

agda-iss

THAI EVANGELINE

joint student
fellowship
report

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the recipient - evangeline thai

education

- 1996-7 box hill institute of technical & further education
(associate diploma of arts and design - graphic design)

employment

- 1997-8 graphic design with axia design and marketing
catering with the victorian arts centre and concert hall
- 1996-7 front of house with the regent theatre
catering with the regent theatre plaza ballroom
sales and customer service with american concepts

freelance design

- 1997 poster design for the royal melbourne philharmonic society
poster design for the australian brain foundation
cover design for the family relationship institute of victoria
cover design for the victorian tertiary admissions centre
exhibition promotion for artist graham nicholson
poster and logo concept for box hill institute of tafe



Without completing any previous studies in arts or graphics, Evangeline nonetheless successfully competed against some 500 applicants for a placement in Box Hill TAFE to study graphic design. Prior to the completion of her Associate Diploma, Evangeline was offered a junior designer's position in Axia Design and Marketing, a local design firm in Melbourne.

Three months into this work placement, Evangeline became the first Australian and the youngest designer to be accepted on an internship with Landor Associates, in San Francisco. In conjunction with this, Evangeline also became the inaugural recipient of this joint AGDA-ISS student fellowship.

Having only recently celebrated her 21st, Evangeline is currently enjoying being an ambassador for both AGDA and ISS. Similarly, she hopes to have paved the way for many other young designers.

"I used to consider a designer as being that someone who can create something beautiful, simply out of images and text... But after my time at Landor, I begin to appreciate design for what it really is. Problem solving. Solving communication problems."

Evangeline is currently undertaking a second degree in Bachelor of Engineering in Telecommunications and Internet Technologies.

"Seeing design for what it really is has truly widened my horizon. Understanding that design is about communication problem solving has given me greater insight into the needs, desires and feelings of people that motivate them to react in a certain manner."

Furthermore, as a result of the learning experience at Landor, Evangeline has since been elected to be Project Manager for the Prototype Website Design that is being completed as part of her first year Telecommunications project at Swinburne University.

acknowledgements

With sincere and heartfelt thanks to the Australian Multicultural Foundation, the Palladio Foundation and RMIT Faculty of Art, Design and Communication (VET), herein collectively recognised as the 'International specialised Skills', as well as to the Australian Graphic Design Association (AGDA) for being such generous and supportive awarding bodies of this joint fellowship. Without their kindness and faith in me, this dream opportunity of being involved in an overseas training program with Landor Associates would not have come to fruition.

Also, kind regards and thanks to Berit Pederson, the Human Resources Coordinator of Landor Associates, San Francisco, for her patience and speed when it comes to managing the arduous amount of paperwork which had to be done. And thanks to Calvin Ng, my mentor there, for his valuable insights into the industry and for his continual support and encouragement during my time at Landor.

Thanks also to Mike Allen, the studio manager of Landor Associates, San Francisco, for the warm welcome and helpful advice throughout my time with Landor. Mike Allen has a B.S. in Engineering Management from Boston University. In addition to 4 years of experience in Design Project Management, Mike also has Project Management experience from his time in the Peace Corps. As a representative of Landor, Mike has certainly left a favourable and indelible impression of both the company and himself.

Thanks again to the fellowship awarded by AGDA and ISS, I've gained a remarkable learning experience in the States, working with some of the best Senior Designers in the industry, with a minimum of five years of design experience attached to each.

Since my return, I have also been blessed with the opportunities to meet and speak with many representatives from the Graphic Design industry: John Frostell (Dialogue Visual Communication), Steve Jones (Sadgroves), Les Leahy (Cato Partners), Wayne Rankin (Swish), Ian Sapwell (RMIT). Not only have I learnt much from them, I am also indebted to them for the clearer knowledge of the design industry that I now have.

Last but not least, my thanks to Carolynne Bourne, the Director of ISS. Always generous with her time, she is commitment and patience personified! I am able to bounce and explore ideas, different perspectives and viewpoints, and share this passion that both of us have, for the development of young designers and youths.

the awarding bodies

international specialised skills (iss)

ISS is an innovative enterprise established in 1990 by Sir James Gobbo AC. It identifies constraints to industry development (skills gaps) in an integrated approach to design (problem solving), technology (traditional and leading edge) and management. It is unique in that it focuses on solutions working across industries and occupations which will assist business to create new products and services.

ISS was established 10 years ago to gain skills from overseas in areas which are not available through currently accredited courses at university or TAFE level. Specialised Skills Training Fellowships provide the means by which Australians travel overseas, or experts come to Australia to conduct activities. These capabilities are then passed on through a wide range of ISS activities such as workshops, seminars, conferences, forums, lectures, exhibitions and special events.

They are aimed at ongoing and widespread skill uptake throughout Australia - a multiplier effect. This:

- maintains specialist skills in Australia which may otherwise disappear
- brings new skills developed internationally to Australia

The effect has been the creation of new business enterprises, as well as development of existing businesses in Australia - mould making, casting technology, conservation, stonemasonry, design management, millinery, footwear, plastering as well as jewellery, architecture, furniture, wool and textiles, to name a few.

Demonstrable outcomes are:

- increase of skill sharing between industries/occupations; eg., wood
- provide a source of people who can fill the 'skills gaps' and may assist in removing lines of demarcation within a design, craft, trade, para- or professional occupations in Australia such as in restoration and stonemasonry.

As a relatively new nation, Australia is still acquiring skills and knowledge in the production of goods and services. One way to achieve this is to complement existing skills and knowledge with different and enhanced ones; to learn from the rich and diverse global heritage accumulated over past millennia; and to transpose those skills and knowledge into an Australian context for the local and international marketplace.

the awarding bodies

australian graphic design association (agda)

The Australian Graphic Design Association is committed to advancing excellence in graphic design as a discipline, profession and cultural force. It works through a volunteer base to provide support programs in addition to opportunities for interaction. AGDA actively advances the skills, knowledge and interests of its membership and the industry by example, cooperation and education.

Across this geographically large country, AGDA celebrates and perpetuates remarkable work, linking its members by publications, social events, seminars, workshops, awards, lectures and advice, and acts as a voice for the industry. All of this serves to raise the profile and capability of graphic designers in Australia.

Moreover, the Australian Graphic Design Association has a working Code of Ethics which is here to establish what constitutes 'fair play'. It is intended to provide protection for both designers and clients from unethical business practices and the havoc that can be caused by unwitting ignorance.

By detailing professional conduct expectations in the key aspects of client/designer/sub-contractor relationships, AGDA intends to set national benchmarks for professional service and conduct within the graphic design profession. The Code of Ethics is a powerful tool in dealing with destructive practices such as free pitching. Moreover, the Code of Ethics supports our members in their education of clients about the how/what/why of graphic design.

the skills gaps

In order to be competitive both nationally and internationally, we as young designers need to be trained to be interdisciplinary across the wide cross-section of design practices. This includes a firm, working understanding of the processes and organisation that are crucial within each design education institution and business.

Also largely unaddressed within design education institutions are the much understated need for skills in the following areas: design development, departmental presentations, vendor and industry presentations, internal critiques, client liaisons and marketing as well as time management and negotiation skills.

Hands-on software skills and opportunities to apply them to real design projects are also extensions of the training regime which need to be addressed to bring graduates and young designers up to speed with the demands of the industry. Hence, these young designers will be rendered better equipped towards catering for clients' needs.

Moreover, what is currently lacking in the professional development of young designers are exposure to industry experts and professionals - not just through conferences, seminars and workshops, but the opportunity to work closely with senior designers and experts throughout a range of studio practices. These include conceptual exploration, design refinement, as well as extension and preparation of final art mechanicals.

landor associates

introduction

Landor Associates is the world's leading international image management consultancy firm with forty-nine years in the design business. Heading into its fiftieth year, Landor Associates has successfully established offices in 14 countries, with over five hundred people worldwide.

Specializing in corporate identity, environmental and packaging design, Landor's project teams are interdisciplinary, made up of designers, architects, production specialists, marketing professionals, naming experts and market research professionals. Landor's holistic approach of working across disciplines and occupations is congruent with International Specialised Skills.

Moreover, Landor's clientele are among the Fortune 500 and include many of the leading corporations worldwide in a broad spectrum of business, product and service categories. Most of these are well-known to us, if not household names. They are FedEx, Hyatt Hotels, DuPont, WWF, Netscape, Technicolor, Doritos, Gatorade, Evian, 7UP, Shell... and that is just to name a few.

Researchwise, Landor has its own library of journals, periodicals, books, stock-photography books, and suchlike. However, research material is also obtained from external sources. These are in the form of slides from image houses, or printed material that may not already be carried, inhouse. Landor also has an archiving system to store all work which has been completed for various companies over the years. Slides are taken of concepts and finals. Furthermore, because much of the work completed nowadays are digital, they are also easily stored in burnt CDs.

"Hand" rendering is done as appropriate to task, but most of the work are completed digitally, even if the initial concepts are hand-sketched. The electronic systems and software used at Landor are up-to-date. There are several large inhouse printers for printing postersize works for presentation purposes. All of the ocputer systems are linked to colour printers (in the form of colour copiers) stationed at various parts of the studio. All printouts are charged to the client for which work is being conducted.

landor associates

the study program

The nature of the study program was in the form of an overseas summer internship, and the company which serviced this need was Landor Associates. The summer internship program was held for the period Monday, May 18, 1998 through to Friday, August 14, 1998 in the Landor head office in San Francisco.

Landor Associates take on a significant number of interns during the course of the year. There is a willingness exhibited in this particular activity to promote, amongst the interns, an awareness of the industry and the processes which take place within the industry. At the same time, this internship program also serves as a kind of filtering process, by which this host company is able to have a pick of the 'cream of the crop', so to speak - interns are selected from all parts of the world to take part in this program. Furthermore, the availability of this training program ensures that young designers and graduates are equipped with the necessary skills to enter the industry.

Being the first to be selected from Australia to take part in this internship program, as such, it is my sincere hope that my experience and recommendation of this internship program has opened a door for many young designers to explore.

the program content

Interns are not solicited to work or assist, by designers. Otherwise, they will be swamped! Therefore, all requests for assistance are filtered through a project manager.

The studio manager schedules interns, freelancers, as well as designers on various design jobs that are new, or on-going. An intern receives a weekly schedule, of which he is informed or notified, by the project manager.

During the course of the week, there is fluctuation in the workload. Hence, time management is a crucial skill. However, the work that an intern is scheduled for is invariably of different disciplines, as he or she is rostered to work with designers from Brand Environment, Brand Identity, Corporate Identity, Production, and such like. This further enables an intern to decide which stream of design he or she should like to specialise in.

In this instance, one would not envisage that the interns would be given a chance to voice their preferences, but Landor staff were equally indulgent and cooperative. However, this certainly explains why the internship program has been so highly successful - the environment at Landor is simultaneously intense, and yet casual. A high level of communication abilities are needed to ensure tasks are completed to clients' requirements, on time, and within a team approach.

Furthermore, interns are treated as important members of the design fraternity, with tasks and responsibilities which need to be undertaken, or, just like the other designers, they will be held answerable or accountable.

my team

There were four other interns working alongside me, during my time at Landor. They all called the States "home", so that made me the only overseas intern. They were also several years my senior, and that was when I discovered that the average duration for the design studies in the States takes around four years to complete.

my part: production and observation

Much of the work which I did during my time at Landor would fall under the "production" category. That would include binding, mounting, scanning, researching and the like. However, even though much of the work would appear menial, they taught me a great lesson: how to present a piece of work to corporate standard, and on time.

I learnt to pay a significant amount of attention to detail and I learnt techniques which could be applied to the presentation of each piece of work. The finish is just as important as the concept. One might have a great idea for a certain campaign, and is able to solve the design and communication problem aesthetically, but if that person is not able to go that little step further to present the artwork in just as aesthetic a manner, it devalues the effort and the genius behind the artwork.

In addition, while I was engaged in fulfilling these assignments, I was further able to observe the running of a huge design firm like Landor, and to observe in what manner and means the designers communicate with one another. Moreover, prior to my time at Landor, I had never yet observed a design firm which has lab technicians there, fulltime, to service various hardware problems that arise, or hardware needs. And yet, this is another reason why Landor is able to function so successfully.

From time to time, I would be sent out to hunt items in supermarkets and shopping complexes for research/reference material, or even for photoshoots. In some of my earlier assignments with the Brand Environment department, I was sent out as a photographer, I was also used to do some finished art work using Adobe Illustrator and Photoshop. In addition, though the occasions were rarer, I had also been employed in various design jobs around the studio, with the different departments; namely, Brand Environment, Corporate Identity, for a Web site identity, and some others. In brief, I have enjoyed being employed in a variety of tasks and assignments. I was honestly unsure of what to expect from a place like Landor, and I was not sure in what capacity I would be working, but I have finished my time with Landor, understanding a lot more about the design industry that I had envisaged I would.

Due to the fact that I was working across so many departments, from week in and week out, the work was never monotonous, as I was able to observe the different genre of work being started and completed. I would be assigned to work with designers throughout different stages of development, and this was invigorating. As well as that, I was able to observe, the thought and problem solving processes, through to the finished, refined product. I was able to sit in in various inhouse or departmental presentations and absorb the inherent professionalism with which each task was carried out.

It was a new experience for me to observe how language was used to articulate the design back to the client. It was a subtle, but clever and excellent way of closing the deal and contract with the client. In brief, this ties back to good business and management practice.

During the quiet moments, which was also rare, the other interns and I would get together in our little section and share what little tips and knowledge that we might have on working with Illustrator, or Photoshop, or Quark.

"lunch and learn"

During the course of the internship program, there were various visiting industry specialists. Four weeks into my time at Landor, we had a 'Photoshop 5.0 Lunch and Learn' to introduce the new features and functions of this version of Photoshop. In addition to the viewing and presentation from the visiting Photoshop crew, there were further opportunities for the designers, at a later date, to 'beta test' the software, and to try it to its limits. This not only ensures that the software had capabilities which answer the needs of the designers, it promotes direct interaction between designers and the software developers. The result is that future versions of the software will encapsulate suggestions raised by designers - the people who actually use the software.

Soon after, we had lunch while a paper vendor revealed a fantastic, new array of paper samples. As well as describing their properties, the vendor further distributed various promotional books, printed on these new stocks. However, what created the greatest excitement for an intern such as I, was the way in which these paper were marketed. These promotional books were not the small, thin strips of sample, collated together, that I was used to seeing. These books were designed by designers. They were printed with various inks. They were embossed, die-cutted, folded... And the result was that it gave designers a confidence in these papers - that their designs will translate well into print in the way that they had envisaged it.

Sometime past the midway mark in my internship, Landor revealed its new presentation format... accompanied by breakfast. We appeared to do everything over meals, here. This way, we were able to maintain our maniacal pace without losing time over meals! When one understands the number of clients that Landor has, it is indeed a most sensible solution! The real intent behind this new presentation format is to maintain a standard of presentation that is consistent in all the Landor offices, throughout the world. In this manner, clients, too, may have confidence that whichever Landor office undertake their work, there will be that same high standard which may be expected from Landor. It is also only reasonable that Landor being an Identity Consulting firm that the same strong image of Landor be projected across the globe.

Furthermore, in a company of some 250 employees, these lunch occasions are also great for encouraging interaction between designers, freelancers and interns. In short, besides being a wonderful way of promoting and encouraging better communication and listening skills, it is also a fantastic means of team building. Concurrently, everyone is able to keep track on what work is being done at Landor in the various departments.

There are also planned social activities to get the Landorians together. Occasionally, there is a TGIF (Thank God It's Friday!) party at Landor. There was also a Landorfest to be had, during my time there, held at the famed Golden Gate Park. In part, the Landorfest was held to welcome summer, to give out a few prizes and to have a great time of informal communication.

communication & transportation

Time certainly did not take away even the edge of excitement that I felt simply by being at Landor. Each day spent at Landor represented a new learning chapter in my life, and each day, I found my respect for the company growing by leaps and bounds.

For one thing, I discovered the extent and diversity of the work that Landor did for hundreds of companies that operate regionally, nationally and internationally. In one basic year alone, Landor takes on work from virtually every continent in the world, across dozens of industries.

Identities which we are prone to take for granted because we know them so well, because they form a sort of backdrop to our daily existence... Well, most of these are born at Landor.

There are the identities for Evian, Levi's, Doritos, Gatorade, 7-Up, FedEx, WWF, Mercedes Benz; the identities for the Nagano Winter Olympics, Atlanta Centennial Olympic Games, Shell, Singapore Airlines... Well, that's just to name a few.

And seeing as Landor has many offices across the globe, with full-service design offices in the Americas, Asia and Europe, offering clients a multifaceted, multicultural perspective, the means of communication that Landorians adopt have to be fairly sophisticated. For examples, ideas, concepts and all communications are carried via the e-mail system. E-mail is great, mainly because of the time differences between countries across the world; moreover, it is also a lot easier to manage a long communication composing of complicated instructions. Nonetheless, for more critical situations, of which there are many, phones and faxes are also utilised.

Work is also transported using a network of express couriers and planes to the various Landor offices that are working on the same project, or to clients. And they use these services quite frequently!

visit to the academy of art college

Observations: industry night

This is an organised evening of what is intrinsically a folio presentation. However, what is different about this evening is that every student has been geared and prepped by their lecturers to 'perform' a part. Everything, from how they conducted themselves, to how they dress and present their portfolio, these students have been equipped with the necessary skills to face the industry leaders and prospective employers who were invited to attend. The industry night is in fact a form of an interview process. Most students will either have the opportunity to enter into some form of internship, or designer's position with a design firm.

key issues

- interaction of student with industry
- opportunity for students to enter directly into a placement
- opportunity for industry leaders, employers and agents to interact with young designers - to offer insights into the industry, career advice - as well as to filter those who have the potential to succeed and prosper in the industry, from those who are less driven.
- good opportunity for lecturers, tutors and demonstrators to update skills and learn about new industry demands, expectations.
- good opportunity for both students and teachers to better understand changes in technology during the discussion sessions with those who are working within the industry, itself.

the australian context

the graphics industry in australia

steve jones (sadgroves)

Design as a recognised discipline in Australia has developed over the last 40 odd years. It is an industry that has come about as a response to the demands of commerce. A means of packaging a product or service.

wayne rankin (swish)

We have excellent designers in Australia. However, majority lack strong management skills and are not forceful or visionary enough in the market place. The industry is made up of mainly small players who compete for business. Unfortunately, in many instances, they are also undercutting the professional fees that should and could be charged for design.

les leahy (cato partners)

The graphics industry in Australia is a very big industry, as well as an influential one. Graphic design, or design, is only a very small part of that industry. Therefore, the Graphics industry of Australia isn't just that very narrow view of people who do Graphic Design. In fact, when you look at the packaging industry, which exists within the graphics industry, and the entire pre-press digital industry, the graphics industry is pretty big, and it contains a variety of people who work within it.

john frostell
(dialogue visual communication,
state president of agda, victoria)

Australia has always been very independent in regards to its design capabilities. And we've got a really strong international presence, both from individual designers and from the work that they do on a commercial scale. We've also got companies like Cato design, now, which aren't necessarily just an Australian design company, they are international players in graphic design. In terms of presence, we are certainly stronger per capita than any other country that I know of - when you look at our design presence versus our population, it is extraordinary. And when you look at the membership of AGDA which is 1500 across the country, measured against our population, that is an extraordinary percentage.

We have also seen much of a consolidation of all the skills and practices that can be learnt at the colleges over the past ten years, and with this broad-based mode of study, students are more prepared to enter into the industry.

ian sapwell (rmit)

How does Australia stand as a design country, against the rest of the world? Well, in terms of international design, I think we are pretty good, but in terms of an unique Australian design, I believe that we still have a long way to go. You see, our design, if you look at it in terms of international best design, comprise approximately 80% of that scope. So, Australian designers are of international acclaim. However, there really are two dimensions to our design industry. On one part, there is our involvement in being the international designer, there is our need to be authentically Australian designers. In fact, what we need to do is to create more Australian designers who are successful internationally while retaining the Australian signature, as opposed to a case scenario of "I am going to give up my Australian style to be an international designer." Because what it is, is that all designers are very much ambassadors of Australia, and what we do are constantly under scrutiny from the rest of the world.

the graphics industry in australia

steve jones (sadgroves)

Design disciplines such as interior, textile, fashion, industrial and architectural support the graphic design industry as service providers. So much of what we do in graphic design overlaps into these areas. Signage programs often require a working knowledge of industrial design. The corporate 'look' of a company's office foyer will require the help of an architect or interior designer.

john frostell
(dialogue visual communication,
state president of agda, victoria)

Imagine a two-dimensional graph with two separate axes with the vertical axis being marketing communication, then it was advertising, marketing consulting, Pr, graphic design, those sorts of professions or occupations. Then imagine another axis running through these - a horizontal axis on which exists the design professions: interior design, fashion design, graphic design, industrial design, and the like.

The fulcrum, or the intersection, is graphic design. Graphic design can exist beautifully in either of those two planes.

Graphic designers are very much service providers because they are very much a communication people. To further clarify that, the service we actually provide is thinking, because graphic design is about problem solving. Solving the problem simply, in the clearest, most efficient and aesthetic manner.

Going back to the question, if you look at analysing what the services that a graphic design company provide are, it starts with strategy, consultation, creative thinking, problem solving, and then you get into the physical aspect of creating solutions and then production - getting towards the more technical side of things.

•fitting the design industry
into the existing graphics
industry

past, present, future

john frostell
(dialogue visual communication,
state president of agda, victoria)

past If you look at it in a historical sense to the time of Guttenberg, to the time that he first put ink on paper, he was the guy who did everything! He did all of the editing, the typesetting, printing... The whole project was organized by one person.

As the communication profession has matured, we broke up to a point where we have many specialists doing different things. Even in big design companies, until about ten years ago, you had very specialised people: illustrators, hand-letterers, finished artists, writers, designers and production people.

present We have come back one full circle. Technology has enabled us to come to a point where we do everything ourselves. People are now operating very much like Guttenberg once did. His printing press is now our MacIntosh. And we have to know so much more about repro, so much more about finished art, so much more about computer production. We are also much more confident and competent at so many more things. And this correlates very much back to the demands and expectations that is placed on education. The demand now is extraordinary.

Furthermore, the graphics industry is seeing a lot of small businesses competing for work. The present predicament has lent itself to a situation where some designers, or smaller design companies are undercutting each other and themselves by charging a minimal fee for their professional services. The result is that clients are unimpressed by the expectation of 'more for less'. Some designers and design firms are selling themselves short of what they can actually charge for their professional services, and are fast losing client respect for their lack of confidence in their own professional skills and knowledge.

future We will most likely witness a consolidation of design firms; it will cost virtually just as much for the book keeping of a 2-man business as it will cost a larger business operation. A larger company is actually more economical to run. We will also most likely be seeing the merger of some printing companies or some other services, as design companies, together with their related services, 'upsized'. This is an indication the economy is right, and that there is enough work around for this to happen. This will take us back ten years or so to a time when there were larger design companies.

organisations with impact on this industry

steve jones (sadgroves)

I believe the greatest impact on the graphics industry in my eleven years of professional career has been the release of the Apple Mac in 1985. Within three years of beginning my career, I saw the inception of computers and their subsequent impact on areas of the design industry. What once took days to complete, now takes hours. What once took two people to create now requires one. I witnessed the extinction of craftsmen like typesetters and to a lesser degree, film houses. Some predict that with the internet comes the end of print!

wayne rankin (swish)

Computer companies, multimedia industries and software companies. These three industries are having a huge impact on the design industry. The tools and software being developed enable 'non-designers' to have a huge effect on our industry. Just as in the late 80's, typesetters disappeared, now the pre-press industry is under pressure with film separations being threatened by direct to plate and digital printing.

Photographers also are not left out of the equation. Digital cameras, both still and video, are and will dilute the work available for photographers.

industry's involvement in training graduates and young designers

wayne rankin (swish)

A lot more has to be done in this area. The design industry needs to support young designers, but it is difficult some times to employ due to work or market conditions. It would be great if young graduates had to work for established companies for say the first three years of their working career. This would set them straight for the future regarding professionalism and charging the correct fees and also for them to understand and learn to deal with clients.

Maybe the best way to overcome the problem of design organisations not taking on graduates is to establish, in conjunction with the government, some form of incentive or apprenticeship scheme.

our design education system

wayne rankin (swish)

The education industry needs a shake up... I feel that there is also an important ingredient missing from our design educational institutions - one of collaboration between all design disciplines; for example, graphic design, interior design, industrial design, and suchlike.

Schools do not encourage projects that cross the boundaries, as well as those utilising skills in all disciplines of design. We are entering into an interesting and rapidly changing world; a world where the real world is being replicated on computers and the worldwide web. Two years ago, I witnessed the construction of San Francisco in NRML on the web. There are now many other cities under construction. You will be able to walk the streets of a virtual city and obtain information from anywhere in the universe. Design is integral to what is happening in this area and this includes all design disciplines.

Therefore, new communication and design solutions will be required and it is imperative that the different disciplines of design work together, and it is important to start this process at the educational level.

steve jones (sadgroves)

The success of educational institutions in the future will be measured by the alliance with commerce. Not until we take ourselves seriously can we expect commerce to have confidence in our decisions. As designers, we need to be educated to think as our clients think and to 'talk the talk' of our clients. Our bohemian image we once cultivated has no place in the corporate world of the future.

john frostell

(dialogue visual communication,
state president of agda, victoria)

Design graduates are expected to hit the ground running the moment they are hired into a company. They lack the kind of training that say, an internship or 'apprenticeship' can provide. The kind of training program like the IBL program at Swinburne, are necessary across the board to provide students with the necessary amount of training time to get them acclimatised to the industry before they graduate. Either that or immediately after they graduate.

Design graduates do not only have to be design savvy, but have a conglomeration of skills that are expected of them from the industry. The amount of time they spend at design colleges are simply not enough to equip them with the necessary skills, or the time needed to learn all these and apply them, to bring them to a point where they are fully competent or confident, upon leaving the college education.

For design graduates to be truly proficient at what they do, and to provide them with the necessary skills that will help them land that job, they need to spend about 6 years at college with perhaps one of those years being linked to an internship or training program that is similar to the IBL (Industry Based Learning program) at Swinburne.

ian sapwell (rmit)

Institutions like RMIT and Swinburne that come out of institutes of technology, in Victoria, have a much stronger linkage to industry. Swinburne, for example, has the IBL program, while RMIT determines that a lot of the courses have, built into them, a compulsory work placement or industry placement part incorporated into the syllabus. These programs are of great assistance in equipping graduates in their transfer from higher education to industry.

Furthermore, having full-time designers that teach part-time at design institutions will also prove to be a bonus for students, as there is again that greater linkage to the industry. These specialists can take on and train students when it comes to work placement time. Otherwise, they will have contacts in the industry that may help address this need of the students. These professionals will be more able to educate students to think in a more professional manner and to a professional standard of competence.

Lecturers that are working full-time in the industry best understand the changing trend of the industry and the demands of the industry, and can provide students with greater insight into the industry, as to what they may expect, and what will be expected of them, upon leaving the security of the educational establishment, and entering into the industry. All these are aspects that should be encouraged and developed further. The ties that design establishments have with the design industry will ensure that graduates and young designers will integrate into the industry with greater ease.

recommendations

(i) internship: a model for industry/education interaction

Developing an internship program that is based on the Landor model will assist us in answering the skills gaps that currently exists. Firstly, by placing an intern in this model, it will establish a platform for the student to observe and adopt skills which will enable them to be interdisciplinary across the wide cross-section of design practices.

Placing a student or a graduate fresh out of college will also encertain that these young designers will be educated with a working understanding of the processes and organisation that are crucial within each design institution; this is indeed preferable to a situation where the graduate has to 'hit the ground running' the moment they complete their studies. It is also a better proposition for employers who might have been wary of taking young designers into their firm for a variety of reasons. In this manner, the graduates will have a form of bridge to tide them across from college to industry; hence, infiltrating them with an awareness of the requirements in professional practice. This makes them more valuable to any prospective employer.

A way in which this form of internship opportunity might be supplied to young designers is to develop a strategy arrangement by which an Australian student can be placed over at Landor every year or second year. Research is also required to discover other leading agencies that offer a similar program. Ideally, this will lead to industry placement of students in design businesses related to the interest and abilities of the individual students. This will entertain opportunities for these young designers to work within a team environment in a situation requiring them to work through different design disciplines; eg., industrial design, brand environment, packaging, etc. Therefore, the outcome will be that they will acquire a workable knowledge that is required of them in the industry, but which education has not fulfilled.

This includes design development and refinement, departmental presentations, vendor and industry presentations, internal critiques and client liaison skills which are essential marketing skills. There will also be increased time concentrated in practising and utilising the softwares, and applying these new skills to real design projects. Additionally, further exposure of these young designers to industry experts and professionals can be established through more conferences geared towards filling in the gaps in their present education. The result, these young people will be 'brought up to speed' with the demands of industry, hence better equipping them towards servicing clients' needs.

(ii) technology

Technology modules related to design need to be implemented into all courses at the TAFE and tertiary level. This is essential to the undergraduate courses to ensure that graduates will be familiar with the use of various design related technologies and digital applications like Adobe Illustrator and Photoshop, Quark, and the like. Undergraduates should have opportunities to have increased exposure to these media through projects and self-exploration to aid their understanding of these in occupational contexts. An understanding of these technologies will assist students in overcoming their trepidation, and will allow them to "come up to speed" with the various applications, for the purpose of making artwork, artwork assembling, and multimedia projects.

Furthermore, it is advisable for design practices to engage industry experts for the purpose of demonstration visits. This will ensure that skills are relevant to change in industry and that professionals are kept up to date with emerging technologies. This approach is evident where products are demonstrated and trialed in Landor to keep abreast of current trends.

(iii) management, communication, marketing

This relates specifically to those already working in design related disciplines. Short courses should be made available to update designers to current business practices. These short courses can be made available at TAFEs, through ISS, AGDA, and other similar institutions, as a form of refresher courses for practising designers.

However, where it is not already implemented, these modules should be included into the course syllabus for undergraduate courses across TAFEs and tertiary institutions, as well, so that these skills are already ingrained in graduates, when they venture into the industry.

(iv) education and training

Course coordinators and lecturers need to have current knowledge of trends in the industry. It may simply be that educational institutions begin to take on more full-time designers and offer them part time teaching posts. This will ensure that students are exposed to practising designers who are very much aware of the current market trend in design, and who are more able to train graduates towards fitting into the industry. To this end, full-time course coordinators and lecturers could be placed in industry at regular periods to keep skills updated and knowledge of the workplace current.

They may also be able to take on a number of graduates for further training or apprenticeships after they graduate. Otherwise, they will be the best people to make connections between graduates, or students seeking design experience, with other design firms and practices.

In addition, it is useful to consider building into every design education course, a compulsory year of industry based learning experience. This may take place sometime during the years of study, or in the final year of study. This should be open to discussion.

(v) government

In dealing with the present problem of design organisations not taking on graduates, it might be useful to go further with Wayne Rankin's suggestion. It is simply that of establishing, in conjunction with the government, some form of incentive or apprenticeship scheme.

(vi) mentor program

- time, patience & commitment of industry to young designers

A mentor can be designated to an apprentice or a trainee in the workplace for the first three months or so, to assist in the graduate's training. The mentor adopts a leadership role and set an example of professionalism for the young designer to adopt. Furthermore, the role of a mentor is that of a personal teacher, whom the young designer may approach at various situations for advice, or simply for design inputs.

A mentor program promotes an integrated approach to design education for the graduate or young designer. It is a desirable option as a response to the fulfilling of skills gaps amongst young designers and graduates in the industry. Through the mentoring process, the young designers will be able to learn and pply the following lessons:

- costing/budgets
- timelines (time management)
- client relations
- professional ethics

Young designers will also benefit in the following manner, through the mentoring process:

- a mentor will form a networking role, as he/she is clearly established in the industry. He or she will be able to provide contacts to young designers upon their finishing the industry training.
- exposure to other design disciplines, such as architecture, interior design and fashion design.
- exposure to the processes and practices within a design firm - from concept to completion - rather than remaining stagnated within any one stage of design.

It is advisable that some form of mentoring short courses be designed and developed towards addressing this need. In addition, mentoring short courses could be jointly sponsored by the government and the company. It is worthwhile to note that a good mentor will benefit and learn from the mentoring program, as well.

This program will also be useful as a form of filtering process for the company. During the mentor program, the mentor will be best able to identify and test strengths within the young designer or graduate. Hence, this is an opportunity to discover the best person to fulfil a need within a company. To this end, a company might be well advised to train up several mentors amongst its designers. Furthermore, each mentor should be briefed on his/her role, to assist them in training the young designers.

However, it is essential that a mentor is chosen on the basis that he or she is patient and committed to aiding the young designer's growth. The success of the mentor program will be based on these qualities and the young designer's cooperation. These qualities are execmjlified in Carolynne Bourne, the Director of ISS, whose patience and commitment in training up young designers, is simply remarkable. She is a field of knowledge and wisdom, and with her, I have been able to bounce and explore ideas, different perspectives and viewpoints. This time has also been a confidence building time, as her candidness has made her much more approachable and human. She is certainly an example for many other industry experts to follow.

THAI

AGDA - ISS (Fuji Xerox)
Joint fellowship
Report.

TUNI EVANGELINE

agda - iss

in association with fuji xerox

joint fellowship report

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acknowledgements

With sincere and heartfelt thanks to the Australian Multicultural Foundation, the Palladio Foundation and RMIT Faculty of Art and Design (VET), herein collectively recognised as the 'International Specialised Skills', as well as to the Australian Graphic Design Association (AGDA) and Fuji Xerox for being such generous and supportive awarding bodies of this joint fellowship. Without their kindness and faith in me, this dream opportunity of being involved in an overseas training program with Landor Associates would not have come to fruition.

Also, kind regards and thanks to Berit Pederson, the Human Resources Coordinator for her patience and speed when it comes to managing the arduous amount of paperwork which had to be done. And thanks to Calvin Ng, my mentor there, for his valuable insights into the industry and for his continual support and encouragement during my time at Landor.

Thanks also to Mike Allen, the studio manager of Landor Associates, San Francisco, for the warm welcome and helpful advice throughout my time with Landor. Mike Allen has a B.S. in Engineering Management from Boston University. In addition to four years of experience in Design Project Management, Mike also has Project Management experience from his time in the Peace Corps. As a representative of Landor, Mike has certainly left a favourable and indelible impression of both the company and himself.

And again, thanks to the fellowship awarded by AGDA and ISS, I've gained a remarkable learning experience in the States, working with some of the best Senior Designers in the industry, with a minimum of five years of design experience attached to each.

the awarding bodies

the organization

patron in chief

his excellency, the honourable
sir james gobbo ac
governor of victoria

iss board of management

mr les perrott ao obe, *chair*
professor david beanland
lady primrose potter ao
mr hass dellal oam
mr david wittner
mr loris sartori
mr franco florentini
mr ian sapwell

director

ms carolyne bourne

international specialised skills (iss)

ISS is an innovative national enterprise which provides the means for Australians to enhance their abilities to be able to create and produce innovative products and services in-line with the world's best for the local and international marketplace. It identifies what abilities commerce and industry needs, then obtains them from overseas by building global partnerships through 'Specialised Skills Training Fellowships'.

ISS, through its 'Specialised Skills Training Fellowship' program and associates, is recognised as part of a world-wide network of designers, artists, artisans, tradespeople and professionals who are actively engaged in current workplace practice.

ISS delivers education and training activities and undertakes projects which exhibit the best of what can be achieved for and by the people of Australia. In this manner, ISS provides opportunities for Australians to gain skills and knowledge in areas that are not currently available through accredited courses in Australian educational institutions.

As a relatively new nation, Australia is still acquiring skills and knowledge in the production of goods and services. One way to achieve this is to complement existing skills and knowledge with different and enhanced ones; to learn from the rich and diverse global heritage accumulated over past millennia; and to transpose those skills and knowledge into an Australian context for the local and international marketplace.

australian graphic design association (agda)

The Australian Graphic Design Association is committed to advancing excellence in graphic design as a discipline, profession and cultural force. It works through a volunteer base to provide support programs and opportunities for interaction. AGDA actively advances the skills, knowledge and interests of its membership and the industry by example, cooperation and education.

Across this geographically large country, AGDA celebrates and perpetuates remarkable work, linking its members by publications, social events, seminars, workshops, awards, lectures and advice, and acts as a voice for the industry. All of this serves to raise the profile and capability of graphic designers in Australia.

Moreover, the Australian Graphic Design Association has a working Code of Ethics which is here to establish what constitutes 'fair play'. It is intended to provide protection for both designers and clients from unethical business practices and the havoc that can be caused by unwitting ignorance. By detailing professional conduct expectations in the key aspects of client/designer/sub-contractor relationships, AGDA intends to set national benchmarks for professional service and conduct within the graphic design profession. The Code of Ethics is a powerful tool in dealing with destructive practices such as free pitching. The Code of Ethics supports our members in their education of clients about the how/what/why of graphic design.

the recipient - evangeline thai

education

1996-7 box hill institute of technical and further education
 ~associate diploma of arts and design - graphic design

employment history

1997-8 graphic design with axia design and marketing
 catering with the victorian arts centre and concert hall

1996-7 front of house with the regent theatre
 catering with the regent theatre plaza ballroom
 sales and customer service with american concepts

freelance design

1997 poster design for the royal melbourne philharmonic society
 poster design for the australian brain foundation
 cover design for the family relationship institute of victoria
 cover design for the victorian tertiary admissions centre
 exhibition promotion for artist graham nicholson
 poster and logo concept for box hill institute of tafe

Without completing any previous studies in arts or graphics, Evangeline nonetheless successfully competed against some 500 applicants for a placement in Box Hill TAFE to study graphic design. Prior to the completion of her Associate Diploma, however, Evangeline was offered a junior designer's position in Axia Design and Marketing, a local design firm in Melbourne.

Three months into this work placement, Evangeline became the first, Australian and the youngest designer to be accepted on an internship with Landor Associates, in San Francisco. In conjunction with this, Evangeline also became the youngest recipient of this joint AGDA-ISS fellowship.

Having only recently celebrated her 21st, Evangeline is currently enjoying being an ambassador for both AGDA and ISS. And in the same manner, hopes to have paved the way for many other young designers.

landor associates

...The overseas organisation which form part of the awarding body.

Landor Associates is the world's leading international image management consultancy firm with forty-nine years in the design business. Heading into its fiftieth year, Landor Associates has successfully established offices in fourteen countries, with an astonishing employee rate of over five hundred people, worldwide.

Specializing in corporate identity, environmental and packaging design, Landor's project teams are interdisciplinary, made up of designers, architects, production specialists, marketing professionals, naming experts and market research professionals.

Landor's clientele are among the Fortune 500 and include many of the leading corporations worldwide in a broad spectrum of business, product and service categories. Most of these are well-known to us, if not household names. They are FedEx, Hyatt Hotels, DuPont, WWF, Netscape, Technicolor, Doritos, Gatorade, Evian, 7UP, Shell... and that is just to name a few.

the skills gaps

In order to be competitive both nationally and internationally, we as young designers need to be trained to be interdisciplinary across the wide cross-section of design practices, with a firm, working understanding of the processes and organisation that are crucial within each design institution.

Also largely unaddressed within design education institutions are the much understated need for skills in the following areas: design development, departmental presentations, vendor and industry presentations, internal critiques and client liaisons which are essential marketing skills.

Hands-on software skills and opportunities to apply them to real design projects are also extensions of the training regime which need to be addressed to bring graduates and young designers up to speed with the demands of industry, hence better equipping them towards catering for clients' needs.

Moreover, what is currently lacking in the professional development of young designers are exposure to industry experts and professionals — not just through conferences, seminars and workshops, but the opportunity to work closely with senior designers and experts throughout a range of studio practices, including conceptual exploration, design refinement, as well as extension and preparation of final art mechanicals.

the australian context

the graphics industry in australia

steve jones
(brian sadgroves & associates)

Design as a recognised discipline in Australia has developed over the last 40 odd years. It is an industry that has come about as a response to the demands of commerce. A means of packaging a product or service.

wayne rankin

We have excellent designers in Australia; however, majority lack strong management skills and are not forceful or visionary enough in the market-place. The industry is made up of mainly small players who compete for business. Unfortunately, in many instances, they are also undercutting the professional fees that should and could be charged for design.

les leahy
(cato design)

The Graphics industry in Australia has all to do with visual reproduction in some way: whether it is exhibition work, printing, digital images or prepress. The Graphics industry in Australia is a very big industry, as well as an influential one. Graphic design, or design, is only a very small part of that industry. Therefore, the Graphics industry of Australia isn't just that very narrow view of people who do Graphic Design. In fact, when you look at the packaging industry, which exists within the Graphics industry, and the entire pre-press digital industry, the Graphics industry is pretty big, and it contains a variety of people who work within it.

Moreover, there is the element of desktop publishing to be considered. Once, the Graphic part was done in a very small area and then it was hired off onto printing or packaging or to publishing. But because so many people, now, within parts of the industry do their own preliminary graphic work, you have to call publication part of the graphics industry. So, the Graphics industry is now very big, but it is in more areas than it used to be.

john frostell
dialogue visual communication
state president of agda, victoria

Until about ten years ago, Sydney had many number of designers, but they were not called designers; they were called commercial artists. What represented a common practice was that most graphic design work was commissioned through advertising agencies. Whereas, in contrast, Melbourne became very much more independent as a city fostering design in itself than the other cities. Melbourne had free-standing graphic design companies some 20, 30 years ago. Cato Design, Brian Sadgroves and some other companies were free-standing graphic design companies; they were recognised for what they do independently. And I think that, that perhaps had a huge influence on the industry. These graphic designers were very good, and they were recognised for being so; it was also commendable that they were further able to set up business independent of other communication professions.

Australia has always been very independent in regards to its design capabilities. We haven't had had to rest on anyone else. Furthermore, we've got a truly strong international presence, both from individual designers and from the work that they do on a commercial scale. And we've got companies like Cato design, now, which aren't necessarily just an Australian design company — they are international players in graphic design. In terms of presence, we are certainly stronger percapita than any other country that I know of — when you look at our design presence versus our population, it is extraordinary. And when you convert some other numbers like that: when you look at the membership of AGDA which is 1500 across the country, against our population, that is an extraordinary percentage.

We have also seen much of a consolidation of all the skills and practices that can be learnt at the colleges over the past ten years, and with this broad-based mode of study, students are more prepared to enter into the industry.

fitting the design industry into the existing graphics industry

steve jones

Design disciplines such as interior, textile, fashion, industrial and architectural support the graphic design industry as service providers. So much of what we do in graphic design overlaps into these areas. Signage programs often require a working knowledge of industrial design. The corporate 'look' of a company's office foyer will require the help of an architect or interior designer.

john frostell

I remember drawing a diagram on a foggy windscreen to a friend of mine. If you can imagine a two-dimensional graph with two separate axes with the vertical axis being marketing communication, then it was advertising, marketing consulting, PR, graphic design, those sorts of professions or occupations. And then imagine another axis running through these — a horizontal axis on which exists the design professions: interior design, fashion design, graphic design, industrial design, etc. The fulcrum, or the intersection, is graphic design. Graphic design can exist beautifully in either of those two planes. You get some designers who have a stronger design 'bend' who work within other design professions like architecture, interior design, etc. But you also get those who have a greater affinity in the marketing professions, who work in advertising, PR and that sort of things. And if you look at it wholistically like that, you see what a powerful resource design can be. If you look at all the other services that are connected to it, there are no other professions which can do it in that same way. There is a third dimension to it, and that is fine art. You get designers with a pretty distinct bend towards fine art. You look at a company like David Lancashire... His style is one thing, but his mode of operation is another. He is very much a fine artist who have become a designer. But a lot of his work is connected to advertising, and he occupies a space right around the fulcrum, or the middle, but he would have a pretty distinct bend towards fine art in his style.

Graphic designers are very much service providers because they are very much a communication people. To further clarify that, the service we actually provide is thinking, because graphic design is about problem solving, solving the problem simply, in the clearest, most efficient and aesthetic manner.

Going back to the question, if you look at analysing what the services that a graphic design company provide, are, it starts with strategy, consultation, creative thinking, problem solving; and then you get into the physical aspect of creating solutions and then production — getting towards the more technical side of things.

past, present, future

john frostell

past If you look at it in a historical sense to the time of Guttenberg, to the time that he first put ink on paper, he was the guy who did everything! He did all of the editing, the typesetting, printing... The whole project was organized by one person.

As the communication profession has matured, we broke up to a point where we have many specialists doing different things. Even in big design companies, until about ten years ago, you had very specialised people: illustrators, hand-letterers, finished artists, writers, designers, production people, etc.

present

But now, we have come to a point where technology has enabled us to a point where we do everything ourselves. And people, now, are operating very much like Guttenberg once did. His printing press is now our Macintosh. And we have to know so much more about repro, so much more about finished art, so much more about computer production, and all those sorts of things.

But if you look at the people now, as opposed to ten years ago, they are much more confident and competent at so many more things. And this correlates very much back to the demands and expectations that is placed on education. The demand now is extraordinary, but we are starting to get a leveling out, now. People are afraid that they will have to become experts in web design and multimedia technology. And that, I guess, carved off into different areas of speciality against what we have been preaching in the graphic design turf. And that is the major difference that we've been having in the past ten years.

Furthermore, the graphics industry is seeing a lot of small businesses competing for work. The present predicament has lent itself to a situation where some designers, or smaller design companies are undercutting each other and themselves by charging a minimal fee for their professional services. The result is that clients are unimpressed by the difference in the professional fees that are being quoted to them. This further lead to a precedence in client expectation of 'more for less'. Some designers and design firms are selling themselves short of what they can actually charge for their professional services, and are fast loosing client respect for not having enough confidence in their own professional skills and knowledge.

past It is most probable that we will witness a consolidation of design firms; it will cost virtually just as much for the book keeping of a 2-man business as it will cost a larger business operation. A larger company is actually more economical to run. We will also most likely be seeing the merger of some printing companies or some other services, as design companies and its related services 'upsizes'. This is an indication the economy is right, and that there is enough work around for this to happen. This will take up back ten years or so to a time when there were larger design companies.

organisations with impact on this industry

steve jones

I believe the greatest impact on the graphics industry in my eleven year professional career has been the release of the Apple Mac in 1985. Within three years of beginning my career, I saw the inception of computers and their subsequent impact on areas of the design industry. What once took days to complete, now takes hours. What once took two people to create now requires one. I witnessed the extinction of craftsmen like typesetters and to a lesser degree, film houses. Some predict that with the internet comes the end of print!

wayne rankin

Computer companies, multimedia industries and software companies. These three industries are having a huge impact on the design industry. The tools and software being developed enable 'non-designers' to have a huge effect on our industry. Just as in the late 80's, typesetters disappeared, now the pre-press industry is under pressure with film separations being threatened by direct to plate and digital printing. Photographers also are not left out of the equation. Digital cameras, both still and video, are and will dilute the work available for photographers.

Designers are not left out of the picture, either. Technology will and is creating similar effects on our industry. It is imperative that our industry looks deeply at what is occurring and take the appropriate action.

The education industry also needs a shake up. I recall, some 4 years ago, talking to the various heads of our major educational institutions regarding the emerging new media explosion. I suggested at that time to introduce new media on a small information-based level. Today, only a few have recently addressed this concern of mine, and still not to the level that they should be — the students are the victims. If we want the design industry to grow and prosper, it is imperative that education starts with some gusto by moving more into the new media area. I feel that there is also another important ingredient missing from our design educational institutions — one of collaboration between all design disciplines, for example, graphic design, interior design, industrial design, etc.

The schools do not encourage projects that cross the boundaries, as well as those utilising skills in all disciplines of design. We are entering into an interesting and rapidly changing world; a world where the real world is being replicated on computers and the worldwide web. Two years ago, I witnessed the construction of San Francisco in NRML on the Web. There are now many other cities under construction. You will be able to walk the streets of a virtual city and obtain information from anywhere in the universe. Design is integral to what is happening in this area and this includes all design disciplines.

Therefore, new communication and design solutions will be required and it is imperative that the different disciplines of design work together, and it is important to start this process at the educational level.

industry's involvement in training graduates and young designers

wayne rankin

I feel that a lot more has to be done in this area. The design industry needs to support young designers, and it is difficult some times to employ due to work or market conditions. It would be great if young graduates had to work for established companies for say the first three years of their working career. This would set them straight for the future regarding professionalism and charging the correct fees and also for them to understand and learn to deal with clients.

Maybe the best way to overcome the problem of design organisations not taking on graduates is to establish, in conjunction with the government, some form of incentive or apprenticeship scheme.

our design education system

wayne rankin

Design graduates need to have a strong understanding as to the enormous effect that digital technology is and will have on society. Not just today, they need the vision of the future as well. 'The Big Problem' herein lies in the education institutions and the lecturers in general not fully understanding or having any vision of where digital technology is heading and what effect it will have on society, business and communication.

Therefore, the design students are the losers, unless they are fired up enough and in tune with what is happening, so much so that they are able and willing to pursue this information, themselves.

steve jones

The success of educational institutions in the future will be measured by the alliance with commerce. Not until we take ourselves seriously can we expect commerce to have confidence in our decisions. As designers, we need to be educated to think as our clients think and to 'talk the talk' of our clients. Our bohemian image we once cultivated has no place in the corporate world of the future.

john frostell

There is nothing truly lacking in the education of the current masses of design graduates. The only thing is that, now, the design graduates are expected to hit the ground running the moment they are hired into a company. They lack the kind of training that say, an internship or 'apprenticeship' can provide. The kind of training program like the IBL program at Swinburne, are necessary across the board to provide students with the necessary amount of training time to get them acclimatised to the industry before they graduate, or immediately after they graduate.

Design graduates do not only have to be design savvy, but have a conglomeration of skills that are expected of them from the industry. The amount of time they spend at design colleges are simply not enough to equip them with the necessary skills, or the time needed to learn all these and apply them, to a point where they are fully competent or confident, upon leaving the college education.

For design graduates to be truly proficient at what they do, and to provide them with the necessary skills that will help them land that job, they need to spend about 6 years at college with perhaps one of those years being linked to an internship or training program that is similar to the IBL at Swinburne. However, given the fact that the college education in Australia are virtually free, the results are astronomical.

the study program

introduction

The nature of the study program was in the form of an overseas summer internship, and the company which serviced this need was Landor Associates. The summer internship program was held for the period Monday, May 18, 1998 through to Friday, August 14, 1998 in the Landor head office in San Francisco.

Landor Associates take on a significant number of interns during the course of the year. There is a willingness exhibited in this particular activity, as it promotes not only a healthy awareness of the industry and the processes which take place within the industry, on the part of the interns, but at the same time, it also forms a kind of filtering process, by which this host company is able to have a pick of the 'cream of the crop', so to speak — interns are selected from all parts of the world to take part in this study program. Furthermore, the availability of this training program ensures that young designers and graduates are equipped with the necessary skills to enter the industry.

I, Evangeline, became the first to be selected from Australia to take part in this internship program; as such, it is my sincere hope that my experience and recommendation of this internship program has opened a door for many more young designers to explore.

the program content

Interns are not solicited to work or assist, by designers. Otherwise, they will be swamped! Therefore, all requests for assistance are filtered through a project manager.

The studio manager schedules interns, freelancers, as well as designers on various design jobs that are new, or on-going. An intern receives a weekly schedule, of which he is informed or notified, by the project manager, or via the ccmil (by which most designers communicate)..

During the course of the week, there is fluctuation in the workload. However, the work that an intern is scheduled for is invariably of different disciplines, as he or she is rostered to work with designers from Brand Environment, Brand Identity, Corporate Identity, Production, and such like. This further enables an intern to decide which stream of design he or she should like to specialise in. In this case, one would certainly not envisage that the interns would be given a chance to voice their preferences, but Landor staff were equally indulgent and cooperative. However, this certainly explains why the internship program has been so highly successful — the environment at Landor is simultaneously intense, and yet casual. And there, interns are treated as important members of the design fraternity, with tasks and responsibilities which need to be addressed, or, just like the other designers, they will be held answerable or accountable.

communication and transportation

Time certainly did not take away even the edge of excitement that I felt simply by being at Landor. Each day spent at Landor represented a new learning chapter in my life, and each day, I found my respect for this company growing by leaps and bounds.

For one thing, I discovered the extent and diversity of the work that Landor did for hundreds of companies that operate regionally, nationally and internationally. In one basic year alone, Landor takes on work from virtually every continent in the world, across dozens of industries.

Identities which we are prone to take for granted because we know them so well because they form a sort of backdrop to our daily existence... Well, most of these are born at Landor.

There are the identities for Evian, Levi's, Doritos, Gatorade, 7-Up, FedEx, WWF, Mercedes Benz; the identities for the Nagano Winter Olympics, Atlanta Centennial Olympic Games, Shell, Singapore Airlines... Well, that's just to name a few.

And seeing as Landor has many offices across the globe, with full-service design offices in the Americas, Asia and Europe, offering clients a multifaceted, multicultural perspective, the means of communication that Landorians adopt have to be fairly sophisticated. For example, ideas, concepts and all communications are carried via the e-mail system. E-mail is great, mainly because of the time differences between countries across the world; moreover, it is also a lot easier to manage a long communication composing of complicated instructions. Nonetheless, for more critical situations, of which there are many, phones and faxes are also utilised.

Work are also transported using a network of express couriers and planes to the various Landor offices that are working on the same project, or to clients. And they use these services a lot. At present, the idea of using planes to transport work across the country of countries (at the kind of frequency in which they are used at Landor) is still making my jaw drop.

lunch and learn

During the course of the internship program, there were various visiting industry specialists. Four weeks into my time at Landor, we had a 'Photoshop 5.0 Lunch and Learn' to introduce the new features and functions of this version of Photoshop. In addition to the viewing and presentation from the visiting Photoshop crew, there were further opportunities for the designers, at a later date, to 'beta test' the software, and to try it to its limits. This not only encertain that the software had capabilities which answer the needs of the designers, it promotes direct interaction between designers and the software developers. The result is that future versions of the software will encapsulate suggestions raised by designers — the people who actually use the software.

Soon after, we had lunch while a paper vendor reveals a fantastic, new array of paper samples. As well as describing their properties, the vendor further distributed various promotional books, printed on these new stocks. However, what created the greatest excitement for an intern such as I, was the way in which these paper were marketed. These promotional books were not the small, thin strips of sample, collated together, that I was used to seeing. These books were designed by designers. They were printed with various inks. They were embossed, die-cutted, folded... And the result was that it gave designers a confidence in these papers — that their designs will translate well into print in the way that they had envisaged it.

Sometime past the midway mark in my internship, Landor revealed its new presentation format...accompanied by breakfast. We appear to do everything over meals, here. This way, we are able to maintain our maniacal pace without losing time over meals! When one understands the number of clients that Landor has, it is indeed a most sensible solution! The real intent behind this new presentation format, is to maintain a standard of presentation that is consistent in all the Landor offices, throughout the world. In this manner, clients, too, may have confidence that whichever Landor office undertake their work, there will be that same high standard which may be expected from Landor. It is also only reasonable that Landor being an Identity Consulting firm that the same strong image of Landor be projected across the globe.

Furthermore, in a company of some 250 to 300 employees, these lunch occasions are also great for encouraging interaction between designers, freelancers and interns. In short, it is a fantastic means of team building, while at the same time, everyone is able to keep track on what work is being done at Landor in the various departments. There are also planned social activities to get the Landorians together. Occasionally, there is a TGIF party at Landor, TGIF standing for 'Thank God It's Friday!' There was also a Landorfest to be had, during my time there, held at the famed Golden Gate Park. In part, the Landorfest was held to welcome summer, to give out a few prizes and to have a wonderful time of informal communication, outside of work.

visit to a design institution

observations: industry night key issues

An organised evening of what is intrinsically a folio presentation. However, what is different about this evening is that every student has been geared and prepared by their lecturers to 'perform' a part. Everything, from how they conducted themselves, to how they dress and present their portfolio, these students have been equipped with the necessary skills to face the industry leaders, prospective employers which were invited to attend. The industry night is in fact a form of interview. Most students will either have the opportunity to enter into some form of internship, or designer's position with a design firm.

- interaction of student with industry
- opportunity for students to enter directly into a placement
- opportunity for industry leaders, employers, agents to interact with young designers — to offer insights into the industry, career advice — as well as to filter those who have the potential to succeed and prosper in the industry, from those who are less driven.
- good opportunity for teachers to update skills and learn about new industry demands, expectations.
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recommendations

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agda - iss

in association with fuji xerox

joint fellowship report

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the organization

patron in chief
his excellency, the honourable
sir james gobbo ac
governor of victoria

iss board of management

mr les perrott ao *obe, chair*
professor david beanland
lady primrose potter ao
mr hass dellal *oam*
mr david wittner
mr loris sartori
mr franco florentini
mr lan sapwell

director

ms carolyne bourne

international specialised skills (iss)

ISS is an innovative national enterprise which provides the means for Australians to enhance their abilities to be able to create and produce innovative products and services in-line with the world's best for the local and international marketplace. It identifies what abilities commerce and industry needs, then obtains them from overseas by building global partnerships through 'Specialised Skills Training Fellowships'.

ISS, through its 'Specialised Skills Training Fellowship' program and associates, is recognised as part of a world-wide network of designers, artists, artisans, tradespeople and professionals who are actively engaged in current workplace practice.

ISS delivers education and training activities and undertakes projects which exhibit the best of what can be achieved for and by the people of Australia. In this manner, ISS provides opportunities for Australians to gain skills and knowledge in areas that are not currently available through accredited courses in Australian educational institutions.

As a relatively new nation, Australia is still acquiring skills and knowledge in the production of goods and services. One way to achieve this is to complement existing skills and knowledge with different and enhanced ones; to learn from the rich and diverse global heritage accumulated over past millennia; and to transpose those skills and knowledge into an Australian context for the local and international marketplace.

australian graphic design association (agda)

The Australian Graphic Design Association is committed to advancing excellence in graphic design as a discipline, profession and cultural force. It works through a volunteer base to provide support programs and opportunities for interaction. AGDA actively advances the skills, knowledge and interests of its membership and the industry by example, cooperation and education.

Across this geographically large country, AGDA celebrates and perpetuates remarkable work, linking its members by publications, social events, seminars, workshops, awards, lectures and advice, and acts as a voice for the industry. All of this serves to raise the profile and capability of graphic designers in Australia.

Moreover, the Australian Graphic Design Association has a working Code of Ethics which is here to establish what constitutes 'fair play'. It is intended to provide protection for both designers and clients from unethical business practices and the havoc that can be caused by unwitting ignorance. By detailing professional conduct expectations in the key aspects of client/designer/sub-contractor relationships, AGDA intends to set national benchmarks for professional service and conduct within the graphic design profession. The Code of Ethics is a powerful tool in dealing with destructive practices such as free pitching. The Code of Ethics supports our members in their education of clients about the how/what/why of graphic design.

landor associates

...The overseas organisation which form part of the awarding body.

Landor Associates is the world's leading international image management consultancy firm with forty-nine years in the design business. Heading into its fiftieth year, Landor Associates has successfully established offices in fourteen countries, with an astonishing employee rate of over five hundred people, worldwide.

Specializing in corporate identity, environmental and packaging design, Landor's project teams are interdisciplinary, made up of designers, architects, production specialists, marketing professionals, naming experts and market research professionals.

Landor's clientele are among the Fortune 500 and include many of the leading corporations worldwide in a broad spectrum of business, product and service categories. Most of these are well-known to us, if not household names. They are FedEx, Hyatt Hotels, DuPont, WWF, Netscape, Technicolor, Doritos, Gatorade, Evian, 7UP, Shell... and that is just to name a few.

the recipient - evangeline thai

education

- 1996-7 box hill institute of technical and further education
 ~associate diploma of arts and design - graphic design

employment history

- 1997-8 graphic design with axia design and marketing
 catering with the victorian arts centre and concert hall
- 1996-7 front of house with the regent theatre
 catering with the regent theatre plaza ballroom
 sales and customer service with american concepts

freelance design

- 1997 poster design for the royal melbourne philharmonic society
 poster design for the australian brain foundation
 cover design for the family relationship institute of victoria
 cover design for the victorian tertiary admissions centre
 exhibition promotion for artist graham nicholson
 poster and logo concept for box hill institute of tafe

Without completing any previous studies in arts or graphics, Evangeline nonetheless successfully competed against some 500 applicants for a placement in Box Hill TAFE to study graphic design. Prior to the completion of her Associate Diploma, however, Evangeline was offered a junior designer's position in Axia Design and Marketing, a local design firm in Melbourne.

Three months into this work placement, Evangeline became the first, Australian and the youngest designer to be accepted on an internship with Landor Associates, in San Francisco. In conjunction with this, Evangeline also became the youngest recipient of this joint AGDA-ISS fellowship.

Having only recently celebrated her 21st, Evangeline is currently enjoying being an ambassador for both AGDA and ISS. And in the same manner, hopes to have paved the way for many other young designers.

our design education system

wayne rankin

Design graduates need to have a strong understanding as to the enormous effect that digital technology is and will have on society. Not just today, they need the vision of the future as well. 'The Big Problem' herein lies in the education institutions and the lecturers in general not fully understanding or having any vision of where digital technology is heading and what effect it will have on society, business and communication.

Therefore, the design students are the losers, unless they are fired up enough and in tune with what is happening, so much so that they are able and willing to pursue this information, themselves.

steve jones

The success of educational institutions in the future will be measured by the alliance with commerce. Not until we take ourselves seriously can we expect commerce to have confidence in our decisions. As designers, we need to be educated to think as our clients think and to 'talk the talk' of our clients. Our bohemian image we once cultivated has no place in the corporate world of the future.

john frostell

There is nothing truly lacking in the education of the current masses of design graduates. The only thing is that, now, the design graduates are expected to hit the ground running the moment they are hired into a company. They lack the kind of training that say, an internship or 'apprenticeship' can provide. The kind of training program like the IBL program at Swinburne, are necessary across the board to provide students with the necessary amount of training time to get them acclimatised to the industry before they graduate, or immediately after they graduate.

Design graduates do not only have to be design savvy, but have a conglomeration of skills that are expected of them from the industry. The amount of time they spend at design colleges are simply not enough to equip them with the necessary skills, or the time needed to learn all these and apply them, to a point where they are fully competent or confident, upon leaving the college education.

For design graduates to be truly proficient at what they do, and to provide them with the necessary skills that will help them land that job, they need to spend about 6 years at college with perhaps one of those years being linked to an internship or training program that is similar to the IBL at Swinburne. However, given the fact that the college education in Australia are virtually free, the results are astronomical.

industry's involvement in training graduates and young designers

wayne rankin

I feel that a lot more has to be done in this area. The design industry needs to support young designers, and it is difficult some times to employ due to work or market conditions. It would be great if young graduates had to work for established companies for say the first three years of their working career. This would set them straight for the future regarding professionalism and charging the correct fees and also for them to understand and learn to deal with clients.

Maybe the best way to overcome the problem of design organisations not taking on graduates is to establish, in conjunction with the government, some form of incentive or apprenticeship scheme.

organisations with impact on this industry

steve jones

I believe the greatest impact on the graphics industry in my eleven year professional career has been the release of the Apple Mac in 1985. Within three years of beginning my career, I saw the inception of computers and their subsequent impact on areas of the design industry. What once took days to complete, now takes hours. What once took two people to create now requires one. I witnessed the extinction of craftsmen like typesetters and to a lesser degree, film houses. Some predict that with the internet comes the end of print!

wayne rankin

Computer companies, multimedia industries and software companies. These three industries are having a huge impact on the design industry. The tools and software being developed enable 'non-designers' to have a huge effect on our industry. Just as in the late 80's, typesetters disappeared, now the pre-press industry is under pressure with film separations being threatened by direct to plate and digital printing. Photographers also are not left out of the equation. Digital cameras, both still and video, are and will dilute the work available for photographers.

Designers are not left out of the picture, either. Technology will and is creating similar effects on our industry. It is imperative that our industry looks deeply at what is occurring and take the appropriate action.

The education industry also needs a shake up. I recall, some 4 years ago, talking to the various heads of our major educational institutions regarding the emerging new media explosion. I suggested at that time to introduce new media on a small information-based level. Today, only a few have recently addressed this concern of mine, and still not to the level that they should be — the students are the victims. If we want the design industry to grow and prosper, it is imperative that education starts with some gusto by moving more into the new media area. I feel that there is also another important ingredient missing from our design educational institutions — one of collaboration between all design disciplines, for example, graphic design, interior design, industrial design, etc.

The schools do not encourage projects that cross the boundaries, as well as those utilising skills in all disciplines of design. We are entering into an interesting and rapidly changing world; a world where the real world is being replicated on computers and the worldwide web. Two years ago, I witnessed the construction of San Francisco in NRML on the Web. There are now many other cities under construction. You will be able to walk the streets of a virtual city and obtain information from anywhere in the universe. Design is integral to what is happening in this area and this includes all design disciplines.

Therefore, new communication and design solutions will be required and it is imperative that the different disciplines of design work together, and it is important to start this process at the educational level.

past, present, future

john frostell

past If you look at it in a historical sense to the time of Guttenberg, to the time that he first put ink on paper, he was the guy who did everything! He did all of the editing, the typesetting, printing... The whole project was organized by one person.

As the communication profession has matured, we broke up to a point where we have many specialists doing different things. Even in big design companies, until about ten years ago, you had very specialised people: illustrators, hand-letterers, finished artists, writers, designers, production people, etc.

present

But now, we have come to a point where technology has enabled us to a point where we do everything ourselves. And people, now, are operating very much like Guttenberg once did. His printing press is now our Macintosh. And we have to know so much more about repro, so much more about finished art, so much more about computer production, and all those sorts of things.

But if you look at the people now, as opposed to ten years ago, they are much more confident and competent at so many more things. And this correlates very much back to the demands and expectations that is placed on education. The demand now is extraordinary, but we are starting to get a leveling out, now. People are afraid that they will have to become experts in web design and multimedia technology. And that, I guess, carved off into different areas of speciality against what we have been preaching in the graphic design turf. And that is the major difference that we've been having in the past ten years.

Furthermore, the graphics industry is seeing a lot of small businesses competing for work. The present predicament has lent itself to a situation where some designers, or smaller design companies are undercutting each other and themselves by charging a minimal fee for their professional services. The result is that clients are unimpressed by the difference in the professional fees that are being quoted to them. This further lead to a precedence in client expectation of 'more for less'. Some designers and design firms are selling themselves short of what they can actually charge for their professional services, and are fast losing client respect for not having enough confidence in their own professional skills and knowledge.

past It is most probable that we will witness a consolidation of design firms; it will cost virtually just as much for the book keeping of a 2-man business as it will cost a larger business operation. A larger company is actually more economical to run. We will also most likely be seeing the merger of some printing companies or some other services, as design companies and its related services 'upsized'. This is an indication the economy is right, and that there is enough work around for this to happen. This will take up back ten years or so to a time when there were larger design companies.

fitting the design industry into the existing graphics industry

steve jones Design disciplines such as interior, textile, fashion, industrial and architectural support the graphic design industry as service providers. So much of what we do in graphic design overlaps into these areas. Signage programs often require a working knowledge of industrial design. The corporate 'look' of a company's office foyer will require the help of an architect or interior designer.

john frostell

I remember drawing a diagram on a foggy windscreen to a friend of mine. If you can imagine a two-dimensional graph with two separate axes with the vertical axis being marketing communication, then it was advertising, marketing consulting, PR, graphic design, those sorts of professions or occupations. And then imagine another axis running through these — a horizontal axis on which exists the design professions: interior design, fashion design, graphic design, industrial design, etc. The fulcrum, or the intersection, is graphic design. Graphic design can exist beautifully in either of those two planes. You get some designers who have a stronger design 'bend' who work within other design professions like architecture, interior design, etc. But you also get those who have a greater affinity in the marketing professions, who work in advertising, PR and that sort of things. And if you look at it wholistically like that, you see what a powerful resource design can be. If you look at all the other services that are connected to it, there are no other professions which can do it in that same way. There is a third dimension to it, and that is fine art. You get designers with a pretty distinct bend towards fine art. You look at a company like David Lancashire... His style is one thing, but his mode of operation is another. He is very much a fine artist who have become a designer. But a lot of his work is connected to advertising, and he occupies a space right around the fulcrum, or the middle, but he would have a pretty distinct bend towards fine art in his style.

Graphic designers are very much service providers because they are very much a communication people. To further clarify that, the service we actually provide is thinking, because graphic design is about problem solving, solving the problem simply, in the clearest, most efficient and aesthetic manner.

Going back to the question, if you look at analysing what the services that a graphic design company provide, are, it starts with strategy, consultation, creative thinking, problem solving; and then you get into the physical aspect of creating solutions and then production — getting towards the more technical side of things.

john frostell
dialogue visual communication
state president of agda, victoria

Until about ten years ago, Sydney had many number of designers, but they were not called designers; they were called commercial artists. What represented a common practice was that most graphic design work was commissioned through advertising agencies. Whereas, in contrast, Melbourne became very much more independent as a city fostering design in itself than the other cities. Melbourne had free-standing graphic design companies some 20, 30 years ago. Cato Design, Brian Sadgroves and some other companies were free-standing graphic design companies; they were recognised for what they do independently. And I think that, that perhaps had a huge influence on the industry. These graphic designers were very good, and they were recognised for being so; it was also commendable that they were further able to set up business independent of other communication professions.

Australia has always been very independent in regards to its design capabilities. We haven't had had to rest on anyone else. Furthermore, we've got a truly strong international presence, both from individual designers and from the work that they do on a commercial scale. And we've got companies like Cato design, now, which aren't necessarily just an Australian design company — they are international players in graphic design. In terms of presence, we are certainly stronger percapita than any other country that I know of — when you look at our design presence versus our population, it is extraordinary. And when you convert some other numbers like that: when you look at the membership of AGDA which is 1500 across the country, against our population, that is an extraordinary percentage.

We have also seen much of a consolidation of all the skills and practices that can be learnt at the colleges over the past ten years, and with this broad-based mode of study, students are more prepared to enter into the industry.

the australian context

the graphics industry in australia

steve jones
(brian sadgroves & associates)

Design as a recognised discipline in Australia has developed over the last 40 odd years. It is an industry that has come about as a response to the demands of commerce. A means of packaging a product or service.

wayne rankin

We have excellent designers in Australia; however, majority lack strong management skills and are not forceful or visionary enough in the marketplace. The industry is made up of mainly small players who compete for business. Unfortunately, in many instances, they are also undercutting the professional fees that should and could be charged for design.

les leahy
(cato design)

The Graphics industry in Australia has all to do with visual reproduction in some way: whether it is exhibition work, printing, digital images or prepress. The Graphics industry in Australia is a very big industry, as well as an influential one. Graphic design, or design, is only a very small part of that industry. Therefore, the Graphics industry of Australia isn't just that very narrow view of people who do Graphic Design. In fact, when you look at the packaging industry, which exists within the Graphics industry, and the entire pre-press digital industry, the Graphics industry is pretty big, and it contains a variety of people who work within it.

Moreover, there is the element of desktop publishing to be considered. Once, the Graphic part was done in a very small area and then it was hired off onto printing or packaging or to publishing. But because so many people, now, within parts of the industry do their own preliminary graphic work, you have to call publication part of the graphics industry. So, the Graphics industry is now very big, but it is in more areas than it used to be.

the skills gaps

In order to be competitive both nationally and internationally, we as young designers need to be trained to be interdisciplinary across the wide cross-section of design practices, with a firm, working understanding of the processes and organisation that are crucial within each design institution.

Also largely unaddressed within design education institutions are the much understated need for skills in the following areas: design development, departmental presentations, vendor and industry presentations, internal critiques and client liaisons which are essential marketing skills.

Hands-on software skills and opportunities to apply them to real design projects are also extensions of the training regime which need to be addressed to bring graduates and young designers up to speed with the demands of industry, hence better equipping them towards catering for clients' needs.

Moreover, what is currently lacking in the professional development of young designers are exposure to industry experts and professionals — not just through conferences, seminars and workshops, but the opportunity to work closely with senior designers and experts throughout a range of studio practices, including conceptual exploration, design refinement, as well as extension and preparation of final art mechanicals.

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mr hass dellal *oam*
mr david wltner
mr loris sartori
mr franco florentini
mr ian sapwell

director

ms carolyne bourne

international specialised skills (iss)

ISS is an innovative national enterprise which provides the means for Australians to enhance their abilities to be able to create and produce innovative products and services in-line with the world's best for the local and international marketplace. It identifies what abilities commerce and industry needs, then obtains them from overseas by building global partnerships through 'Specialised Skills Training Fellowships'.

ISS, through its 'Specialised Skills Training Fellowship' program and associates, is recognised as part of a world-wide network of designers, artists, artisans, tradespeople and professionals who are actively engaged in current workplace practice.

ISS delivers education and training activities and undertakes projects which exhibit the best of what can be achieved for and by the people of Australia. In this manner, ISS provides opportunities for Australians to gain skills and knowledge in areas that are not currently available through accredited courses in Australian educational institutions.

As a relatively new nation, Australia is still acquiring skills and knowledge in the production of goods and services. One way to achieve this is to complement existing skills and knowledge with different and enhanced ones; to learn from the rich and diverse global heritage accumulated over past millennia; and to transpose those skills and knowledge into an Australian context for the local and international marketplace.

australian graphic design association (agda)

The Australian Graphic Design Association is committed to advancing excellence in graphic design as a discipline, profession and cultural force. It works through a volunteer base to provide support programs and opportunities for interaction. AGDA actively advances the skills, knowledge and interests of its membership and the industry by example, cooperation and education.

Across this geographically large country, AGDA celebrates and perpetuates remarkable work, linking its members by publications, social events, seminars, workshops, awards, lectures and advice, and acts as a voice for the industry. All of this serves to raise the profile and capability of graphic designers in Australia.

Moreover, the Australian Graphic Design Association has a working Code of Ethics which is here to establish what constitutes 'fair play'. It is intended to provide protection for both designers and clients from unethical business practices and the havoc that can be caused by unwitting ignorance. By detailing professional conduct expectations in the key aspects of client/designer/sub-contractor relationships, AGDA intends to set national benchmarks for professional service and conduct within the graphic design profession. The Code of Ethics is a powerful tool in dealing with destructive practices such as free pitching. The Code of Ethics supports our members in their education of clients about the how/what/why of graphic design.

landor associates

...The overseas organisation which form part of the awarding body.

Landor Associates is the world's leading international image management consultancy firm with forty-nine years in the design business. Heading into its fiftieth year, Landor Associates has successfully established offices in fourteen countries, with an astonishing employee rate of over five hundred people, worldwide.

Specializing in corporate identity, environmental and packaging design, Landor's project teams are interdisciplinary, made up of designers, architects, production specialists, marketing professionals, naming experts and market research professionals.

Landor's clientele are among the Fortune 500 and include many of the leading corporations worldwide in a broad spectrum of business, product and service categories. Most of these are well-known to us, if not household names. They are FedEx, Hyatt Hotels, DuPont, WWF, Netscape, Technicolor, Doritos, Gatorade, Evian, 7UP, Shell... and that is just to name a few.

the recipient - evangeline thai

education

1996-7 box hill institute of technical and further education
 ~associate diploma of arts and design · graphic design

employment history

1997-8 graphic design with axia design and marketing
 catering with the victorian arts centre and concert hall

1996-7 front of house with the regent theatre
 catering with the regent theatre plaza ballroom
 sales and customer service with american concepts

freelance design

1997 poster design for the royal melbourne philharmonic society
 poster design for the australian brain foundation
 cover design for the family relationship institute of victoria
 cover design for the victorian tertiary admissions centre
 exhibition promotion for artist graham nicholson
 poster and logo concept for box hill institute of tafe

Without completing any previous studies in arts or graphics, Evangeline nonetheless successfully competed against some 500 applicants for a placement in Box Hill TAFE to study graphic design. Prior to the completion of her Associate Diploma, however, Evangeline was offered a junior designer's position in Axia Design and Marketing, a local design firm in Melbourne.

Three months into this work placement, Evangeline became the first, Australian and the youngest designer to be accepted on an internship with Landor Associates, in San Francisco. In conjunction with this, Evangeline also became the youngest recipient of this joint AGDA-ISS fellowship.

Having only recently celebrated her 21st, Evangeline is currently enjoying being an ambassador for both AGDA and ISS. And in the same manner, hopes to have paved the way for many other young designers.

the skills gaps

In order to be competitive both nationally and internationally, we as young designers need to be trained to be interdisciplinary across the wide cross-section of design practices, with a firm, working understanding of the processes and organisation that are crucial within each design institution.

Also largely unaddressed within design education institutions are the much understated need for skills in the following areas: design development, departmental presentations, vendor and industry presentations, internal critiques and client liaisons which are essential marketing skills.

Hands-on software skills and opportunities to apply them to real design projects are also extensions of the training regime which need to be addressed to bring graduates and young designers up to speed with the demands of industry, hence better equipping them towards catering for clients' needs.

Moreover, what is currently lacking in the professional development of young designers are exposure to industry experts and professionals — not just through conferences, seminars and workshops, but the opportunity to work closely with senior designers and experts throughout a range of studio practices, including conceptual exploration, design refinement, as well as extension and preparation of final art mechanicals.

the australian context

the graphics industry in australia

steve jones
(brian sadgroves & associates)

Design as a recognised discipline in Australia has developed over the last 40 odd years. It is an industry that has come about as a response to the demands of commerce. A means of packaging a product or service.

wayne rankin

We have excellent designers in Australia; however, majority lack strong management skills and are not forceful or visionary enough in the marketplace. The industry is made up of mainly small players who compete for business. Unfortunately, in many instances, they are also undercutting the professional fees that should and could be charged for design.

les leahy
(cato design)

The Graphics industry in Australia has all to do with visual reproduction in some way: whether it is exhibition work, printing, digital images or prepress. The Graphics industry in Australia is a very big industry, as well as an influential one. Graphic design, or design, is only a very small part of that industry. Therefore, the Graphics industry of Australia isn't just that very narrow view of people who do Graphic Design. In fact, when you look at the packaging industry, which exists within the Graphics industry, and the entire pre-press digital industry, the Graphics industry is pretty big, and it contains a variety of people who work within it.

Moreover, there is the element of desktop publishing to be considered. Once, the Graphic part was done in a very small area and then it was hired off onto printing or packaging or to publishing. But because so many people, now, within parts of the industry do their own preliminary graphic work, you have to call publication part of the graphics industry. So, the Graphics industry is now very big, but it is in more areas than it used to be.

john frostell
dialogue visual communication
state president of agda, victoria

Until about ten years ago, Sydney had many number of designers, but they were not called designers; they were called commercial artists. What represented a common practice was that most graphic design work was commissioned through advertising agencies. Whereas, in contrast, Melbourne became very much more independent as a city fostering design in itself than the other cities. Melbourne had free-standing graphic design companies some 20, 30 years ago. Cato Design, Brian Sadgroves and some other companies were free-standing graphic design companies; they were recognised for what they do independently. And I think that, that perhaps had a huge influence on the industry. These graphic designers were very good, and they were recognised for being so; it was also commendable that they were further able to set up business independent of other communication professions.

Australia has always been very independent in regards to its design capabilities. We haven't had had to rest on anyone else. Furthermore, we've got a truly strong international presence, both from individual designers and from the work that they do on a commercial scale. And we've got companies like Cato design, now, which aren't necessarily just an Australian design company — they are international players in graphic design. In terms of presence, we are certainly stronger percapita than any other country that I know of — when you look at our design presence versus our population, it is extraordinary. And when you convert some other numbers like that: when you look at the membership of AGDA which is 1500 across the country, against our population, that is an extraordinary percentage.

We have also seen much of a consolidation of all the skills and practices that can be learnt at the colleges over the past ten years, and with this broad-based mode of study, students are more prepared to enter into the industry.

fitting the design industry into the existing graphics industry

steve jones Design disciplines such as interior, textile, fashion, industrial and architectural support the graphic design industry as service providers. So much of what we do in graphic design overlaps into these areas. Signage programs often require a working knowledge of industrial design. The corporate 'look' of a company's office foyer will require the help of an architect or interior designer.

john frostell

I remember drawing a diagram on a foggy windscreen to a friend of mine. If you can imagine a two-dimensional graph with two separate axes with the vertical axis being marketing communication, then it was advertising, marketing consulting, PR, graphic design, those sorts of professions or occupations. And then imagine another axis running through these — a horizontal axis on which exists the design professions: interior design, fashion design, graphic design, industrial design, etc. The fulcrum, or the intersection, is graphic design. Graphic design can exist beautifully in either of those two planes. You get some designers who have a stronger design 'bend' who work within other design professions like architecture, interior design, etc. But you also get those who have a greater affinity in the marketing professions, who work in advertising, PR and that sort of things. And if you look at it wholistically like that, you see what a powerful resource design can be. If you look at all the other services that are connected to it, there are no other professions which can do it in that same way. There is a third dimension to it, and that is fine art. You get designers with a pretty distinct bend towards fine art. You look at a company like David Lancashire... His style is one thing, but his mode of operation is another. He is very much a fine artist who have become a designer. But a lot of his work is connected to advertising, and he occupies a space right around the fulcrum, or the middle, but he would have a pretty distinct bend towards fine art in his style.

Graphic designers are very much service providers because they are very much a communication people. To further clarify that, the service we actually provide is thinking, because graphic design is about problem solving, solving the problem simply, in the clearest, most efficient and aesthetic manner.

Going back to the question, if you look at analysing what the services that a graphic design company provide, are, it starts with strategy, consultation, creative thinking, problem solving; and then you get into the physical aspect of creating solutions and then production — getting towards the more technical side of things.

past, present, future

john frostell

past If you look at it in a historical sense to the time of Guttenberg, to the time that he first put ink on paper, he was the guy who did everything! He did all of the editing, the typesetting, printing... The whole project was organized by one person.

As the communication profession has matured, we broke up to a point where we have many specialists doing different things. Even in big design companies, until about ten years ago, you had very specialised people: illustrators, hand-letterers, finished artists, writers, designers, production people, etc.

present

But now, we have come to a point where technology has enabled us to a point where we do everything ourselves. And people, now, are operating very much like Guttenberg once did. His printing press is now our MacIntosh. And we have to know so much more about repro, so much more about finished art, so much more about computer production, and all those sorts of things.

But if you look at the people now, as opposed to ten years ago, they are much more confident and competent at so many more things. And this correlates very much back to the demands and expectations that is placed on education. The demand now is extraordinary, but we are starting to get a leveling out, now. People are afraid that they will have to become experts in web design and multimedia technology. And that, I guess, carved off into different areas of speciality against what we have been preaching in the graphic design turf. And that is the major difference that we've been having in the past ten years.

Furthermore, the graphics industry is seeing a lot of small businesses competing for work. The present predicament has lent itself to a situation where some designers, or smaller design companies are undercutting each other and themselves by charging a minimal fee for their professional services. The result is that clients are unimpressed by the difference in the professional fees that are being quoted to them. This further lead to a precedence in client expectation of 'more for less'. Some designers and design firms are selling themselves short of what they can actually charge for their professional services, and are fast losing client respect for not having enough confidence in their own professional skills and knowledge.

past It is most probable that we will witness a consolidation of design firms; it will cost virtually just as much for the book keeping of a 2-man business as it will cost a larger business operation. A larger company is actually more economical to run. We will also most likely be seeing the merger of some printing companies or some other services, as design companies and its related services 'upsized'. This is an indication the economy is right, and that there is enough work around for this to happen. This will take up back ten years or so to a time when there were larger design companies.

organisations with impact on this industry

steve jones

I believe the greatest impact on the graphics industry in my eleven year professional career has been the release of the Apple Mac in 1985. Within three years of beginning my career, I saw the inception of computers and their subsequent impact on areas of the design industry. What once took days to complete, now takes hours. What once took two people to create now requires one. I witnessed the extinction of craftsmen like typesetters and to a lesser degree, film houses. Some predict that with the internet comes the end of print!

wayne rankin

Computer companies, multimedia industries and software companies. These three industries are having a huge impact on the design industry. The tools and software being developed enable 'non-designers' to have a huge effect on our industry. Just as in the late 80's, typesetters disappeared, now the pre-press industry is under pressure with film separations being threatened by direct to plate and digital printing. Photographers also are not left out of the equation. Digital cameras, both still and video, are and will dilute the work available for photographers.

Designers are not left out of the picture, either. Technology will and is creating similar effects on our industry. It is imperative that our industry looks deeply at what is occurring and take the appropriate action.

The education industry also needs a shake up. I recall, some 4 years ago, talking to the various heads of our major educational institutions regarding the emerging new media explosion. I suggested at that time to introduce new media on a small information-based level. Today, only a few have recently addressed this concern of mine, and still not to the level that they should be — the students are the victims. If we want the design industry to grow and prosper, it is imperative that education starts with some gusto by moving more into the new media area. I feel that there is also another important ingredient missing from our design educational institutions — one of collaboration between all design disciplines, for example, graphic design, interior design, industrial design, etc.

The schools do not encourage projects that cross the boundaries, as well as those utilising skills in all disciplines of design. We are entering into an interesting and rapidly changing world; a world where the real world is being replicated on computers and the worldwide web. Two years ago, I witnessed the construction of San Francisco in NRML on the Web. There are now many other cities under construction. You will be able to walk the streets of a virtual city and obtain information from anywhere in the universe. Design is integral to what is happening in this area and this includes all design disciplines.

Therefore, new communication and design solutions will be required and it is imperative that the different disciplines of design work together, and it is important to start this process at the educational level.

industry's involvement in training graduates and young designers

wayne rankin

I feel that a lot more has to be done in this area. The design industry needs to support young designers, and it is difficult some times to employ due to work or market conditions. It would be great if young graduates had to work for established companies for say the first three years of their working career. This would set them straight for the future regarding professionalism and charging the correct fees and also for them to understand and learn to deal with clients.

Maybe the best way to overcome the problem of design organisations not taking on graduates is to establish, in conjunction with the government, some form of incentive or apprenticeship scheme.

our design education system

wayne rankin

Design graduates need to have a strong understanding as to the enormous effect that digital technology is and will have on society. Not just today, they need the vision of the future as well. 'The Big Problem' herein lies in the education institutions and the lecturers in general not fully understanding or having any vision of where digital technology is heading and what effect it will have on society, business and communication.

Therefore, the design students are the losers, unless they are fired up enough and in tune with what is happening, so much so that they are able and willing to pursue this information, themselves.

steve jones

The success of educational institutions in the future will be measured by the alliance with commerce. Not until we take ourselves seriously can we expect commerce to have confidence in our decisions. As designers, we need to be educated to think as our clients think and to 'talk the talk' of our clients. Our bohemian image we once cultivated has no place in the corporate world of the future.

john frostell

There is nothing truly lacking in the education of the current masses of design graduates. The only thing is that, now, the design graduates are expected to hit the ground running the moment they are hired into a company. They lack the kind of training that say, an internship or 'apprenticeship' can provide. The kind of training program like the IBL program at Swinburne, are necessary across the board to provide students with the necessary amount of training time to get them acclimatised to the industry before they graduate, or immediately after they graduate.

Design graduates do not only have to be design savvy, but have a conglomeration of skills that are expected of them from the industry. The amount of time they spend at design colleges are simply not enough to equip them with the necessary skills, or the time needed to learn all these and apply them, to a point where they are fully competent or confident, upon leaving the college education.

For design graduates to be truly proficient at what they do, and to provide them with the necessary skills that will help them land that job, they need to spend about 6 years at college with perhaps one of those years being linked to an internship or training program that is similar to the IBL at Swinburne. However, given the fact that the college education in Australia are virtually free, the results are astronomical.

the study program

introduction

The nature of the study program was in the form of an overseas summer internship, and the company which serviced this need was Landor Associates. The summer internship program was held for the period Monday, May 18, 1998 through to Friday, August 14, 1998 in the Landor head office in San Francisco.

Landor Associates take on a significant number of interns during the course of the year. There is a willingness exhibited in this particular activity, as it promotes not only a healthy awareness of the industry and the processes which take place within the industry, on the part of the interns, but at the same time, it also forms a kind of filtering process, by which this host company is able to have a pick of the 'cream of the crop', so to speak — interns are selected from all parts of the world to take part in this study program. Furthermore, the availability of this training program ensures that young designers and graduates are equipped with the necessary skills to enter the industry.

I, Evangeline, became the first to be selected from Australia to take part in this internship program; as such, it is my sincere hope that my experience and recommendation of this internship program has opened a door for many more young designers to explore.

the program content

Interns are not solicited to work or assist, by designers. Otherwise, they will be swamped! Therefore, all requests for assistance are filtered through a project manager.

The studio manager schedules interns, freelancers, as well as designers on various design jobs that are new, or on-going. An intern receives a weekly schedule, of which he is informed or notified, by the project manager, or via the ccmil (by which most designers communicate)..

During the course of the week, there is fluctuation in the workload. However, the work that an intern is scheduled for is invariably of different disciplines, as he or she is rostered to work with designers from Brand Environment, Brand Identity, Corporate Identity, Production, and such like. This further enables an intern to decide which stream of design he or she should like to specialise in. In this case, one would certainly not envisage that the interns would be given a chance to voice their preferences, but Landor staff were equally indulgent and cooperative. However, this certainly explains why the internship program has been so highly successful — the environment at Landor is simultaneously intense, and yet casual. And there, interns are treated as important members of the design fraternity, with tasks and responsibilities which need to be addressed, or, just like the other designers, they will be held answerable or accountable.

lunch and learn

During the course of the internship program, there were various visiting industry specialists. Four weeks into my time at Landor, we had a 'Photoshop 5.0 Lunch and Learn' to introduce the new features and functions of this version of Photoshop. In addition to the viewing and presentation from the visiting Photoshop crew, there were further opportunities for the designers, at a later date, to 'beta test' the software, and to try it to its limits. This not only encertain that the software had capabilities which answer the needs of the designers, it promotes direct interaction between designers and the software developers. The result is that future versions of the software will encapsulate suggestions raised by designers — the people who actually use the software.

Soon after, we had lunch while a paper vendor reveals a fantastic, new array of paper samples. As well as describing their properties, the vendor further distributed various promotional books, printed on these new stocks. However, what created the greatest excitement for an intern such as I, was the way in which these paper were marketed. These promotional books were not the small, thin strips of sample, collated together, that I was used to seeing. These books were designed by designers. They were printed with various inks. They were embossed, die-cutted, folded... And the result was that it gave designers a confidence in these papers — that their designs will translate well into print in the way that they had envisaged it.

Sometime past the midway mark in my internship, Landor revealed its new presentation format...accompanied by breakfast. We appear to do everything over meals, here. This way, we are able to maintain our maniacal pace without losing time over meals! When one understands the number of clients that Landor has, it is indeed a most sensible solution! The real intent behind this new presentation format, is to maintain a standard of presentation that is consistent in all the Landor offices, throughout the world. In this manner, clients, too, may have confidence that whichever Landor office undertake their work, there will be that same high standard which may be expected from Landor. It is also only reasonable that Landor being an Identity Consulting firm that the same strong image of Landor be projected across the globe.

Furthermore, in a company of some 250 to 300 employees, these lunch occasions are also great for encouraging interaction between designers, freelancers and interns. In short, it is a fantastic means of team building, while at the same time, everyone is able to keep track on what work is being done at Landor in the various departments. There are also planned social activities to get the Landorians together. Occasionally, there is a TGIF party at Landor, TGIF standing for 'Thank God It's Friday!' There was also a Landorfest to be had, during my time there, held at the famed Golden Gate Park. In part, the Landorfest was held to welcome summer, to give out a few prizes and to have a wonderful time of informal communication, outside of work.

communication and transportation

Time certainly did not take away even the edge of excitement that I felt simply by being at Landor. Each day spent at Landor represented a new learning chapter in my life, and each day, I found my respect for this company growing by leaps and bounds.

For one thing, I discovered the extent and diversity of the work that Landor did for hundreds of companies that operate regionally, nationally and internationally. In one basic year alone, Landor takes on work from virtually every continent in the world, across dozens of industries.

Identities which we are prone to take for granted because we know them so well because they form a sort of backdrop to our daily existence... Well, most of these are born at Landor.

There are the identities for Evian, Levi's, Doritos, Gatorade, 7-Up, FedEx, WWF, Mercedes Benz; the identities for the Nagano Winter Olympics, Atlanta Centennial Olympic Games, Shell, Singapore Airlines... Well, that's just to name a few.

And seeing as Landor has many offices across the globe, with full-service design offices in the Americas, Asia and Europe, offering clients a multifaceted, multicultural perspective, the means of communication that Landorians adopt have to be fairly sophisticated. For example, ideas, concepts and all communications are carried via the e-mail system. E-mail is great, mainly because of the time differences between countries across the world; moreover, it is also a lot easier to manage a long communication composing of complicated instructions. Nonetheless, for more critical situations, of which there are many, phones and faxes are also utilised.

Work are also transported using a network of express couriers and planes to the various Landor offices that are working on the same project, or to clients. And they use these services a lot. At present, the idea of using planes to transport work across the country of countries (at the kind of frequency in which they are used at Landor) is still making my jaw drop.

visit to a design institution

observations: industry night key issues

An organised evening of what is intrinsically a folio presentation. However, what is different about this evening is that every student has been geared and prepared by their lecturers to 'perform' a part. Everything, from how they conducted themselves, to how they dress and present their portfolio, these students have been equipped with the necessary skills to face the industry leaders, prospective employers which were invited to attend. The industry night is in fact a form of interview. Most students will either have the opportunity to enter into some form of internship, or designer's position with a design firm.

- interaction of student with industry
- opportunity for students to enter directly into a placement
- opportunity for industry leaders, employers, agents to interact with young designers — to offer insights into the industry, career advice — as well as to filter those who have the potential to succeed and prosper in the industry, from those who are less driven.
- good opportunity for teachers to update skills and learn about new industry demands, expectations.
- good opportunity for both students and teachers to better understand changes in technology during discussion times with those who are working within the industry, itself.

recommendations

Developing an internship program that is based on the Landor model will assist us in answering the skills gaps that currently exist. Firstly, by placing an intern in this model, it will establish a platform for the student to observe and adopt skills which will enable them to be interdisciplinary across the wide cross-section of design practices. Placing a student or a graduate fresh out of college will also ensure that these young designers will be educated with a working understanding of the processes and organisation that are crucial within each design institution: this is indeed preferable to a situation where the graduate has to 'hit the ground running' the moment they complete their studies. It is also a better proposition for employers who might have been wary of taking young designers into their firm for a variety of reasons. In this manner, the graduates will have a form of bridge to tide them across from college to industry, hence, infiltrating them with an awareness of the requirements in professional practice. This makes them more valuable to any prospective employer.

A way in which this form of internship opportunity might be supplied to young designers is to develop a strategy of arrangement by which an Australian student can be placed over at Landor each year. Research is also required to discover other leading agencies that offer a similar program. Ideally, this will lead to industry placement of students in design businesses related to the interest and abilities of the individual students. This will entertain opportunities for these young designers to work within a team environment in a situation requiring them to work through different design disciplines; eg. industrial design, brand environment, packaging, etc. Therefore, the outcome will be that they will acquire knowledge that is required of them in the industry, but which education has not fulfilled. This includes design development and refinement, departmental presentations, vendor and industry presentations, internal critiques and client liaison skills which are essential marketing skills. There will also be increased time concentrated in practising and utilising the softwares, and applying these new skills to real design projects. Additionally, further exposure of these young designers to industry experts and professionals can be established through more conferences geared towards filling in the gaps in their present education. The result, these young people will be 'brought up to speed' with the demands of industry, hence better equipping them towards servicing clients' needs.

