



Report 4

A European initiative by the
Bureau of European Designers' Associations

The BEDA Communication Series

THE VALUE OF DESIGN TO THE EUROPEAN ECONOMY

Stimulating wealth creation:
the European creative industries and the role of design within them

23 May 2002

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Mikkel Rasmussen



Ian Goldsmith



The Rt Hon Chris Smith MP



Vladimir de Semir



Building on the success of our previous events in Brussels, the fourth meeting in the BEDA Communication Series examined the role of the creative industries in Europe. The meeting sought to clarify their relevance to the European economies and highlight the leading role which design plays in shaping their development. This need to communicate the significance and breadth of design to the institutions of the EU has been the driving force behind all of the meetings in the BEDA Communication Series.

We hope to underline that a greater awareness of the role of design in the European economy is needed. It is true that many national governments across the EU support their own design organisations to promote design at the national level and have done so for decades. But at the strategic European level, particularly with regard to policy and decision makers, there is little evidence of design being perceived as a central aspect of economic activity. BEDA's intention has always been to try and create opportunities to raise design issues and provide platforms in Brussels for debate about the role of design. Only in this way, we believe, can the agenda for design at the European level mature and develop.

On the other hand, it is clear that design as a key intangible – as well as an activity focused on tangible outputs – is becoming more widely accepted as a key ingredient for business and economic success. Increasingly, to be successful in business requires design know-how, user-centred forecasting and a clear focus on consumer and customer aspirations as well as creative excellence. As a number of European countries explore the nature and scope of their creative industries, they are realising that design is a significant wealth generating sector in its own right which until recently, has remained largely invisible.

It was therefore a great honour for BEDA and its Partners to welcome the architect of the UK's Creative Industries initiative, the Rt Hon Chris Smith MP to talk about the role of the Creative Industries in the UK and the leading role design has in them. Equally, the insights into the future provided by Mikkel Rasmussen, Director of Mindlab in Denmark, were thought-provoking and revealing. Councillor Vladimir de Semir's story of the City of Knowledge was an inspiring example of how Barcelona is contributing to its future through stimulating opportunities for the promotion of the creative industries.

Design is at the heart of all our work, wherever it manifests itself, whether as a tangible or an intangible. I hope that you will enjoy reading this latest report of the BEDA Communication Series and see that design is a significant domain of activity which demands full and proper attention by policy and decision makers alike. Finally to our BEDA Partners, Corus, the Design Council and the Design Group of Invest Northern Ireland, who, as before, have made our Communication Series possible, I offer grateful thanks.

Francisco Carrera
President 2000 – 2003
Bureau of European Designers' Associations



Welcome Address
of Franz Morak, State Secretary for Arts and Media, Austria

Ladies and Gentlemen,

Design has always been a very special concern of mine and I have engaged with the issues of the creative industries in Austria for several years now. I am happy that I have been given the opportunity to share my point of view with you, and I can assure you that I am definitely a person who addresses issues of the creative industries in the EU bodies.

Without the creative design of products, which is what really makes them unmistakable and accounts for their image, business would not flourish and prosper. Design as part of the creative industries has become an important competitive factor – numerous Austrian enterprises and their success stories are cases in point: Wolford, Wittmann, or Riedl, to name but a few. The creative industries are highly significant parameters for the competitive edge of a country and its quality as a business location. The creative industries are primarily about turning the meaning and added value of creative services into something that business can utilise and see, and about creating a link between culture and creativity on the one hand, and business on the other.

The creative industries – not only in Austria – are where we find the specific answer to the challenges the world is faced with in the transition from industrial society to the knowledge-based society of the twenty-first century. Cultural policy is thus confronted with new tasks: on the one hand, it is to ensure the diversity of cultural forms of expression, on the other hand, it is to accentuate the emphasis on the creative industries in the economy as an additional source of income. Cultural policy is called upon to look for new solutions because the social and economic situation has undergone radical changes in the past few years. In this context, culture is a matter for mainstreaming, and hence one that is also part of the economic and fiscal policies of a country.

Thus, the point is to strengthen Austria as a business location and its competitiveness by targeted investments into the creative industries. In his book of the same title, Georg Franck wrote about the "Ökonomie der Aufmerksamkeit", the economy of attention. It is the "new legal tender" because the quality of products is defined by their creative and cultural added value, their unmistakability and appeal. In this race for customer attention and loyalty, the "aura" of products and services becomes a decisive factor for success. The "cultural ambiance", the meaning a product has to the senses and the way in which it conveys experiences determine attractiveness and market chances.

The ability to bring innovation and entrepreneurial spirit to bear in all walks of life, industries, jobs and communication structures, to organise them in the shape of "creativity" and allow them to play out all their diversity is the key approach to creative industries.

I should like to thank the Bureau of European Designers' Associations for their initiative and commitment. Let me wish you the best of success for a productive discussion, and state one wish for all of us: that we succeed in drawing ever more attention to design as an inalienable part of the creative industries. And last, but not least, let me add a special note of gratitude which goes to Severin Filek of Design Austria and Michael Thomson of Design Connect for their long-standing commitment.

Franz Morak
23 May 2002

Stimulating wealth creation: the European creative industries and the role of design within them

The fourth meeting in the BEDA Communication Series was held at La Maison de l'Europe on the 23rd May 2002 and examined the contribution of the creative industries to the European economy. Previous BEDA sessions have looked into competitiveness and innovation through design (November 2000); design as a key intangible which adds value to the bottom line (June 2001) and embracing sustainability: a European approach to the contribution of design (November 2001). The purpose of these meetings is to stimulate debate and foster understanding about the role of design and innovation in the European economy.

Executive summary

The key theme that emerged from this fourth BEDA meeting of the Communication Series is that people and their ideas are the essential building blocks of a healthy and economically viable creative industries sector, in which design makes a significant contribution. It became apparent that the Danish and the UK creative industries sectors are remarkably similar, with both contributing approximately five percent to their country's GDP. Strategically, Mikkel Rasmussen and the Rt Hon Smith called for action at both national and European levels. Both saw the value of improved European co-ordination on all fronts, and Forum Europe Director Giles Merritt took up this point in his closing remarks.

Both Rasmussen and Smith stressed the need for an injection of capital, a more commercially focused education system and a proactive synergy of the worlds of arts, business, and design. At a more tactical level, Vladimir de Semir described how Barcelona is focusing on its citizens by creating a City of Knowledge, where the city's economy and the welfare of its residents can benefit from an increased emphasis on creativity and innovation.

All speakers referred to the need for improved protection of intellectual property rights within Europe. As Smith commented, 'when intellectual property can be instantaneously transmitted across the globe, it is vital that the value can follow the property.'

Going further, though, Merritt called upon the European Commission to put together activities and programs on EU-level in support of the fast-growing creative industries sector and of design, which plays a central role in shaping the sector and in contributing to the development of products, services, environments and practices that are sustainable and creative and bring long-term value.

Introduction

During his welcome speech, Giles Merritt, Director Forum Europe, emphasised that the BEDA breakfasts have become a Brussels institution. "The whole project of establishing BEDA as an interlocutor at European level is beginning to bite", he said. "It is now accepted as part of the policy-making process at a European level." Merritt focused on the term "creativity" as the subject for the morning's sessions, looking forward to the discussion on the contribution of design within the various creative industries to the European economy.

Francisco Carrera, BEDA's President, explained that the BEDA's objective was to stimulate the development of long-term policies on design for Europe and to promote the use of design as a key factor to stimulate European competitiveness.

Europe's creative potential

Mikkel Rasmussen, Director, MindLab, Ministry of Economics and Business Affairs, Denmark

Rasmussen introduced the theme of creativity by arguing that, back in 1884, Karl Marx had been right when he said that the workers will take over the means of production. "In a country like Denmark, it is ideas and innovative thinking that are the driving forces. Knowledge workers therefore do hold the means of production."

War has been declared

Rasmussen described the full-scale war that is being fought to influence our "means of production" by referring to the new ideological leaders, such as Obe Wan Kenobi and Pikachu from the United States. He argued that we were being bombarded by ads on TV and in the cinema, on billboards, in books and magazines, in ads on the Web ... all in an attempt to get a share of our minds. "Cultural developers are trying to communicate with us in order to sell products." In Rasmussen's opinion we are talking about the "largest industry in the world." For an example, Rasmussen looked at the differences in popularity between various types of mobile phones and surmised that certain models were more popular because "the whole spirit of the product was in the design" and that this represents the added value. And it is the ability to shape and determine this difference in the minds of the purchasers and users where design plays a part.

Rasmussen reviewed the current situation in which the culture and entertainment industries have become the United States' largest export commodities. International trade in this sector has grown from \$90 million to \$400 billion in the past 20 years (as of 1980), and 70 percent of box sales in the cinema in Europe are non-European.

Based on this situation, Rasmussen drew two conclusions:

a) culture is not only big business now, but it is also a future growth area, and b) we must renew our own cultures in order to be competitive so that Europe will not be swamped by companies such as Disney and CNN.

Denmark's response

The Danish government has taken up the challenge. It became apparent that these cultural industries had never actually been regarded as industries (and for the first time the Ministries of Culture and Industry established an economic review of the sector).

Rasmussen regards this tight co-operation between traditionally separate policy areas as being vital for success. He described the resulting report as the "most comprehensive analysis of cultural industries ever made in Denmark."

The outcome was a new agenda, with 13 concrete proposals, and a new political vision. Rasmussen's main message was that this kind of modus operandi was needed across Europe. "The different sectors need to co-operate if it is going to work."

Cultural industries in Denmark

The culture and entertainment industries, which include design, film and publishing amongst others, are the fastest growing industries in Denmark. Only Information Technology and Food Production have a greater turnover. Between them, culture and entertainment employ 15,000 people, or approximately 15 percent of the Danish workforce. The turnover is estimated to be 10 billion euros, or 5 percent of the country's GDP. Despite this promising picture, Rasmussen explained that there were still problems. "The creative industries are still regarded as being outside the economy and not as serious players. Genuine business plans rarely exist in these sectors and the company structures tend to be weak."

The new ideological leaders

Pokemon Pikachu

- \$10 billion sales in 2001

Star Wars

- Sold 116 million tickets in three days

- \$2 billion merchandising in 2002

- A license to put the Star Wars logo on a toy costs \$114 million.

Improving the situation

Rasmussen outlined areas calling for action, although ready-made solutions are not available in all sectors:

- Risk capital: Venture capitalists are needed in Europe.
- Education: Arts graduates require a level of business knowledge; in Denmark, students are taught the basic elements of how to run a business.
- R&D: This is a weak area in comparison to the United States, where there is huge investment.
- Digital culture: A complicated sector where money is being lost because claims on intellectual property rights on the Internet are not clearly defined – anyone can download anything.
- Arts & business: The sum total is larger than its individual parts – there is a need to create networks that cross over the boundaries.

Moving to policies, Rasmussen suggested in order to compete, Europe needs to adopt a 'market approach', which means to introduce just the right conditions for success. Rasmussen commented that this necessitated "a dialogue with investors" and an "understanding of what will make markets work."

Rasmussen quoted several examples where action had been taken in Denmark in order to create the proper conditions.

The cultural world – today and tomorrow

Rasmussen's directed his final remarks to the European community. He argued that Europe has a role to play and that it should not be left to 15 separate countries to fight the battle. There is a need for European initiatives and improved co-ordination on all fronts. Raising a series of questions, Rasmussen asked: Why don't we have European venture capitalists? What is the role of the European Investment Bank in this sector? And why is there no clarity in terms of copyright protection in Europe in comparison to the United States, where such ideas and designs as such can be patented?

Barcelona, city of knowledge

Vladimir de Semir, Councillor of the City of Knowledge, Barcelona City Council

During his introduction of Vladimir de Semir, the morning's second speaker, Ian Goldsmith, Corus' UK Public Affairs Manager, praised the BEDA Communication Series as his company believes that it plays an important role in "promoting the wider value and importance of design and creativity." Goldsmith introduced de Semir as the city councillor responsible for the Barcelona City Hall project entitled 'City of Knowledge'. Within this portfolio, de Semir has a particular remit for the '22@ District' – a major regeneration and development project within Barcelona's drive to become a 'Knowledge City'.

The knowledge revolution

De Semir prefaced his talk by introducing the concept of the knowledge society, where "wealth is not based exclusively on raw material transformation" but where "a new and valuable raw-material – knowledge" is emerging. De Semir explained that the Barcelona City Council, in order to capitalise on the situation, had created a new department with the following aims:

- to promote scientific and technological culture for the benefit of the citizens
- to improve local government's involvement in the universities, especially with regard to their relationships with the business world
- to boost creativity and innovation
- to foster the development of the 22@District.

The UK's Creative Industries

- Revenue £112 billion p. a.
- Workforce 1.3 million
- Exports £10.3 billion
- Share of GDP over 5 %
- Rate of growth 16 % p. a.

According to de Semir, this dawning of the knowledge society will have a major impact in two areas: citizenship and land management.

Citizenship: De Semir argued that while citizens within information societies had been “passive recipients of data”, they could be much more active within a knowledge society. In the future, citizens will be able to be more critical of the information they receive and will be empowered to choose how this information is used. To achieve this aim, de Semir stated that local governments must launch policies on education and training so that citizens can receive the full benefit of the knowledge society and understand fully the impact on their personal and professional lives.

Land management: De Semir argued that a balanced urban landscape requires the presence of four complementary sectors: residential housing, trade, manufacturing and leisure (including entertainment and tourism). He highlighted the danger of allowing private businesses to act freely, with no long-term focus, as this would quickly transform the city into a “theme park” with residence and tourism being the major activities. The survival of such a city would depend on drawing visitors from surrounding areas to its shopping centres, attracting high numbers of tourists and welcoming retired – and wealthy – citizens from other high-income countries. This was not seen to be an acceptable scenario.

Strategic actions: attracting design

According to de Semir, the responsibility of local governments is to create cities that will survive at least, and preferably beyond, the 21st century. In Barcelona’s case, this should be a city that hosts and boosts local initiatives and welcomes visitors from abroad “attracted by the many and diverse qualities” of the city. To this end, de Semir described the “City of Knowledge” as a key element in the city’s strategic plans.

De Semir explained that, in many ways, the new city’s components are already in place, “in our universities, our research centres and in our design and publishing activities.” De Semir presented the examples of Volvo and Renault, which have decided to base their design centres in the very heart of the city. This adds to the existing presence of Nissan, Volkswagen-Audi and Seat, which already have design centres based in the city – an indication of their need to established their creative design thinking, creation and development activities in a place which they perceive to be supportive of creativity and innovation.

De Semir saw this as underlining the existing diversity and argued that this was a clear stimulus for creation and innovation, attributes which will be celebrated in 2003, designated as ‘The Design Year’.

The 22@Project

Activity is now concentrated on the 22@Project, within which an entire section of the town – Poblenou (the New Village) – will be transformed as part of the ‘Knowledge Society’. While acknowledging that the project would emphasise knowledge industries such as ICT, R&D, publishing and multimedia, de Semir pointed out that nobody wanted to create a pale imitation of California’s Silicon Valley, but rather an environment that retained its “Mediterranean character as a compact and mixed city where different activities and uses co-exist”.

De Semir described the 22@Project as a ‘Rambla of Knowledge’ in the 21st century. It aims at the complete integration of new activities within the urban fabric to produce a rich tapestry of functions within one district, giving full expression to the “patchwork quilt” concept. The purpose behind this urban renewal is to provide the facilities and environment required by sunrise enterprises and industries.

"Genuine design is never 'academic' but always has a strong innovative impact on the manufacturing world."

Alberto Alessi Anghini, Alessi, Italy

The importance of creativity

The Rt Hon Chris Smith MP, Former UK Secretary of State for Culture, Media and Sport

Giles Merritt introduced Chris Smith as "one of Europe's most prominent politicians in the area of creativity", and as one of the first people to accurately establish the impact of the creative industries on the economy.

Design combines "beauty and brains"

Smith remembered that as UK Secretary of State for Culture, Media and Sport, one of his first tasks had been to establish "not only the aesthetic importance of creativity, but also its economic value."

Smith said that on arrival in power, the Labour Party had been astonished to find that nobody in government had ever tried to determine how much economic value was being generated by the various creative activities. This was the driving force behind the set-up of the 'Creative Industries Task Force', which brought together ministers and officials from across Whitehall – from Culture, Trade & Industry, Environment & Regions, Education, Foreign Office, Scotland, Wales, Northern Ireland and the Treasury. Also leading figures from the creative industries were consulted, including David Puttnam from the world of films and Paul Smith from the world of fashion.

Establishing the boundaries of creativity

Smith described how the Task Force had conducted two 'mapping exercises' to assess the size of the industries, their contributions to the economy and current trends. The first one was conducted in 1998 and the second, more detailed, in 2001. The results were "astonishing" – with the various industries seen to be creating over 5 percent of the UK's GDP.

Smith explained that he had framed a 'working definition' of creative industries, as being those that "have their origin in individual creativity, skill and talent and have a potential for wealth and job creation through the generation and exploitation of intellectual property."

This was based on three principles:

- The raw material of these industries is people – their minds, their skills and their inspiration.
- The germ of the economic value comes from an individual person with an imaginative idea.
- The output at the end of the process that can unlock the economic value is the generated intellectual property.

The activities and industries that come into the category of being 'creative' encompassed: software and computer services, publishing, TV and radio, music, film and video, crafts, the art and antiques market, advertising, architecture, interactive leisure software, designer fashion, the performing arts, and of course, design.

The importance of design

With regards to design itself, Smith argued that it is not only the design industry per se that was important, but also the design elements in all other services and processes. Praising this sector, Smith said, "the combination of artistry and usefulness makes design the creative industry par excellence."

Smith argued that we were entering a new economic phase, following those based on manufacturing and the service industries, that will be focused on creativity. He stressed the growing importance of these creative industries and stated that the majority of the wealth and employment creation in the next 30 – 40 years would come from these sectors.

Besides the scale of the creative industries, Smith added that the Task Force had looked into areas where public policy could and should intervene. These included:

- The provision of education: so that students are not just educated in their particular skills but are equipped with sound business expertise.

"Creativity is a vital element,
if not the vital element,"
in our economic future."

The Rt Hon Chris Smith, MP

- The encouragement of clusters of like-minded businesses: where creative entrepreneurs can establish themselves.
- Export assistance: the Task Force found that none existed for the creative industries.
- Providing access to finance: it is difficult for young entrepreneurs to convince financial institutions to provide the necessary seed-capital.
- Protection of the intellectual property rights: a field where Europe is lagging far behind the United States in terms of safeguarding creative copyright.

A European view

Smith reminded the audience that nurturing these creative industries was not just to be done at a national level but at city and regional levels too. "There is a development of a Europe of the cities and the regions, and it is becoming increasingly important."

In these areas, Smith stressed that it was vital to take certain measures, such as establishing vehicles for finance, encouraging the development of cultural quarters and ensuring the availability of clusters of workshops.

In addition, he noted that action is also needed at the European level. Where regions have Objective One or Objective Two status, the use of some of the regional fund sources should be going to these creative activities. Through the European Commission and the European Parliament, there must be recognition of the pivotal place that the creative industries have in shaping the economic face of Europe. Smith concluded, "Creativity is a vital element, if not the vital element, in our economic future."

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Speakers' biographical notes

Mikkel B. Rasmussen

Director, MindLab, Denmark

Mikkel B. Rasmussen is the director of MindLab, an internal think tank and innovation unit under the Ministry of Economic and Business Affairs, Denmark. He was responsible for the government's strategy for creative industries called "Denmark's Creative Potential".

Trained as an economist and holds an MA in Innovation Management, he has worked within innovation policy and strategies to improve Denmark's competitiveness in both the private and public sector.

Mikkel Rasmussen has acted as Advisor to the governments of Norway, Sweden and Australia on how to merge cultural and industrial policies.

The Rt Hon Chris Smith MP

Member of Parliament for Islington South and Finsbury

Chris Smith is Member of Parliament for Islington South and Finsbury in the UK. In addition he is also a Senior Adviser to The Walt Disney Company Ltd on UK film and television work; the Visiting Professor in Culture and the Creative Industries, the London Institute; a Member of the Advisory Council of the London Symphony Orchestra and a Senior Associate of the Judge Institute in Management Studies, Cambridge University.

From 1997 – 2001, Chris Smith was Secretary of State for Culture, Media and Sport where he oversaw a budget of over £1 billion, was responsible for 450 direct employees, 70 non-departmental public bodies, and approximately 800 public appointments. He worked at the highest level with the Prime Minister, Cabinet colleagues, foreign Government Ministers, and senior industry figures and drove through substantial change in broadcasting, film, lottery distribution, tourism, sport, and the arts.

Elected to Parliament in 1983, Chris Smith held the posts of Shadow Secretary of State for Health (1996 – 1997); for Social Security (1995 – 1996), for National Heritage (1994 – 1995), for Environmental Protection (1992 – 1994) and Shadow Treasury Minister (1987 – 1992).

Chris Smith was educated at Pembroke College, Cambridge (Double First in English; President of the Union) and Harvard University (Kennedy Scholar). He has a PhD in English from Cambridge University (1979).

Vladimir De Semir I Zivojnovic

Member of Barcelona City Council

Vladimir de Semir is the member of Barcelona City Council responsible for the Barcelona City Hall project "City of Knowledge" ("Ciutat del Coneixement").

He is a journalist, specialising in Scientific and Medical Journalism and editor of Quark, a science, medicine, communication and culture magazine. Vladimir de Semir is Professor of Scientific Journalism at the Universitat Pompeu Fabra and Director of the Scientific Communication Observatory, a research center also located in the Universitat Pompeu Fabra.

He is a member of the European Commission's Expert Committee on Scientific Culture; a member of the Technical Commission "Science and Technology in the Galicia Media" of the Galician Culture Council.

He is creator and editor of the supplement Ciencia y Medicina on science and medicine for the newspaper La Vanguardia (1982-1997) and was winner of the 1994 Scientific Journalism Award granted by the Consejo Superior de Investigaciones Cientificas (Spanish Science Council).

BEDA Partners – Information

Corus

Corus, Europe's leading metals company, is pleased to support BEDA and the work it is doing to highlight the importance of having a strong European design policy.

Corus is working to close the gap between material innovations and product realisation. By working with designers at the initial creative stage, Corus strives to find sustainable multi-metal solutions to enable companies to take ideas from the drawing board into production.

Good sustainable design is crucial to create buildings and products that will meet today's needs without compromising our future. As Corus' products are among the world's most recycled materials it is continually working at all levels to raise the profile of sustainability on the business agenda, such as through its support of the Design Sense Awards.

Corus' support of BEDA forms part of a wide range of international design initiatives which promote and encourage excellence in design and sustainable solutions.

Design Council

The Design Council inspires and enables the best use of design by business, education and government to improve prosperity and well-being.

Through practical projects it is demonstrating how design adds value and boosts productivity in business and improves the way public services are planned and delivered. The Design Council also raises awareness of design through events, publications, educational materials, research and case studies publicising examples of the best use of design and innovation. In addition, activities include international exhibitions focusing on Britain's design strengths.

The Design Council produces interactive guides helping businesses and other organisations integrate design successfully into their operations, and it provides a knowledge resource to help people make effective design decisions.

www.designcouncil.org.uk.

Invest Northern Ireland

Formed in April 2002, Invest Northern Ireland is Northern Ireland's new Economic Development Agency. Its mission is to encourage innovation and achieve business success, increasing opportunity for all in a renewed culture of enterprise. As an organisation that is flexible, responsive and customer focused, it emphasises expertise, creativity and fresh thinking.

Its fundamental focus is on wealth creation linked to higher incomes arising from the creation of higher quality jobs. A commitment to innovation and entrepreneurship will lead Invest Northern Ireland to shift from advisory and financing support for building capacity to that for building capability.

It encourages existing businesses to widen their horizons, develop external markets, embrace the full range of business improvement techniques and to build scale. Invest NI comprises three interdependent client-facing Groups – Innovation and Capability Development; Entrepreneurship and Enterprise; and Business International. The Innovation and Capability Development Group fosters advisory, financial and promotional programmes across the spectrum of research, development and design, trade promotion and business improvement.

Attendees

Anu Ahopelto

Webershandwick Adamson
Senior Consultant

Steinar Amland

Danish Designers, *Director*

Fiona Armstrong Bunker

Biss Lancaster, *Consultant*

Katharine Boness

Biss Lancaster, *Consultant Director*

Johanna Caceres

Barcelona District Council
Assistant to Vladimir de Semir

Geert Cami

Forum Europe, *Managing Director*

Brendan Cardiff

European Commission: Directorate General
for Education & Culture
Principal Administrator

Francisco Carrera

BEDA, *President*

John Chapman

Freelance Journalist

Johan Cops

Belgian Designers (UDB)
President; BEDA Board Member

Mike Coyne

European Commission: Directorate General
for Enterprise
Principal Administrator

Chris De Becker

EUnited, *Creative Director*

Aurora de Bustos

Eurometaux Product Policy
Manager

Louis de Limburg Stirun

Freelance Industrial Designer

Vladimir de Semir

Barcelona District Council

Stephanie Delors

Yorkshire & Humber European Office
Information & Promotions Manager

Polydoros Demetriades

European Commission: Directorate General
for Education & Culture
Official

Karl Doutlik

Head of Unit, Improving business support
measures European Commission: Directorate
General for Enterprise

Severin Filek

Design Austria, *Director*
BEDA Past President

Petra Filipova

Integrace Magazine, *Journalist*

Marie-Marguerite Gabillard

Centre du Design Rhône Alpes (CDRA)
Director

Ian Goldsmith

Corus, *UK Public Affairs Manager*

Simon Goodall

OPX London, *Director*

Natalia Grau

European Commission: Directorate General
for Education & Culture

Daniel Hanekuyk

European Commission: Directorate General
for Enterprise, *Principal Administrator*

Stephen Hitchins

BEDA, *Vice President*

Julius Hosman

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Beroepsorganisatie Nederlandse
Ontwerpers (BNO), *President*

Anu-Mari Klemela

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Stagiaire

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Jaymeen Patel

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André Pirlet

European Committee for Standardization
(CEN), *Project Manager "New Projects"*

Massimo Pitis

BEDA, *Board Member for Italy*

Mikkel Rasmussen

Ministry of Economic and Business
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Clare Richardson

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Isabel Roig

Barcelona Design Centre
Director General

Marieke Sanders-Ten Holte

European Parliament: Committee on
Development and Cooperation
Vice-Chairman

Chris Smith

House of Commons, UK
Member of Parliament

Katherine Starkie

Webershandwick Adamson, *Consultant*

Jan Stavik

Norwegian Design Council, *Director*

Christopher Stothers

European Commission: Directorate
General for Internal Market, *Stagiaire*

Andrew Summers

Design Council, *Chief Executive*

Christian Svanfeldt

European Commission: Directorate
General for Foresight Unit Research
Administrator

Anna Sydorak

European Commission: Directorate
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Stagiaire

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Communicating the value of design and innovation for Europe



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The Bureau of European Designers' Associations exists to ensure permanent liaison between the professional societies of designers within the EU countries and to act as a liaison between them and the authorities of the Union.



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