Etienne, Frankfurt and Budapest. The Institute of Adam Mickiewicz, governmental body responsible for the promotion of Polish culture abroad became the partner of many design events. It was co-ordinating the two presentations at the Design Biennale in St Etienne. The first of them co-organised in 2004 by the Association of Industrial Designers was awarded Grand Prix. The Institute of Adam

Mickiewicz was also the partner of the complex Polish industrial design titled *Design PL* in Warsaw in 2006 and the conference *Design - Culture and Economy* organised at the beginning of the last year which became the beginning of the dialogue between the community of designers and the representatives of the government. The Castle of Art and Enterprise in Cieszyn, an art and design centre created by the town authorities started its activities in 2005. It is a unique institution and it played the role of national design centre for two years. It is hard to imagine how many design exhibitions, workshops seminars and other activities were organised there during these two years. The main aim is the support for SME's and help for the transition of business through design. This was the place where About Design PL exhibition the presentation, the national presentation of achievement of Polish design schools took place. The faculties of design in Poland are located at seven academies of fine arts, one technical academy and some private schools. The number of graduates is approximately 320 at BA level per year and 140 at MA level per year. The students and graduates of Polish design schools are taking part in the exchange with many foreign academic institutions and are co-operating with companies like IKEA, Hans Grohe, Nokia, Volkswagen.

They are the winners of many prestigious competitions like Braun Prize, Marksmann and many competitions organised in Japan. The International Academic Design Conference of Cumulus Association was organised by the Academy of Fine Arts in Warsaw in 2006. Also at the end of 2006 the new head of the Institute of Industrial Design in Warsaw was nominated.

After several years of being apart from the real life, the new program and a lot of activities were initiated by the new, very energetic staff.

After several years of being active in the free market economy, more and more Polish companies became competitive on local and foreign markets. The best example of success is the furniture industry. Even in Poland few people realise that Poland is one of the biggest producers of furniture in the World, second after China for IKEA. Many companies established permanent co-operation with designers and some of them like Noti and OGGI decided to build their position thanks to brand and good design. Also Com 40, Iker and Mikomax companies are good examples of co-operation with designers. The main producers of well-designed chairs are Nowy Styl, ProfiM and Iker. Poland became also recently serious producer of trains, trams and third biggest producer of buses in Europe. More and more successful is also Polish yacht industry. After a period of Soviet domination Polish aviation industry is also reborn and is co-operating with designers. The other promising areas for Polish design are bicycle industry and niches of professional equipment produced in limited quantities. Good examples of this type of activity are designs of measuring equipment, cash registers and other types of machines. Polish designers are also authors of products and the complex brand image of Danish company Danfoss. Young designer active in Poland and UK is an autor of the new chair for Finnish Artek. The professional cooperation with designers was re-established in the glass factory in Krosno and porcelain factory in Chodzież. The new approach appeared in traditionally strong in Poland textile industry. The best example is carpet factory Agnella, where designer became the member of the Board.

Some designers of the younger generation facing the barrier of consciousness of producers decided to start the self production of the ADS. A good example of this type of activity is Puff Buff company, their inflatable lamps are sold all over the world including New Zealand. Another successful company is MOHO, their first design based on the Polish folk art appreciated by the British magazine *Wallpaper*, was a step to establishing the co-operation with Ross Lovegrove.

Besides designers working for industry, there are creators active on the border of design and design crafts and art, their work shows the new approach in Poland. The young hunger of successful design teams had won various competitions and had a chance to show their work during the prestigious events like Ambiente in Frankfurt and fairs in Koln and Stuttgart. Some of them were shown at British/Polish *My World* exhibition which recently took place in Zachęta - the main and biggest gallery in Warsaw.

It looks as though a number of independent activities have broken the barrier and it is the first time for many years that design in Poland operates in a friendly environment. There is still growing interest and understanding in the media. Polish design became interesting news, there is a change in the attitude of politicians, design is mentioned as an important element in the governmental documents concerning the development of Poland in the years 2007 to 2013. For based on the European Union funds accepted finally by EU yesterday, the stimulation of research and development activities in the companies and support for industrial design, the government dedicated 186 million euros in the central programme *Innovative Economy*. The other money which can be used for the support of design is located in the Programs for Regional Development. 4 billion Euros dedicated to the development of innovation in SME's and will be accessible during the next 6 coming years. Of course, now the question is if the money will be spent correctly, but good initiatives and projects already exist. This new situation gives a great chance to change the situation of innovation in Poland which was a weak point during the last period. Design became also the important topic for

the Polish Patent Office. Its main conference organised this year was dedicated to design and Polish design is going to be the topic of the representation to the world's intellectual property organisation in Geneva in November.

The new management of the Institute of Industry and Design in Warsaw is actively working on the revival of this institution and has started a new program for the benefits of design, one of its main elements dedicated to the entrepreneurs program, *Design Your Profit* was prepared in co-operation with the British Design Council.

Very successful and active, the Design Centre in Cieszyn became the starting point for other Polish towns like Kielce, Wroclaw and Cracow willing to establish regional design centres. Design schools take part in programs of international exchange and they are improving their abilities of winning the financial grants. They have a real potential for the international and regional research corporation.

The market is filled with professional, experienced designers, more and more prestigious awards: national – *Good Design* of the Institute of Industrial Design in Warsaw and regional *Silesian Icon* of the Silesian Castle of Art and Enterprise in Cieszyn. There are new ideas and projects for the activities and events based on Polish design in Poland and abroad. There are many facts enabling us to look at the future of Polish design with optimism unless bad politics will create problems again. Thank you very much.

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LZ: I attended an exhibition in the castle MS was talking about; and I have to say it's a very active institution working on a very professional basis. Before they came to the exhibition they had held an international conference on that and before we installed the exhibition they had held a number of seminars and workshops bringing students from virtually the whole of Poland. A lot of effort was put into it to promote the project for the blind. It was one of the rare occasions for me to meet such a very active institution. Would Mr Sládek take the floor, he comes from the graphic studio called Dost??? Design which translates as Really Cool Design, it's a special name, but Mr Sládek the floor is yours.

ZS: Ladies and gentleman I'm Zdenek Sládek from the graphic design studio called Really Cool Design, if you will, and the aim is to give you my experience that we've had with small and medium sized businesses. I'll talk about corporate design first but our experience is with graphic design, web design, marketing communication because the visual part of marketing communication has a lot to do with graphic design. And the frontiers are basically irrelevant in this field so we've got very diverse experience. My thesis two years ago was on marketing research, the goal was to find out whether small and medium sized businesses are interested in corporate design and we thought everything was ideal and we were very optimistic having found what we found. From the results we thought that small and medium sized businesses with 200 employees are interested in corporate design just in the same way as huge companies are and we found that the price requirements were the same. However what we experienced later actually proved it and one positive interesting thing is that anyone who enters corporate design will be willing to stay and work on further innovations (because) if you enter corporate design, you never want to quit. Six to seven years is the period most useful for innovation of corporate design, but there are companies with experience. 7% of companies have never changed their image since they entered the market and they're not even planning any innovation, but they are mostly the smallest business with up to 100 employees. And I hope the attitude will change because it's their shop size that hampered the image of our cities. The results also show that the motivation is hardly internal such as employees and motivation enhancing the level of internal communication. Those were not included in the results so the most important motives seem to be the immediate profit rather than long-term innovation. In the two years since the research, having the experience I have, I must say the market is a little bit more complex. Enterprises do show some interest in modern design and they keep saying they are interested in innovation in all fields but in reality the ability to carry out innovation and carry it through is very limited, limited by things I'm to talk about now.

Okay I have to say there are some enlightened businesses that have proved that graphic design can be very useful and there are new technologies, new and cheap technologies such as digital printing, although you can damage things with these technologies, mainly aesthetic aspects of things. There are new projects in the field that bring fresh ideas but even they have their limits. If you start business, new corporate design will probably appear but it is now always top quality and you can hardly measure the effects of corporate design on economic results. In other words, businesses take very irrational decisions, you can't calculate the profit in the way you can when you buy a new machine. If you choose to design, preferably the best is for designers to be your family although there are strict rules and fixed rules, many books include a number of rules and procedures but Czech businesses hardly use them. It's very paradoxical because businessmen are influenced

by design as customers and it's usual that the top manager, the owner of the company who deals with design and they design with the least important images, but on the whole they are not a global image. Businesses will carry out new experiments and they still get back to the inefficient initial form. So this is a vicious circle really, businesses think that design is too expensive because it doesn't have direct impact on their customers. Images that are professionally designed and well planned designs can be in the long run very efficient. There's very little awareness and very little information in the field. Most of the businesses cropped up after the fall of Communism and they do not have the experience, they did not study marketing and management and they use non-professionals as designers as well. I come from Clubnoll (?) which is a city close to Prague and most designers are car engineers and car mechanics, so all the designers can find in peoples mind is putting up your new shop sign above the door so marketing is yet another new buzz word but hardly anyone understands it in the true way.

From my experience I can say that not even the statistics can persuade businesses, businesses rather follow their immature taste and what they are told by their friends. The professional side of graphic design is not understood as well. Graphic layouts, good structures of text, the position of our marketing tools. One of my colleagues says design is structure ad I think that is very good. As a result our cities are flooded with inefficient, awful shop signs, so I think bad design is typical of the co-operation between small and middle sized enterprises with Czech design. Businesses fear innovating and fear losing customers, it's very hard to persuade them. We have quite a few clients to whom we proposed the price and they rejected it and a little bit later one of their competitors came up with the same image actually. So little information is in the field and businesses do not actually know how to apply for new design, they do not know how to appreciate, they do not know what to expect for the price, they do not respect the rules. We had to quit, leave some of the clients because they breached authorship rights. Designers are to blame in most cases, they break rules, it's mainly regional advertising studios, they use illegal software, illegal photographs, and they spread mess and they enlarge or contribute to the vicious circle actually. So this irrational decision-making leads to in effect small businesses are unable to hold professional tenders for new designers. All this I've talked about, irrationality, amateurism leading to very bad results.

Inefficient images, inefficient packages, so businesses do not really know what efficient design would mean for their enterprise. They use design for themselves rather than for the profit of the company. We need to bring in more information from businesses in order to enhance all this and you need to inform clients because design without clients is not design, so the knowledge of the client is what matters because it's the client who decides what the design will be like. So there's a clear paradox between what businesses say and the way they are really willing to do things. Our clients recruit from small and medium sized businesses but we have also some experience with huge clients. I can compare the two aspects, huge businesses are better clients for us, they are better informed mostly with professional management and there's just as much variation in the way they approach innovation because they come from different countries, it's mainly branches of international corporations. And by evaluation I mean creative solutions to our campaigns and printouts rather than re-designing the image. But you can't really be competitive as a small and medium sized business without top quality graphic design and because they employ so many Czech people, it's crucial for them to be competitive. I mean I don't doubt they are good producers, experts, but unfortunately they don't know how to sell it, how to use design. I am very glad that an event like this can contribute to the enhancement. The Union of Graphic Design is what we've actually founded with a couple of colleagues, but we are only starting. You may think I am too critical on the Czech situation. There are exceptions, but unfortunately what I hear from the colleagues of the Union of Graphic Design is they have the same experience. Thank you.

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LZ: Thank Mr Sládek it could actually be a new category if our competition goes on. Susie Ruff from Denmark could you please take the floor.

[Presentation: EWDS Prague – Danish Design Centre]

SR: Hello, I'm from the Danish Design Centre in Copenhagen Denmark and I will tell you a little about how we work in the Danish Design Centre and about the focus on the small and medium sized companies in our work.

We have since 2000 had our headquarters in the centre of Copenhagen and after this I think there is a photo of the Danish Design Centre. This is what it looks like, you see it over here, the building with a lot of lifts, and the reason why I show you a picture of the building is because you should see that the Danish Design Centre is actually a physical building where we have exhibitions on the ground floor, we have conference facilities on the first floor and on the third and fourth floor we have a number of people working with the design promotion and communications about design. The Danish Design Centre is partly sponsored by the Danish Government, it's sponsored by the Ministry of Economy and Business and it's also sponsored by the Ministry of Culture but

mainly the Ministry of Economy and Business and the other half of the revenues from the Danish Design Centre come from our own revenues from conferences, the café, exhibitions and so on. So we could say we are not a public institution, we are not a private institution either, we are something in between and right now I'm looking for the word in English but I don't know what the word is. So we are not a public institution and not a private one but something in between. We have what we call a contract with the Ministry of Economy, in this contract which is for every year it is very detailed and states what are the goals of the work that we do, for example how many SME's we have to work with and so on. But I have to stress to you that we are not doing the same thing as in the Czech Republic, we are not doing design counselling, we are doing what we call design promotion. So we are not allowed to go out and help companies and designers to use design, we are not supposed to charge any people for the work that we do, it's purely design promotion that we work with. And I can also tell you that in April this year the Danish Minister for Economy and Business Benson launched a Danish policy for design so we now actually have an official design policy, we also used to have this earlier but now we have a new one and in this design policy it is stated that the central body for design in Denmark is the Danish Design Centre and that we have to play a crucial role with design in Denmark and also the international work with Danish design.

I will not read this to you because it's very heavy, but it says that the vision is that we should become one of the world's leading design nations and that companies should be among the world's best to convert design theory into well edited design solutions. Well I anyway ended up reading it, it's very heavy, it's very theoretical but basically it says that Denmark is working very hard to become amongst the most well know countries in the world for design. We are already very well known for Danish design but as I usually say we are very well known for furniture and an old chair you probably all know by Arne Jacobsen the very famous Danish designer, but we have all kinds of other designers that should really be promoted. We are very good at working with branding and industrial design but we don't show it very much so we have to work on this and we're not supposed to only work in furniture and design objects. And the mission is to increase Denmark's competitive abilities and this of course is centred around the companies, the small and medium sized companies. They should become more competitive by using design. The strategy is as follows: we should document, promote and brand Danish design nationally but also internationally and we should develop and communicate knowledge of the commercial potential of the use of design in business and this is what some of you were talking about before, namely that design is good business how can you earn a better profit by using design, how can you create a better bottom line in your company by using design. So this is the main message of the Danish Design Centre. It is also a question of making the Danish design community more professional. We have a lot of very good and talented designers in Denmark, we have a lot of talented students in the Danish design schools but, there is always a but, in this case the designers are not very business oriented so we make courses and other kinds of activities to try to make the designers more business orientated. They don't know what a business plan is, a lot of them don't know how to sell themselves, they don't know how to brand themselves, they don't know how to create a network and so on, how to find the customers. So we have to help the designers on the other hand to know more about this. And we also work with the branding of Danish design nationally and internationally, yes I've said that before. We are a project oriented organisation and, as I said in the first part, we have some exhibitions on the ground floor and I hope that some of you, if you haven't been to the Danish Design Centre, if you have the opportunity to come and visit us and come and see some of our exhibitions, we have a communication and media team that works a lot with the press in Denmark but also the press internationally, we have a design promotion team, that I am the head of, we have some people that we call the public relations boys or people and these guys work with finding companies that would actually sponsor the Danish Design Centre or sponsor some of the activities that we work with and we also, as I said before, have the conference centre, the shops and the café and so on. So the Danish Design Centre is not only design promotion, it's a whole bunch of things that have to work together and this is a very big challenge because we have to try and make exhibitions that also reflect, let's say, the present view on design not only showing chairs and furniture but also to show aspects of industrial design, branding, what we call user-driven innovation which is a very hot word and very much used in Denmark, but we have to show some of these new aspects of design in Denmark.

The target group for the Danish Design Centre is small and medium sized companies and here it says between 35 – 200 people, this is very narrow but we say usually about 200 employees in the companies. And of course if you were American you would say well these are tiny, tiny companies but in a European context we all know that a lot of the business within Europe are very small businesses also in the Czech Republic and other countries. So I think we say in Denmark that the number of companies up to 200 employees constitutes about 80% of Danish businesses, so maybe you've heard of Bang and Olufsen, or Lego or Novanordisk and so on, they are very huge and very well known companies but we definitely have lots and lots and lots of small and medium sized companies that are not known yet but that should also work with design. So again the mission is to increase each company's investment in design and to build the awareness in the business community about how and why they should use design. We also spend a lot of time in gathering information or examples from

this DC design group in order to find out how other design centres around the world work with design, can we have some better ideas, can we have some better results by using inspiration from other parts of the world. We are also at this moment looking at China, we are looking to other countries to find inspiration but also to try and be a little ahead of time and not running after all the others but trying to see if we can find some possibilities in other parts of the world.

Well what is it actually that we do in the Danish Design Centre? You know Denmark is a small country with about 6 million people, it's not a big country but the big, big challenge for the Danish Design Centre and our team, the design promotion team, is that we are located in the very centre of Copenhagen, so the Danish Design Centre is not really branded very well in Denmark as such. If you go to other parts of the country a lot of people do not know what is the Danish Design Centre, they again believe that design is just a chair and it's only a chair and a coffee machine that you can design. So we have a huge challenge in trying to tell people what we are doing in the headquarters in Copenhagen. But this is the reason why we do a lot of seminars and workshops that focus on design knowledge. We travel around the country and we do our activities outside of the capital so that the companies in the outskirts are very, very far away places also can have the same possibility of hearing the message as other people. In these seminars and workshops we include always companies who have already used design so that we can show a master case of how good a result it can be when a business works together with a designer or a design agency in order to make a good new product or a design process. So we always show these cases when we try to convince people why they should think in design. We also have a lot of networking, we try to co-operate with a lot of regional agencies. Denmark has established five regional agencies that we're supposed to work with and we also work with the industrial organisations such as the Danish Federation of Danish Industries and some people working within the service industry and so on. And we also do some analysis and documentation on the effects of design and luckily we have a lot of support from the Danish Government. Earlier we were supposed to do this work of analysis ourselves, but today the Danish Ministry of Economy and Business is actually doing a lot of the analytical work behind the scenes because as I said before the Danish Government puts a lot of stress on innovation and, under this, design is one of the important areas. So we actually are very lucky that we have a government at this time or right now that actually supports the work that we're doing. I can also mention that in 2009 we will launch Danish Design Week, we do not have a design week as you have here in Prague, so this is new for us that we have to create a design week and we have to obtain new funding from the ministry of Economy to make this design week. So we are doing more activities than before.

This is about the work that we do in the regions outside of Copenhagen. Within the international work we try to create an international platform, we try to get to know the interesting and right people in the design centres in Europe, but also in other parts of the world. As I mentioned before we're working on branding Danish designers in China at the moment. Next week the Danish Queen is going to Korea for an official visit. The director of the Danish Design Centre will go with the delegation and make a presentation about what is Danish design today, and there is also a couple of Danish design agencies going with this delegation to Korea and hopefully, maybe we can make some co-operation with the Korean Institute of Design Promotion, I think that's the title of the institute. But these are only hopes and wishes, we don't know whether this will be like this but we're working on it at least. And mentioning this before this competence development. We cannot stress how important it is to spend the money and the time to talk to the designers and try to make you guys know how important it is to think business orientated. Because we have so many examples of talented designers that do not know how to run a business and they do not know how to grow a business and do not know how to export their design knowledge and so on. So it's very important to work on these skills.

This is just a graphic example of some of the things that we do. We have a concept that we call Design Bar which is not about drinking ten beers in a row but it's about inviting people I think six times a year to the Danish Design Centre or to other locations to make a session after working time where we invite a person working with a special area of design and usually we can gather about 50 people that would come and listen to this person and we have a little drink and so on. To mention one of the activities that we do, in the middle we have a concept we call the Strategic Design Day but we have also faced now that strategic design is only for the few people, honestly SME's wouldn't even understand what it is when you say strategic design so we have to be very careful about this. And the last one is one of our courses aimed at the relatively newly graduated designers that would need to know something about business development. And I think this is one of my last slides, this is just to visually show you that of course we also work with furniture and I can also say that I have said I always emphasise that design is not only furniture but actually next year and the year after the Danish Design Centre would focus on the wooden industry because we see that a lot of the Danish designs within furniture are not just good enough and a lot of Danish companies within furniture and so on actually do not use design anymore. So the Danish image that we used to have within furniture is actually going down the drain so we have to make an effort to make more companies in this area use design.

But this is an example of how we in 2005 introduced Danish design at the Museum of Modern Art in New York which is I think the leading institution in the world when you want to go somewhere and see design. And the project is about that 95% of this place is furnished by Danish design objects and it's not an exhibition, we're talking about the restaurant, the cafes, they all have Danish furniture, Danish glasses, Danish.... Everything is Danish. So this was a very successful co-operation between Danish designers, Danish manufacturers and the Danish Royal Consulate in New York that heard that the Museum of Modern Art was about to be refurnished but that they didn't have any funding to do this work. So these Danish companies said well listen we would like to give you for free our furniture and then you can have your museum filled with Danish design. So this was a big success and I know that the Danish Ambassador in Japan in Tokyo has done the same thing, he has furnished a new Japanese Arts Museum in Tokyo with 100 pieces of Danish furniture. So we're working also with the furniture, but it's not supposed to be the dominating part of the work. And I think this I found somewhere and I actually like it because it says 15 years ago companies were to compete on price, now it's quality and tomorrow it will be design, but I think this is wrong, tomorrow is not good enough we have to think of it right now and not tomorrow. We have to convince companies that they have to work with design now, because otherwise they will be hanging behind the Chinese and the Koreans and so on. So we really have to make an effort.

Well thank you very much for your attention and if you have any questions you are more than welcome to ask me, we can chat afterwards, thank you.

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LZ: Thank you very much Susie you were very optimistic but on the other hand most of what you do in Denmark we do as well in the Czech Republic but our Ministry of Trade and Industry has nearly closed us down because the Minister thinks these activities are inefficient, so it's a pity nobody is here. Former President Havel used to use Danish furniture in his house; we should ask the current President why he changed the furniture, but will Ingrid Vandenhoudt from Belgium take the floor. If you have been to our design centre or our workshops you will know there was a huge exhibition of Flemish design and we had our exhibition in Brussels in the very centre of Brussels, they had a house given to them by the Government. You'll hear interesting things. We take our students to Denmark so we know about the Danish Design Centre also.

[Presentation – EWDS Prague – Design Flanders]

IV: I have the opportunity to tell you something about Design Flanders, but you know you had already in Prague to see some of the products and we did an exchange in 2005/2006. Your products were in Brussels and our products were here. So I hope you've seen some of them. I'm a consultant for design management on the team at Design Flanders. The link to the business world and our motto is 'no design without designers', so we give young talent the chance to grow. We are most of the time promoting design not counselling. I will tell you something about our objectives, target groups and how we achieve these objectives.

So we see that design is an added-value for the economy and we promote this. We promote designers in Flanders internationally, we promote design as a management instrument for companies and we are an official governmental organisation, we are a business unit in VLAO, Flanders Enterprise that works mainly for Flanders and our Minister is the Minister of economy not culture, so all the money is governmental money and we work together more and more with these VLAO account managers who are going really in the provinces of the field. With our designers it's a mixture, from industrial design, graphic design, web design to also the arts and crafts. It's a very interesting mixture because we see a lot of designers going ahead and forward and they jump from one to another. Designer, designs companies and the product companies are our target group and of course the public at large. What is very important in Design Flanders, which is quite unique, is that we do talent scouting twice a year by a professional jury which is changing every time and only the selected designers can get promotion, subsidies and so on.

If we are talking about subsidies it's not for the products but for their promotion and it's not much. It's only 150,000 Euro a year and 4,000 Euro maximum for one designer, it's only for promotion, a leaflet, website, exhibitions, fairs and so on. We write about these designers in our Kwintessens magazine, we give advice, we put on exhibitions and so on. And they are a member of the Belgian Design Club which I'll tell you about later. We have a nice gallery with six or seven exhibitions a year and it's really in the centre, near the cathedral, near the central station, 15 minutes from the airport, all the corridors in this old nice building are an art gallery. And now I'll show you some pictures of it. We have exhibitions in Belgium and also abroad. We will have one in Korea and we will have a big Triennial in Brussels, but it's not in a gallery it's a big exhibition in the Museum of Art and History and it's about beauty. Then we have the Henry van de Velde Awards, it's our design awards and they receive a trophy, a certificate and 2,500 euros. The trophy is made by one of the most famous silversmiths in Belgium. We give the Dyson Young Design Award, an ecological shower by a student won.

Graphic designers was the winner of the Henry van de Velde award for young talent. We give a prize to the best company, the company and SME who works many years and on a high level with designers, it's the company Wolters for street furniture and now we give also labels. Before it was only one product then we changed to different labels so it's a quality label for several products and what's new in 2007 is that we go abroad also with this Henry van de Velde label. It means that Flemish designers can work for another company an Italian or German or French company. It is a Flemish producer who is working with foreign designers, so it changed a lot, it opens the frontiers. There were 13 products were labelled in 2006 and there will be a little bit more in 2007. I wanted to tell you about this selection too. We now have 500 selected designers in our database in industrial design, graphic design and so on. So this 500 you can also see it on the website, you can contact them, you can contact us and so on.

Here we broaden our picture and you can see it's completely different of objectives, so you can see Stefan Sherning (?) did the branding, the communication design for the railway stations in Belgium and it started in two railway stations and it will be introduced everywhere. ??? she worked for Hermes and there you have the big carpets, in Flanders we are already famous for tapestry from the Middle Ages but it's still one of our quality products. We attend fairs, it's more like a lifestyle fair, we have Design Brussels and Interieur is quite famous internationally. We go to Milan with the fair, with a Belgium stand and to Tokyo now. It was a merry-go-round, a very old fashioned merry-go-round with fashion chairs and was a big success.

Then subsidies, as I told you its only for design promotion and it's strictly for the selected designers and organisations and the companies who will work with the selected designers. We have a website, we will change it next year because it's too much and too heavy, we want to simplify it. So here you have a database, you can have a look at all the selected designers. We have a magazine every three months in Dutch and English, everything that we do in Brussels, also the exhibitions, are in Dutch and English, also the workshops and so on. And what's also very new is that we work together, it's very fresh, we are going to work together with the Flemish Fashion Institute and they will have a whole different page in our magazine and we will work together also for fairs abroad. We have Ossenbloedrood (weekly e-zine) for the members of the Belgium Design Club that means all the selected designers and all the SME's that are working with those designers. Then we have studies and I can tell the previous lecturer that we found out in our last study of the economical impact of design on business performance that communication design, ??? design, service design has the most influence on the economical parameters of business. So Flemish businesses who implemented this kind of design between 2001 and 2005 had more turnover and more profitability than the other ones, so it was really proven in our country that graphic and brand design makes a difference, even more than product design, that was very interesting. We organise workshops about design management and there we tell stories, success stories, and there's always a twosome, a duo, a manager of a company and an external designer who tell the audience, other managers, how to do it and it works. I have now a lot of managers who are talking in this workshop who were previously in the audience, so it's very nice. We are focusing also on ecodesign and the next Henry van de Velde awards, not this year but the next, we will give an ecodesign award for best work by students, together with another public agency in Flanders. From this early invitation and we will print the proceedings in Dutch and English and you can get them for free so I you'd like one of our proceedings you can have them of all these workshops, it's already six years that I do that now. When we started to think about these workshops it was very small, very basic level so we start to do some info session, like workshops, all over the place, all over Flanders, in all the provinces and with these companies who are role models. So it's like a road show, but every place has a completely different program so you can even follow five workshops and you have a mixture of brand design, graphic design, product design and it's quite basic.

On the other hand you have the Belgian Design Club so we have a more high level program for this, we had one on 15 May in the Flemish Parliament on experience design, emotional design and we will have another on the 18 December that's about service design, design for services and it's targeted towards the banks and insurance companies and all other very big service companies.

We give some advice and here too, I do a few times every week, if a company comes to us we will ask them what are you looking for and we will present them a lot of these 500 designers, we know what their specialities are and we can introduce them to these companies. Then there's the contract about how to work with a designer and an SME. For this contract we send them to De Winkelhaak, it's a design centre, a local design centre in Antwerp who specialise in this licence contract, starting contracts for designers and they are of a very high level and they are updated every six months. We have a documentation centre, the Belgian Design Club I told you it's all these companies who work with these 500 designers, but it's a focus on the designers, an open network. We talk about new strategies, high quality design management, we talk about the Danish Design Ladder, you all know I suppose and there were 10 godfathers who give ideas about what they need now at the moment and we made some little movies about these 10 godfathers. I have some with me, you can see it's about small SME's who introduce design in the company. The object is sharing, it's a lot about networking,

branding to go abroad with this Belgian Design Club and it's a lot I have to make a contract with these businesses about no copying and authenticity. It's a very big issue for small SME's in Belgium to feel sure in this Belgian Design Club that the other won't copy their ideas.

We try to be very active in international cooperations like ICSID, BEDA, World Crafts Centre Europe, Korean Institute for Design Promotion, we have every year our Triennial in December. We are a member of the Design Management Institute and IcoGrada and we work very closely now with Flanders Fashion Institute and also with Flanders Investment and Trade. We work in the Concreas project that's about the entrepreneurship of this creative industry, we have now four workshops on production of IT, IP, very high level workshops with professors, solicitors who really know how to do it. We work on new materials, we have a travelling exhibition and also now in European Design Management Awards we will have the ceremony in Essen I think, it's like the best design management award and the best SME's in Europe will be there on show. We work in ADMIRE and SEEdesign projects and that was Design Flanders, we have a team of 10 people and you're always welcome in Brussels. Thank you.

LZ: So if any of you have any questions to Ingrid, Belgium or Susie, Denmark or Michal Stefanowski of Poland; after lunch we will resume and go on with our presentations on very good co-operation, practical example of co-operation of designers and companies and Katarína Hubová the Director of the Slovak Centre of Design will share her experience with you. So we have people from all the countries that are part of SEEdesign so anyone can ask anyone virtually. I now open discussion to

Audience question: *How about the Design Centre in the Czech Republic and its future there are rumours we've heard it's going to be closed down so could you please elaborate on that.*

I feared that this question would come up, unfortunately the situation is very, it's not transparent enough. We've been told that the design centre will soon be closed down, you've heard about that and there have been discussion on it for two years, some of you joined the discussion at our website or in other Internet pages. The reactions were very interesting for us; we didn't expect so much support from designers and businesses. We had very angry letters coming to the Czech cabinet. We set an example to other countries to open new design centres and we are having our own centre closed down. The recent rumour is that we should become part of Czech Trade which is part of the Government funded trade promotion agency, well Czech Trade said they would probably accept those parts of Czech Design Centre that fit in with their policies, but our director has been taken seriously ill and was operated on yesterday. We haven't got any official statement so far, everyone knows what's going to happen but those are only rumours because we haven't got any official opinion and statement. So it's quite awkward so I'm sorry I'm not able to give you a clear answer, perhaps later this month. One of the rumours was that there are more discussion to come later this month on whether we'll be closed down or not, this is a workshop on design support so I would rather drop this issue, so don't ask us ask the colleagues that come from the different countries. We were planning to launch new activities and we haven't been able to present them anywhere, so do ask those from other European countries who have their experience who can give you some fresh ideas.

Audience question: *I'm from civic organisation, we try to support non profit organisation through design, I think they need it, would our foreign colleagues say they only support commercial companies or not for profit organisations as well.*

Like I told you we can give subsidies to organisations who promote our selected designs if two thirds, two to three of the designers who are on stage are selected by us, we can give money to these organisations, to galleries to other organisations.

I can ask somebody from Wales, France or Italy.

Audience question: *I am an Irish designer working in the Czech Republic and I also am very interested in this discussion in terms of being a small company myself and also to hear the differences, for example between the Design Centre and the other organisations from other countries. Many of my clients like Mr Sládek said, most of my clients don't fully understand what design is, my Czech clients. And trying to explain to them is very hard especially when you're trying to explain the importance of design and how it can actually help company's profits' So my question is in the Czech Republic's case, d' the Design Centre have any information about the success of design in terms of facts and figures, for example how it will help the company's profits' I know that some of the other countries, some of the other organisations have said it's part of their goal to provide information like that. So I'm curious to know if you have any information on the Czech side about that. Because that information I believe would help my clients see the importance of design.*

LZ: I am not sure about the question you mean if it is economically accounted or figures out what effect design has, is that what you had in mind?

No I mean for example, I'll give a' example of what I mean in the British Design Council they produce every year or every few years a document about the state of design in Britain and for example it will talk about what percentage of a company's profit can be directly related to design. It would also tell us for example how many designers are in work, the average size of design companies it gives a lot of information, it's a very detailed document. But one of my clients was asking just a simple question, how can I prove that my design will actually help increase his profits and all I can do is say a good example is from the British Design Council and they want to know more specific Czech examples, is that more clear?

LZ: From my personal experience I cannot give you any answer because I am responsible for the part regarding the Prague workplace or Prague project so I am not very familiar with these analyses, but as far as the numbers of designers is concerned, the number of designers registered or offered in the business sphere for the whole area of design, you can find these on our web pages, there is a list of people of all graduate designers and to this list anyone can access. So those can be there who were awarded some prizes, which means the best designers, competitions, for example excellent product of the year, so those can be added to this list so there is a list for designers who have appropriate education and want to be part of this list so you can find it at the web page or you can have a look at this list in our design centre. If a businessman needs such a list he or she can contact our centre, there are many ways how to make the contact between designer and company, mostly it was done via the design program because it was the most clear way. There is another way of evidence of registering, because not all designers want to be listed in a state institution, it can be the case of young designers who often do not agree to be stately presented anywhere or still do not have their education finished, so they apply for another list which is made up by a civic association called Czech Design. There you can register. There are of course conditions to be fulfilled for you to be listed in their list but that's another way to find a good designer. Our annual report we publish each year how much money went to which areas so you can read it in our annual report it's printed on our web pages you can read it also in our monthly bulletin of our design centre or in our magazine, but I don't know whether it is counted or figures out like that but here is Mr Kabát who is responsible for these exhibitions. Mr Kabát could you please say something just to this specific question.

MK: I must say I read the statistics published, but the design centre doesn't conduct such analyses, such statistics because we don't have the paper or qualifications needed. We try to get the design into the business sphere ??? that's partly organising exhibitions, sending ??? to see the exhibitions they choose examples of good design but they're also looking into which companies would need design and they are offering some tenders or bids for choosing designers. And I would like to add to what Mrs Žižkova said, the database of designers accessible at the design centre is accessible to all who fulfil the criteria, it means either they have to have an appropriate education in the field or if they show their qualities in the exhibitions or competitions we organise and a third criteria is the membership in some expert association or union of art and design or some other clubs, these are associations of experts. The experts found their old association provides guarantees for their members. We have tried to create such a database and not register just those who are enthusiastic about design and the reason was that the money we give within the program is state money and we have to make some pre-requisites, pre conditions that we pay the money to a qualified designer. Of course it's not successful always, it can happen that the client is not satisfied with a designer, there are maybe some personal problems, it can also happen that a designer had some interesting ideas but it was not time enough to develop the idea. It can be that the communication is bad between the designer and the client, so from time to time it happens that a client is not satisfied with the designer and chooses another. But in particular we don't conduct or organise such statistics because we don't have expert people to do that. We are 19 all together ... Program design is conducted by my colleague Loan and then there are huge amounts of other work for the gallery etc. And there's also the magazine Bulletin to be published. We have tried to do our best for the education, for raising the awareness of design and its importance for companies. We were talking about the non-profit organisations; I think it's perfectly okay if somebody's founding an organisation that the people come to the expert designer and let them help with the development of a logo or some promotion, so I think that every organisation should co-operate with expert designers because it's a very important part of the company's presentation and of the company's image and some companies which are doing it by themselves don't have such good results. If you have a look at our web pages there are results from previous years with results for excellent product of the year, there are some really excellent designs. It's not only the competition of this excellent product but there are also other competitions. Lately there has been a huge increase in the number of competitions for visual style, many regions and cities have taken part and we have been having a competition for the individuals of the Czech U presidency which will be in the first half of the year 2009, we have also a

competition for the visual style for one city in the Czech Republic. Two weeks ago we had this competition for the South Bohemian region so there are really many, many competitions some of them who took part in the DesignBloc competition you could see other products and results.

Let me tell you that we are a state institution so we are monitored constantly, we can't really make a mistake at all because then everyone will look at us and say oh so this is a state funded institution. So it must be crystal clear, everything we do because otherwise it would work out badly. There were more questions I saw somebody raising their hands.

Audience question: *My colleague from Ireland based in the Czech Republic, I think he asked about the impact on the profit of businesses. Adamov, one of the speakers is from an engineering company and it would be interesting to hear them, the impact that it had on their profit compared to some other product that did not include design. I think that's what my colleague from Ireland was asking about, something that should be done in the Czech Republic be it a state funded or a civic association. Something should be brought out that would persuade businesses that it is efficient to apply design, efficient for their profit. I saw some examples from Denmark Susie Ruff could you tell us, you have a contract with the Ministry of Trade and Industry with standards of success, how many companies did you approach or what was the profit, what was the impact for the companies, if you can measure that in Denmark? Do you measure the number of companies you approach or do you measure the profits as well?*

SR: I can say that in the contract that we have with the Danish Ministry for Economy and Business it is stated for this year we had to elaborate 10 master cases of about 6-8 pages each and these master cases they are the story of an SME that has used design and then in the master case it also includes what is the impact of the turnover on the company, for example what is the impact on the exports of the company and with these master cases we can actually show other companies how the producer of agricultural machines worked with design and what was the result. But on the other hand we also have to say that it is very difficult to measure the impact of design, this year we had in March the Design Management Conference and the issue was about how to measure the impact of design. And I think everybody agreed on the conference that it is quite difficult to measure the impact, but if for example you can measure.... We have had some cases with companies where the managing director has been able to show us from the moment that we finished hiring the designers and then the turnover actually went up and we had more exports to more countries because we had a better product with a better look, with better materials and much more functional, then you can show the impact. But you have to really go into the details, it's not that easy to show the impact. We also had this challenge because of course the Ministry of Economy always asks, 'so how are we going to measure how many companies you have been in touch with and what is the effect towards your promotion of these companies'. And we tell them, 'listen guys it's very difficult because we cannot measure whether they will... we can ask them, 'did you get in touch with the designer afterwards?', but then after that it will become very difficult. So we believe these master cases are better because there a company can read what did their neighbour do and what were the details in it. And I think on the SEEdesign website there are a couple of these Danish master cases translated into English; and I also believe that in the English part of the Danish Design Centre website there should be a couple of master cases also in English I you want to be inspired. Thank you.

LZ: Let me say this; we know the companies because we are in constant touch with them, so we know that if a business gets an award and the label and gets the top label it becomes competitive immediately on the Czech market and internationally. The label, the award because the awards follow international rules fixed by all design centres with international committees and boards, so it's very attractive. So the committee selects only what lives up to European standards and then the company knows it's ready to enter the European market. So companies will say okay in the first year it was only one million and in the other years it increased to ten million, so the impact is very clear and they send us their economic results, we know that they join more competitions, European competitions, that obviously have more impact than the Czech ones and once they get the Czech national award, they are almost certain to achieve or score very high internationally and get international awards and that sends them to the international market. Some companies don't actually have a high esteem of DesignBloc and other events because they produce things that probably design wouldn't help them promote, but some do appreciate it, grass cutting machines ??? a famous brand, the grass mower that goes up different slopes, so that's just on' example of a very famous design. So we give recommendations, we tell them to go and speak to a company and ask whether the designer was successful.

All the top managers that have understood the importance of design are proud to work with us and those will spread the good practice and the good experience. But at the design centre, we're not ready to measure these things, I hope someone will come up with a solution to that but I'm afraid we're not ready to do it yet. Other countries may be able to do that. I have read some advice on how we should approach small businesses. If I approach a small business I can't really 'how them strategies, I have to speak in very down to earth manner

and they say okay send me the guy, send me the designer, but it's very slow, companies are very hard to persuade, they can't appreciate it and evaluate it, all these ideas, notions, that must be taken into consideration and it's hard to evaluate. In design things take much longer to work out. We've got national awards and national awards are an indicator of success and top quality, but some of the top designers are not promoted in the media, because the Czech media and Czech official authorities have not understood the importance and cannot evaluate design and its importance. And I myself I wouldn't be able to measure the impact of design, where should I start? You ask us about particular companies, particular examples and we'll tell you why they succeeded, but we'll give you the positive things about the company but it can't be measured globally. There's still time for a short question if there's not such a thing, we'll have lunch downstairs. Mr Czudek and his colleague will be talking to you about the practical example of Czech companies and the Slovak Design Centre Manager will talk later.

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