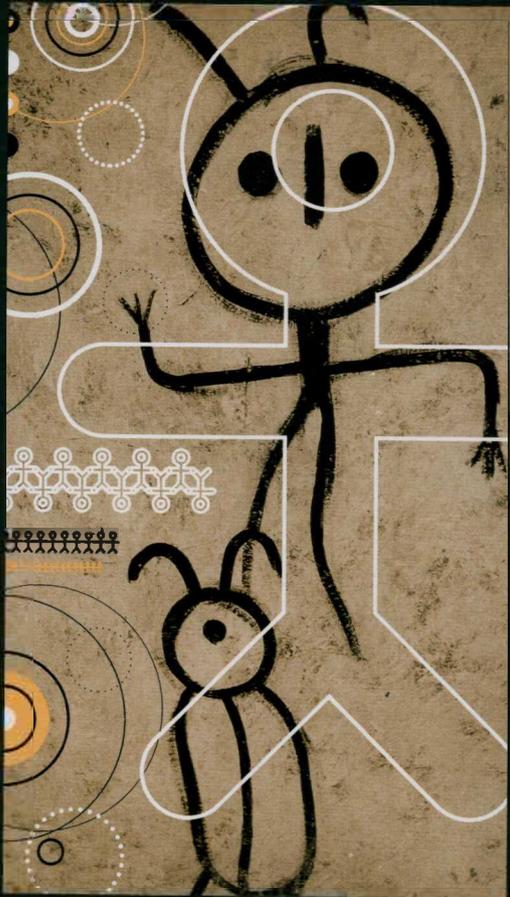


John Frostell



AGDA ISS FELLOWSHIP REPORT

17th ICOGRADA World Congress and General Assembly

Punta del Este, Uruguay

October 1997

Sponsored by

Fuji Xerox

AGDA Foundation

Edition 1

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INTRODUCTION

This report documents the events of the 17th ICOGRADA World Congress and General Assembly held in Punta del Este, Uruguay, during October 1997 in response to the requirements of the inaugural AGDA ISS Fellowship and its charter to develop the understanding and experience of the graphic design community through identification and educational or experiential bridging of 'skills gaps' within its profession.

The opportunity to experience an event such as the ICOGRADA World Congress and General Assembly is not a common one, especially when it occurs in a continent as interesting as South America. The opportunity to do so as a representative of one's country and professional association, and be charged to enlighten those entities as a result, puts added dimension to the significance of the activity.

Being a graphic designer can be seen as a privilege, for it is an occupation where individuals can contribute, through a diverse range of activity, to the manner in which people engage and experience the world.

In this instance, the AGDA ISS Fellowship has provided opportunity for such experience, along with a framework to ensure that it is also a benevolent act.

ICOGRADA WORLD CONGRESS AND GENERAL ASSEMBLY

The ICOGRADA World Congress and General Assembly is two separate events, run one immediately after the other, as part of the regular ICOGRADA calendar of events every two years.

Where possible, these events are run in conjunction with equivalent events from the International Council of Societies of Industrial Design (ICSID) and the International Federation of Interior Architects and Designers (IFI). In the case of this Congress and General Assembly, it was run independently.

The Congress is an event for individual graphic designers and is run with aims of professional development. Delegates of all ages and experience from around the world gather for a three day program of educational and developmental events.

The General Assembly is an event for graphic design associations who are members of ICOGRADA and is run with the aim of guiding the charter of ICOGRADA as an organisation. In a sense, it can be seen as a biennial general meeting for the association where constitutional business and issues of administration are addressed.

CONTEXT

ICOGRADA

The International Council of Graphic Design Associations (ICOGRADA) has been in existence since 1963 and seeks to provide graphic design associations around the world with common objectives and resources for the development of the graphic design profession.

AGDA

Established in 1988, the Australian Graphic Design Association (AGDA) is the largest association in Australia dedicated specifically to the development of graphic design and its practitioners.

AGDA runs a program of events, awards programs, seminars, lobbying, publishing and general communication through a network of state-based committees and volunteers.

Current membership stands at more than 1500 members.

ISS

International Specialised Skills (ISS) is an Australian-based enterprise operating with a charter to enhance and develop the arts, industry and commerce through a program which identifies missing skills and introduces them to Australia through individual educational or experiential programs. This program is the Specialised Skill Training Fellowship program which is built through global partnerships.

To date, ISS has awarded 30 fellowships to practitioners of design, craft and art Australia-wide.

ISS is an enterprise of the Australian Multicultural Foundation (AMF), RMIT University and the Palladio Foundation.

AGDA ISS Fellowship

The AGDA ISS Fellowship continues the work of the AGDA Foundation which, since its inception and operation in the mid 1990s, provided three student fellowships for AGDA student members to undertake professional development activities overseas.

The Fellowship is available to AGDA members with no less than five years professional experience and is awarded annually.

Fuji Xerox

Fuji Xerox is a world-wide group of businesses dealing with hardware technology for graphic reproduction. The group has pioneered the development of digital printing from backgrounds combining lithographic and photostatic reproduction and are placed as a prominent force for provision of this new technology, not only to the graphic design profession, but to the process of communication in general.

As sponsor of the inaugural AGDA ISS Fellowship, the organisers and individuals involved with the program are grateful for the willingness and enthusiasm which Fuji Xerox has placed into the Fellowship and look forward to a continuing relationship in years to come.

Sydney Design '99

Sydney Design '99 is a multi-disciplinary and international design event being organised jointly by the Design Institute of Australia (DIA) and the Australian Graphic Design Association (AGDA) with the patronage of the International Council of Societies of Industrial Design (ICSID), the International Federation of Interior Architects and Designers (IFI) and the International Council of Graphic Design Associations (ICOGRADA).

To be held at the Darling Harbour Convention Centre for three days in September 1999, the event will be the largest single design event to be held in Australia and will draw an expected delegation of more than 3000 people from Australia and around the world.

SKILLS GAPS

Given the charter of the AGDA ISS Fellowship to identify and address 'skills gaps' within the graphic design profession in Australia, this report will cover those issues according to the following levels of priority:

Primary

- International design event organisation and management research
- Operation of graphic design practice on international levels
- Methods of assisting young designers in practice through international structures

Secondary opportunities

- Promotion of Sydney Design '99
- Representation and active participation of AGDA at General Assembly
- Professional practice
- Personal development

The report will cover topics and events in a mainly chronological manner, addressing the issues listed above as their relevance dictates. In some instances, more than one issue will be referred to in an individual account of a topic or event, while in others only a single issue of interest will be addressed. This variety of reporting is, in itself, an indication of the depth and relevance of the variety of topics and events presented at the Congress and General Assembly.

EXPLANATIONS

Length of report (an apology!)

As material for this report was being prepared it became clear that its final length would be substantial, to say the least. (To wit, this message adds yet another three paragraphs!)

It is not intended for readers to feel obliged to pore over all topics as well as the various minutiae which accompany them, but rather to select the parts which may be of interest and consider them in their own context.

Only readers who seek an overall impression of the culture of such events, or who wish to gain a critical insight to their content and operation, should read this material in its entirety for, in some instances, negative observations need to be considered within the context of descriptions of the entire event.

Perspective

While it is not usual for reports such these to be written, even in part, in the first person, there were a number of experiences both surrounding and emanating from the Congress and General Assembly which provided a unique perspective on the event, a perspective which could not have been common to all delegates and participants and therefore do not fall into a category of objective description.

For this reason, a number of observations have been related in the language of first person to make this distinction clear. Indeed, it is a perspective provided by this manner of reporting which provides a true account of this experience and goes to illustrate that each delegate and participant, while being exposed to an identical program, takes away from the event a unique set of responses and influences. (These observations have been highlighted within the general text in italics.)

Level of reporting

It would have been usual practice for this report to be selective of the level to which each aspect of the Congress and General Assembly was accounted for according to their value in relation to the examination of skills gaps, a function which is the basis of the AGDA ISS Fellowship.

In preparing this report, however, it became apparent that no other comprehensive report of the event would be provided by either the organisers or any of the delegates and participants. In response to research for this report with the organisers, it was requested for this report to become a documented point of reference for the 17th ICOGRADA World Congress and General Assembly.

Accordingly, this report has been extended to include critiques of all presentations and aspects of the events regardless of their quality and level of interest to the author of this report.

Importantly, and as a note of priority, the primary purpose of this report is to provide a vehicle for information and experience gathered at the Congress and General Assembly to become available to the design community in Australia as it prepares for Sydney Design '99.

Time

Interestingly, 4 months have now passed between the time of travelling to Uruguay and commencement of writing this report. It seems that my opinions of the event have tempered to the point where details of events seem less important and broader concepts regarding the experience occupy my mind. (Thanks goodness, however, for my detailed travel notes which provide details and, indeed, evidence of what appears to be an increasingly selective memory!)

FIRST RESPONSE

The following article was written as a first response to the Fellowship and was posted shortly after the event onto the AGDA www site.

Why Uruguay?

During the last weeks of October this year I had the pleasure and privilege of representing the Australian Graphic Design Association (AGDA) at the ICOGRADA (International Council of Graphic Design Associations) Congress and General Assembly held in Punta del Este, Uruguay. My presence there was the result of a fellowship awarded to me by a new joint venture between AGDA and International Specialised Skills (ISS) with sponsorship from Fuji Xerox.

In addition to the emotional and informational benefits derived from attending a conference dedicated solely to graphic design, there were a number of additional activities, in which I was involved, that made the investment of time, money and effort a worthwhile venture for the Australian graphic design community.

The Congress provided opportunity for me to make a joint presentation with the Chair of the steering committee for Sydney Design '99, Mr Ron Newman, to the 853 registered delegates at the close of the final day. The presentation served as a means to promote Sydney Design '99 and personally invite the Congress delegates, many of whom were from South America, to attend. The amount of interest generated in the event as a result of the presentation was most encouraging.

Importantly, my presence there served as a means to observe an international design conference, both in terms of its content and organisation, in order to provide recommendations on behalf of AGDA to the steering committee of Sydney Design '99.

The content of the Congress itself was very impressive, although not all presentations were to topic or delivered with strength. Of positive note were presentations by Norway for the design program of the 1994 Lillehammer Winter Olympics, by Korea and Belgium on the nature of alphabet structure in contemporary culture, and by Japan's Shigeo Fukuda who presented a chronological overview of his career's work as a graphic designer.

Regarding matters of business practice, it was enlightening to learn of various attitudes towards accreditation of designers, design protection and governmental design promotion.

For two days following the Congress, a General Assembly of ICOGRADA member associations was held. During this Assembly a new board was elected and many issues of future activity for ICOGRADA were discussed and decided upon. Most items were passed with unanimous voting, a notable exception being that of membership fee increases which was discussed passionately and voted down

with the narrowest possible margin. The vote was interpreted as an instruction from member associations for the ICOGRADA board to consider new means of revenue raising through merchandising in accordance with a new charter of activity for the organisation.

On a personal level, the experience placed my role as graphic designer in a broader and considerably more interesting perspective, a change which will certainly have an impact on the way a design in the future.

A complete report on the project, along with a series of seminars to be held next year, will ensure that the benefits of attending the Congress and General Assembly will be passed on to the Australian graphic design community.

PRE-PUBLICITY AND COMMUNICATION

It might seem obvious that a conference dealing with the profession of graphic design should treat the graphic design portion of its own marketing communication with utmost attention and dedication. It would be fair to say, however, that the visual identity program developed for the Congress and General Assembly was used in a lacklustre manner despite the charm of the identity itself.

The visual identity for the event was designed by Diego Tocco, a graphic design student from Montevideo, Uruguay. (REFER TO IMAGE PAGES AT REAR.) The work was charming and simple. It was derived from the combined sun and compass figure which features in the Uruguyan flag and had been rendered in a casual computer-traced style with the northern point of the compass having been altered to indicate a southerly destination. This twist in perception is in keeping with the fact that this event was the first of it's kind to be held in South America or, indeed, the Southern Hemisphere.

The application of this identity within general pre-publicity for the event was minimal. In fact, the only time it was seen by most delegates before arriving in Punta del Este was in black and white form in an ICOGRADA Message Board publication many months before the event. None of the information or documentation received from Uruguay in preparation of attendance featured the identity. Furthermore, this material was scattered in its presentation and content, all causing doubts as to the capability of Uruguay to present a Congress worth travelling a considerable distance to attend.

The fact that visual identities for forthcoming ICOGRADA events in South Africa, Australia, Korea and Japan were visible throughout the Congress and General Assembly is an indication of the low key approach which was taken, either on purpose or by circumstance, by the Uruguayans.

Individual communication with the Congress organisers was unreliable. During the week prior to departure I had not yet received confirmation of attendance or accommodation and sent e-mail messages to them for confirmation of these matters. These messages remained unanswered and it was not until arrival at the conference venue that I was to learn that the e-mail service for the Congress organisers had been down for over a week. My original concerns regarding confirmation of bookings was confirmed when I learned that I was to be moved from the hotel for one night during the middle of my stay due to a mistake with the bookings. (After later discussions with the hotel manager, during which I pointed out that my booking had been made many weeks in advance and that I had experienced numerous difficulties involving the hotel which was still undergoing building completion, arrangements were made for my stay in the hotel to be complete and contiguous.)

In fairness to the capabilities of the Conference organisers, It should be pointed out that they were volunteers from various local design associations and had no

professional experience in such events. Furthermore, they were very mindful of the difficulties which some delegates were experiencing upon arrival and worked willingly and diligently to rectify these situations. Specifically, comments on these matters should really be taken as a reflection of the need to have professional conference organisers contracted for such functions in these sorts of events.

The Congress handbook was a small and useful item, printed in two halves, the first being in Spanish with the second in English. Its compact size made it easy to carry and refer to at all times. A larger folder was also provided to contain other material gathered during the event. Both of these items featured simple application of the visual identity mentioned above.

Further publicity

Individual posters for the event had been designed by locals as a limited edition series of prints. These beautifully designed pieces gave a sense of community involvement to the Congress. These were available for sale as individual items or in a set and were also reproduced in a book of miniatures for delegates to retain as a memento.

THE JOURNEY

Using the word 'journey' in this heading is an apt way to describe the task, or tasks, required to arrive in Punta del Este for the Congress and General Assembly. Making a brief description of this activity certainly frames the context of attending an international design conference in a way different to what one might generally expect of such an occasion.

(It would pay to keep in mind, when reading the next few paragraphs, that up until three days prior to departure for Uruguay, I had been holed up at the Sheraton Mirage in Port Douglas with my wife on our honeymoon and was becoming quite used to living in the lap of luxury)

The trip to South America was broken into two sections, the first taking me from Melbourne to Santiago and the second from there to Uruguay, and was split between services by Qantas and Lan Chile. If I had been collecting postcards from each stop, they would have included Sydney, Auckland, Papeete, Easter Island, Santiago, Montevideo and finally, courtesy of a two hour bus trip, Punta de Este.

I spent a day in Santiago, mainly walking about the city centre, trying desperately not to spend too much time in my 'basic' room at the Hotel Metropoli – even though the management there had eventually found me one, above the late night salsa bar, where the lights actually worked – instead being content to take in a brief breath from the ambience of one of the west coast of South America's largest cities. The time provided good opportunity for photography of the beautifully decaying 19th century architecture about the city and to acclimatise into the distinctly non-English speaking culture of that part of the world.

A short flight over the Andes saw me arrive in Montevideo where, even at the airport, I had continuing difficulty in accessing South American ATMs and realised that my American Express card was going to be my only source of money for the trip. (At this point I was wondering why the Congress organisers had not provided international delegates with information about currency, credit cards and mobile telephone networks, all of which seemed to have been beyond my reach.)

The local bus ride from the airport through the outer suburbs to the city centre was extraordinary in its invitation to view the suburban life of the Montevideo locals. An apparently typical Saturday afternoon, and everyone was outside – playing soccer, tinkering with old cars from decades long past, just moving about – in a financially modest environment, albeit very clean and respectable.

The city centre where my hotel was located told the story of varying fortunes in the Uruguayan economy and political climate. One could map the times of prosperity from Spanish and Italian colonialism and economic booms in the 1960s through the architecture. (A current boom is seeing the restoration of many of these buildings to their former glory.) Surprisingly, there was no evidence of chic or the avant garde style as was expected of major cities on the east coast. (The west coast, by contrast,

is known for its conservatism.) Again, my hotel was basic at best, and after refusing the first two rooms presented in response to my prior booking, in one instance because of a distinct smell of sewage emanating from the plumbing which passed over the central wall of the room, I was upgraded to one which had a minibar and a television, as the desk clerk proudly boasted. With the television on as I rested before taking dinner in a local restaurant, I felt further away from Australia while I watched an Arnold Schwarzenegger movie which had been dubbed, as was the case with most imported programming, into Spanish. In this instance, however, it did not seem to diminish my ability to follow the direction of the movie!

The dinner could only be described as fantastic. The Uruguayans, due to their multi-cultural population – which even today sees large scale emigration from all parts of the world – have taken the best of the world's interest in food and combined it with wonderful local produce to create a style of eating which begs celebration. Even after pleading with the waiter for only a small sample of a few meats from the chargrill – a local speciality in preparing meals – a feast's portion of splendid beef and chicken, along with a selection of accompaniments, was presented to me. I could not help but imagine the enormous poultry and well-fed cattle in their country-side for these were no ordinary sized cuts of meat. I remember thinking clearly at the time that the chicken breast and entrecôte of beef were the nicest pieces of meat I had ever had.

I was lucky that the following day was market day for even though I generally avoid such scenes, it provided a memorable introduction to the householders' culture of Uruguay. It is in one way a pity that this report concerns itself with a conference for I could devote quite some writing time to this adventure which saw me pass the best part of the day and amble through many kilometres of inner city streets as the simple concept yet complex content of the congested market unfolded before me. Here one could buy anything from the suspension parts of a mid-1920s truck or a sway-back horse, if matters of transport was on the shopping list, and antique cupboards or flimsy folding chairs if furniture was required, all within constant earshot of the men on corners incessantly chanting 'cigaros, cigaros, cigaros' as they vended cigarettes from the makeshift stalls of their bulging jumpers and t-shirts.

In terms of travelling, I felt as though I was in another era where nothing I was familiar with meant anything. Sometimes it is nice to throw all to the wind.

My arrival at the Conrad Hotel in Punta del Este, venue for the Congress and General assembly, the next day returned me to a more comfortable reality for this was a resort town built on a beautiful peninsula where the wealthy from all over South America come to enjoy the high life of hotels, sun, water, relaxation, entertainment and, of course, gambling. (It is described as the Monte Carlo of South America which is made evident by the number of private launches which travel frequently from places as far away as Spain for visits as short as one night, simply to enjoy the indulgences offered by the town.) Certainly these facts made the choice of location

for the Congress and General Assembly a draw card for many South Americans who might otherwise have never been afforded the possibility of visiting such a place.

The hotel itself is described by Conrad management as being of seven star rating. (I thought that five was the most one could attain!) The building, while only just being completed as were we checking in, was imposing in scale and impressive in finish. The efforts of the staff were noticeable although it was interesting to note the inexperience of some younger members in dealing with international guests, not that I minded this incongruity – it added to the complexity of my impressions of life in South America as it looks outward to a larger world. In any case, at that time I was distracted by the luxury of room service, a stunning view, a clean ash tray (yes, like so many South Americans, who apparently have had no exposure to public health campaigns, I became a Marlboro man for the week), a hot bath, stiff sheets and a turn-down service, English-speaking hotel staff and CNN via cable from Buenos Aires. My tortured 'market' feet and memories of seemingly endless travel were fading from my consciousness. Now I was ready to work!

OPENING SESSION

José Korn Bruzzone

Santiago, Chile

ICOGRADA President

José Korn started his address by giving a definition to the theme of the Congress, ExCHANGES, and by providing a context of design practice within the world. He went on to make a statement regarding the significance of design as an indicator of strength within countries of varying stages of economic development:

'Free market treaties mean, among other things, to compete in equal ground with industrialised countries. These societies are industrially and culturally sensitive to the important role of the professional practice of design. In fact, one could say that the true recognition of design as an important catalyst of the economic activity is a characteristic that typifies a developed economy. In those countries the need and appreciation of the concept of design has been truly established in the mind of governments, corporations and the general public.'

This concept, or perhaps it is best described as a correlation, was to be visited by a number of the speakers who addressed programs of governmental design development from continents including South America, Europe and Asia. It was suggested that design is a contributing force to economic development but one was left to wonder whether in many cases it is merely an indicator of growth, perhaps becoming an affordable commodity within an economy once a certain level of financial maturity has been earned.

It would be irresponsible of presenters if members of their audiences were led to believe that design alone could significantly change an economy if, in fact, this can not always be the case. In my opinion, design is, at best, just one aspect of a mix of business tools which can contribute to a growing economy.

He went on to describe a 'new world order' in which, 'certain specialists' had determined, the consumer becomes the client. This paradigm was used to outline issues of international communication and the quality levels which are required for individuals and organisations who wish to trade competitively across national boundaries. José Korn stated that the roles and dynamics between clients and their designers would change dramatically as a result of this paradigm being enacted.

'For the client, the scenario is also new since they are confronted by a new and unpredictable competition. The real business relationship between designer and client will move from a passive state to an active one, where both become project partners.'

All of these thoughts presented an inspiring perspective regarding the function of design and how it is created. If it is true that the developed world has experienced something of this train of thought, one can assume from the sentiments of the presenter that South America is now on the verge of experiencing the same, and that its success for South American designers will rely heavily on an ability to consider the rest of the world as a benchmark for success.

Many thanks to the presenter for forwarding original material for this report at the time of writing.

Alejandro di Candia

Uruguay

President of ADG Uruguay

The Congress was ceremonially opened with the ringing of the ICOGRADA bell, a traditional gesture for formal ICOGRADA events. This duty, marking the commencement of the 17th ICOGRADA World Congress, was undertaken by Alejandro di Candia, President of the Asociación de Diseñadores Gráficos Profesionales del Uruguay (ADG).

José Korn Bruzzone

Santiago, Chile

President of ICOGRADA

InterCAMBIOS (tr. ExCHANGES)

As a continuation of his earlier thoughts, José Korn gave comment on the theme of the Congress, 'InterCAMBIOS' (tr. 'ExCHANGES'). It seems that most ICOGRADA events are framed by themes, the previous one in Portugal being 'Moving Borders'.

One could be quite rightly dubious about the strength of these sorts of themes. Are they too broad to have any specific relevance? Would the Congress really be built around them? Are they an effective means of rallying people's interest and emotion? As the delegates came to experience, this concept of exchange became more of an underscore to all activity, both in and around the Congress and General Assembly, rather than a force which determined its content.

The two parts of this presentation made use of slides which were not visible in all parts of the conference room due to the size of the screens upon which they were projected. In addition to this shortcoming, there appeared to be too much text on each slide which made viewing them in conjunction with the verbal presentation quite difficult.

On a matter of organisation, one would have hoped the fact that the Congress began half an hour late was not a bad omen of organisation for the days to follow.

DESIGN PROMOTION

For any designers who spend time considering the development of their business, the role of design promotion agencies and, to a lesser extent, professional associations, would certainly come to mind. For it is these sorts of organisations who can provide a collective energy to promote the use of design within new markets far wider than any single design practice can reach.

It was most useful then, particularly from the view point of Australian design, where such activity has been identified as being important to professional growth, to learn some of the experience of design promotion agencies from three distinctly different parts of the world, namely Central America, Eastern Europe and Asia.

All three presenters placed the current role of design within their respective countries in either an historical or cultural framework, commonly describing a current climate for design against the comparisons of economic development over a period of five or more decades.

It became clear upon review of notes taken from these sessions that the agencies from Mexico and Taiwan were similar in that they were driven by significant governmental budgets and, one would assume, have been initiated from similar sources, whereas the agency from Slovakia was more of a professional association, similar in dynamics to the Australian Graphic Design Association (AGDA), driven primarily by a membership base of practising designers and income derived from membership fees.

Interestingly, the activity of the governmentally funded agencies was undertaken from a multi-disciplinary viewpoint of which graphic design was just one part. From the Australian perspective, this is significant in light of recent moves from a number of design associations to unify as a response, partially to governmental statements, that design in Australia would be best represented to governments by a single and collective voice.

(AGDA can only bite at the heels of activity which the governmentally funded design promotion agencies of other countries engage until it develops an equivalent income source.)

It was strange that such a topic would be presented at such an early stage of the Congress when the attendees are just becoming settled to the dynamics of the event. Since not a great proportion of the audience would have been interested in such a subject, it may have been more useful to have a generalist design presentation, perhaps from a designer who could have roused the whole audience, to bring a note of inspiration and excitement to the Congress.

Following is a series of points highlighting the content and character of these three very different presentations.

Enrique Ponce de León

Director General

Centro Promotor De Diseño Mexico

Mexico

From the viewpoint of the Centro Promotor De Diseño Mexico (Design Centre), Mexico moved from being a nation of traders at the time of the end of World War II to being one of industrialists and exporters through the period of the 1960s to the present time. During this time, as Enrique pointed out, designers became manufacturers because there was no industrial infrastructure.

Acting initially upon enquiries from prospective users of design, the Design Centre provides consultative services to place their clients in contact with the various design resources required for their ventures. Past and current projects for the Design Centre include those for the Mezcal industry, jewellery designers, silver producers, games manufacturers and food producers to name but a few.

It was interesting to learn that most of their activity is directed outside of any business or design establishment and into emerging markets. Indeed, 68% of their activity is directed towards small organisations while 60% of their activity operates on a regional basis outside the three main population centres.

The agency is 'user oriented' and speaks in business terms:

'Design is not a cost. It is an investment.

Absence of design is a cost.'

Design was defined by the presenter as a creative and technical process to achieve organisational solutions.

A feature of the organisation's processes is that the role of graphic design is critical in opening many doors to business with its services acting as catalysts in many instances. Such knowledge should be of particular interest to graphic design companies world-wide who are considering the role of their services within a multi-disciplinary environment.

On the subject of where the agency will set its sights for the next decade and century, Enrique said that current competition is modelled by industrialism geared towards delivering lower prices while the new competition will be driven by improvement of processes and input, a change which brings the notion of [design] function and methodology into the equation of value.

The presentation closed with a comment stating that 95% of all companies are small and that this fact identifies the big opportunity for design.

Many thanks to the presenter for forwarding original material for this report at the time of writing.

Zdenka Burianová

Slovakia

This presentation started with the following words:

'The good news is that this presentation will not be 30 minutes long, just 20! The bad news is that I have no pictures to show, so you might fall asleep!'

(Perhaps this note of negativity was a reflection of the condition which the presenter thought the design promotion mechanisms from her country were in.)

Slovakia was cited as being an example of the state of design for eastern Europe. Political changes during 1989 meant that traditional business markets changed for the worse and graphic designers were among the first wave of unemployed. (One can regard the commonly cited situation of Australian architects in relation to the rise and fall of the property and building markets as a parallel to this occurrence.)

Given the difficulties of this political climate, it was heartening to learn that the level of education within Slovakia is high, although the best people produced from it often are enticed to work abroad. Given that there is a low level of return to Slovakia from these people, this situation has to be regarded as a sad problem for those who strive to develop the design profession in that country. Indeed, even though Australian culture encourages its university graduates to travel, almost as a rite of passage in some instances, it is done with a knowledge that most will return to our shores with experience as further enrichment to their formal education.

The design centre of Slovakia was formed in 1991. Oddly enough, according to the presenter, it was positioned under the Ministry of Culture as opposed to the Ministry of Economy. The centre supports education and promotion. (The subsidiary association, Forma, dealing specifically with graphic design, was described by Zdenka as being ineffective, with its representatives being too busy with other activities to even meet!)

The activities of the design centre include provision of advice to designers and clients, exhibitions of design work, awards programs and support for schools. All of these services are provided free of charge as the agency's charter prohibits it from earning money (as opposed to operating at no profit).

Although part of this presentation related a level of dissatisfaction regarding the climate of design practise in Slovakia, it was encouraging to see a willingness to bring these issues to a world-wide forum and to seek, presumably, corresponding answers to the problems being experienced in that country and within its neighbours.

Many thanks to the presenter for forwarding original material for this report at the time of writing.

Michael Lin

Manager, Commercial Design Section

Design Promotion Centre (DPC)

China External Trade Development Council (CETRA)

Taiwan

It was evident from this presentation that the Taiwanese design promotion agency, DPC/CETRA, was a very powerful organisation operating with a charter to present Taiwan as a significant international provider of design services for national and international markets. (During informal discussions with a colleague of the presenter, I learned that CETRA operates with an annual budget of \$20m USD* and hosts a staff of 60* people.)

Note (*) these figures are awaiting confirmation by DPC/CETRA.

The activities of the agency are driven by industrial design projects with graphic design regarded as a kindred discipline. (It was not indicated within this presentation that graphic design projects took the lead in the agency's activities.)

It would appear that part of the power of the agency comes from its tight operational relationship with its parent organisation, CETRA, which deals broadly with the promotion of trade for Taiwan.

The presentation, delivered in English, provided an excellent account of a program to promote product design and packaging within Taiwan in light of its markedly changing export profile – moving from low-cost manufacturers to product innovators – in recent decades.

The services of CETRA include a diversity of exhibitions, marketing planning and research, business information services, training of trade personnel, and design promotion.

It was stated that the organisation has played a significant role in Taiwan's economic growth. As an adjunct to this information, the Congress audience was given a description of Taiwan's economic development over the decades from the 1950s up until the first decade of the next century which illustrates clearly defined growth. Understanding such information gives a useful perspective from which to consider the different application of design to an economy and the way in which the promotion of design needs to be in advance of its current use:

1950s	Agriculture
1960s	Manual manufacture
1970s	Light industrial
1980s	Industrial
1990s	Heavy industry
2000s	Post industrial

The DPC operates with six distinct sections:

- 1 Design management
- 2 Design research and development
- 3 Industrial design
- 4 Commercial design
- 5 Packaging design
- 6 International design co-ordination

The agency operates with three overseas offices based in Düsseldorf, Osaka and Milan. Some of the Taiwanese products to benefit from DPC programs Acer Computer, Kennex sporting goods, Travel Fox footwear and Giant bicycles.

A complete copy Michael Lin's presentation is available, upon request, as an addition to this report.

Many thanks to the presenter for forwarding original material for this report at the time of writing.

CASE STUDIES

José Korn Bruzzone

Diseñadores Asociados

Santiago, Chile

(ICOGRADA President)

It was announced that the case study presentation by José Korn Bruzzone, the outgoing President of ICOGRADA, was to be deferred due to the already late running of the Congress. The presentation did return to the schedule in place of another presenter who had been unable to attend. (This second case study presentation, however, did not find a replacement.)

At this point of the proceedings, I was wondering whether the Congress would ever reach a mark of interest and competence. Fortunately, the delays experienced to this point were the only ones to present themselves as significant problems for the actual timing of the schedule although the propensity for many of the presenters to run over their allotted time remained a lesser annoyance.

Guillermo González Ruiz

Argentina

As Guillermo González Ruiz was introduced, and was re-introduced to the audience on two more occasions during the Congress, any members of the delegation who were not familiar with the presence of this man within the South American design community were certainly brought to know of his reputation and the esteem with which he is regarded by his colleagues on that continent.

Guillermo is an Argentinian architect whose career for 40 years has included involvement with many significant visual identity programs across South America.

The first part of his presentation covered theoretical aspects of design practise which included a number of significant points:

'Designers must orientate themselves towards the public, not the product.'

'Information is not knowledge.'

Above his discussion of design theory and the way in which designers apply themselves, much of the detail and a great deal of the nuances of his message were lost to the non-Spanish speaking portion of the audience because of the high volume of his own voice through the address system which made listening to the translator's voice through headphones very difficult and distracting. The fact that the translator's voice was also male, and therefore did not provide sufficient contrast to the vocal quality of the presenter, made it increasingly

difficult to differentiate between the two voices which were audible in the auditorium. It was unfortunate that this opportunity to listen to and learn from one of that continent's great designers was diminished by technical difficulties.

Two actual case studies were presented by the speaker. The first was of an hospital project while the second was of a bank. The latter, being for the Bank Garcia, was a South American project presented, perhaps, due to the scale of application rather than design innovation, for graphically it drew largely on a mid-twentieth century Swiss-styled grid system of layout and featured a basic combination of the full colour spectrum and stripes.

With the risk of sounding paternalistic towards a culture which I know very little about, I was wondering at this point of the Congress whether the development of design in South America was significantly behind the levels of what I know of the equivalent work being undertaken in Europe, North America and the Pacific Rim. Over the next few days of the conference I observed that the corporate levels of design presented to the Congress were treated in a highly conservative manner while smaller projects, shown by younger designers, seemed to contain a type of passion and expression which I have not encountered elsewhere in the world. This led me to wonder what it would take to bring this seemingly under-utilised resource to the traditional business world. Is it simply a matter of time? Will a movement of time be sufficient to bring this change into line with the rest of the developed economic world? Perhaps these observations explain the ability for multi-national design firms such as Landor Associates to extend their markets from the USA into South America. Overall, however, such comments and questions must be considered within the context of one individual making initial observations of a hitherto unfamiliar environment for design.

DESIGNERS AND CLIENTS: FROM EACH OTHER'S POINT OF VIEW

Michael Hardt

Germany

How to talk to a client

Shortly after the commencement of Michael Hardt's presentation on the subject of talking to clients, I knew that this was to be a significant insight into this aspect of business practise for graphic designers and that I would be referring to its content in many ways throughout my occupational life. Recognising that he was using notes prepared in English, I felt comfortable in putting down my pen and note pad in order to receive the complete experience of the presentation without any self-imposed distractions.

Michael graciously gave me a copy of his notes after the presentation along with permission to use them for AGDA's benefit as I felt appropriate. To date, they have been presented on to AGDA www site and have served as the core of lectures delivered by myself to graphic art students in subjects of client interaction at the Victoria University of Technology (VUT).

The presentation began with an observation, or rather a paradox, which set up the basis for the information to follow. It stated that graphic designers, as visual communicators, do not understand the most basic form of communication, ie. talking.

He went on to assess talking as a tool and plotted various stages of the design process as experienced through contact with a client and described various 'talks' for various purposes:

- 1 Sales prospecting talk
- 2 Introduction talk
- 3 Briefing talk
- 4 Money talk
- 5 Design talk
- 6 Complaint talk

Each stage requires different tactics representing different expected outcomes and were described with entertaining anecdotes and examples.

The final story of the presentation, which summed up the importance of isolating and respecting the various 'talks' of design practice, remained clearly in my mind:

Good old Zen, the Buddhist, was once asked how he could be so efficient and, at the same time, so quiet and strong.

He said, 'When I sit, I sit. When I stand up, I stand up. When I walk, I walk. When I arrive, I arrive.'

'But Master, that's exactly what we do.'

'No,' he replied. 'When you sit, you get up, when you get up, you walk, and when you walk, you arrive.'

I confess, sometimes I make all [the] mistakes I have told you not to [make]. I talk about design when I should talk about money. I talk about feelings when I should talk about business. I answer instead of asking. I talk about myself when I should listen to the other one. That's when I lose.

Michael concluded the presentation with the following words:

*I want you to win and I hope I did not waste your precious time.
Thanks for listening.*

Many thanks to the presenter for forwarding original material for this report at the time of writing.

Note: A transcript of Michael's presentation has been posted onto the Australian Graphic Design Association (AGDA) www site at the following address: <www.agda.asn.au>.

Armando Andrade

Studio A

Consultores de imagen

Magdalena, Lima, Peru

This portion of the topic covering the perceptions of roles between designers and their clients was provided by the presenter via a case study presentation of a project delivered by his company for a retailer of agricultural machinery.

The client in this instance, Ferreyros, is a retailer of machinery from a number of sources including Caterpillar. The brief for the project was to create a presence for the established retailer who had, up until the time of instigating the brand identity project, traded largely upon the reputation and visual presence of the machinery brands as opposed to a balance of these against their own business.

The case study illustrated a graphics program for the client's visual identity applied to a wide range of communication material including signage, poster campaigns, corporate communication, advertising and packaging.

The effect of the program was to present the retailer in a positive light alongside its product rather than as a lesser regarded supplier of the same.

Throughout the presentation, which was delivered in Spanish, Armando referred to the nature of working with 'entrepreneurs' (business people) in this case being

his client, Ferreyros, and of the relationships of designers, business people and customers with regard to established brands.

Overall, this presentation showed the innovation and clarity of graphic design used in a co-branding situation where established brands commonly take the fore.

Many thanks to the presenter for forwarding original material for this report at the time of writing.

Ricardo Ortega

Chile

In the third presentation under this topic, the Congress organisers replaced, in a matter of hours, scheduled presenter Kimberly Orton from the USA with Ricardo Ortega, a management consultant from Chile.

While introducing the presentation, Ricardo said that he would be speaking about design in general, as opposed to the graphic discipline in particular.

As with the earlier presentation by Guillermo González Ruiz, the high volume of his own voice through the address system made listening to the translator's voice through headphones very difficult and distracting. It was the case for many non-Spanish speaking members of the audience that once the thread of the presentation was lost, it was very difficult to pick it up again.

Regardless of this difficulty, it was clear that he was impressed with the design communities of South America in their ability to speak of their activities in business terms. He also spoke of the importance of strategy in small to medium sized companies. (Whether he was referring to design companies or their clients, it was difficult to be sure.)

CASE STUDIES

The two case studies for the afternoon of the first day shared a refreshing look at some of the basic aspects of visual communication language, ie. letter forms and symbols which form various world alphabets and systems of pictorial communication. Presented by designers from two continents, the Congress delegates were given an accessible insight into the theories and histories of how sound translates to verbal language and how letters and symbols represent written forms of language and go on to find further meaning in typographic and symbolic expression.

Guy-A Schockaert

ICOGRADA President-Elect

Belgium

The presentation by Guy-A Schockaert, ICOGRADA's then President-elect, was based on a substantial visual presentation of a collection of symbols, icons, and written passages – some of which were commercial, some of which were cultural. Perhaps unwittingly, this material, which was delivered from a largely theoretical standpoint, served as a useful contrast to the more business-oriented presentations which had preceded it.

The focus of the presentation was the difference of symbols which form the basis of visual communication, both verbal and symbolic.

The audience was introduced to the differences of alphabets and symbols within cultures and how they mark national distinctions. Of particular interest within the presentation was an example of how different alphabets presenting the same text, in this case a statement from the United Nations, were of significantly varying length due to the efficiencies of their characters and words in describing verbal concepts.

For me this was a useful background to the development of national typographic styles some centuries ago where it became evident that letter forms had become characteristic of language. The typeface Bodoni, for example, would look most comfortable in presenting Italian language and Caslon most comfortable in presenting English.

All of these issues move from theory into practice when designers are faced with projects of a multi-lingual nature. How many publications have we seen where there is an uneasy imbalance of two or more languages being presented together, partly due to varying sentence and paragraph length, partly to differences in individual work length and partly to a disregard of typography as a representation of nationality? (Interesting, there is a typeface called Meridian which was designed to be equally appropriate for the setting of text from any Roman alphabet such as Italian, English, German or French.)

'Writing and the spoken word are just two expressions of humankind's cultural diversity. It is estimated that more than 6,000 languages are currently being spoken around the world. Less than 15 of them are spoken by more than 100 million people. The development of the media and the increasing mobility of populations are giving rise to fresh linguistic situations that tend to accentuate the diversities. The requirements of globalisation and cultural identity should not be regarded as contradicting each other. They in fact complement each other.'

Many thanks to the presenter for forwarding original material for this report at the time of writing.

Sang-Soo Ahn

Korea

As one of the leading representatives of the Korean design community, Sang-Soo Ahn is heavily involved in matters of graphic design education and research. One aspect of his personal research stems from an interest in alphabet design for the Korean language and was the subject matter of his presentation at the close of the first day of the Congress.

The subject was immediately framed in terms of the typographic possibilities within alphabets and therefore placed the role of graphic designers at the heart of this level of social development.

Hangul, the Korean alphabet, was invented 800 years ago and is the youngest alphabet in use anywhere in the world today. Its hallmarks are a phonetic base and multi-dimensionality of display. The phonetic base stems from a principal of one character per sound and forms a set of 24 characters in total. The arrangement of these characters is determined by a combination of consonants and vowels within a grid of sounds. The dynamics of the grid, which forms this unique aspect of multi-dimensionality, is that the last consonant of any syllable is placed immediately beneath the character which precedes it, thus creating two lines of characters in any given sentence. The result is a system of sounds, syllables, words and sentences which have only one possible pronunciation and therefore no margin for misinterpretation.

The logic which underlies this alphabet is strong to the point where much patriotism and passion is attached to it. Indeed, it would be fair to say that the Koreans regard it as a national treasure, a point made quite clear when the presenter warmly and with modest tone claimed that Hangul 'is the world's best alphabet'.

The theoretical nature of the presentation at this point went on to explain that the logic of Hangul makes it very useful for application through computers and, indeed, would make a good base for an international system of sound representation for all languages.

Sang-Soo Ahn is currently involved in the design of new typographic expressions of the Hangeul alphabet.

The presentation featured a selection of the presenter's work which was outstanding for its visual strength and innovative use of the Hangeul alphabet. In many instances the Hangeul characters were used in a highly graphic manner to the extent that they took on meaning further than simply the sounds which they represent. He concluded this part of the presentation by describing himself as a 'poet in a visual medium', a description which would certainly be a reflection of his admiration and love for the alphabet which is the origin of much of this work.

COCKTAIL PARTY

One of the two instances in which I left the hotel building in which the Congress and General Assembly was being hosted was to go to another hotel where a cocktail reception was being held for all of the Congress delegates. (Held in an older style hotel with heavy influence of English Tudor style, the venue was a marked contrast to the grandeur and scale of the Conrad Hotel!)

Gathered round an indoor pool within an intimate courtyard, it was a good opportunity to meet the presenters and other delegates away from the busy activity of the Congress setting.

During a conversation with Michael Hardt, a presenter from that day, some interesting work involving the design of pictograms for his European client, Krupps, was discussed. He had recently designed the pictograms from the Univers typeface to bring a synergy between the pictograms used on products and the corporate typeface of the client.

(It was on the way back to the hotel in the courtesy bus that the presence of the Australians began to be felt with the sing-along antics of Ron Newman, Sydney Design '99 Steering Committee Chairman. There was plenty more to come!)

BREAKFAST

Judith Lancaster

Crane Paper

USA

Interestingly, the Conrad Hotel facilities became an important vehicle in non-programmed interaction between delegates. In particular, the lobby restaurant was well-suited for meetings over meals at any time during the day. (Even though the kitchen did not cater appropriately for the needs of its guests at breakfast-time, a detail which seemed odd given the hotel's positioning as an international destination, the menus at other times were superb and very reasonably priced.)

My breakfast meeting with Judith Lancaster was interesting partly for the fact that she was the only person from the USA with whom I had any significant conversation. (Indeed, as is mentioned elsewhere in this report, there was a distinct absence of delegates from the USA with the exception of a smaller number who were involved with the program.)

While we were discussing the previous day's presentations we referred to points made by one presenter to the effect that clients should not be regarded as friends but strictly as business associates and that designers have a tendency to confuse the boundaries of these sorts of relationships. As I was stating my agreement with these thoughts, Judith pointed out that the opposite treatment of such relationships is true for people doing business in South America and that significant amounts of time, sometimes as long as one year, are required by people seeking new business to develop friendship relationships with prospective new clients before the possibility of a business relationships arise. It was interesting to have this aspect of international business etiquette brought to light outside of the Congress program.

Judith represented Crane Paper as an ICOGRADA sponsor at the Congress.

DESIGNERS AND CLIENTS: WORKING RELATIONSHIPS

This portion of the Congress schedule was perhaps the most disappointing of all given the potential for three of its four presenters to provide a unique cultural insight into the work of designers from South America and their relationships with their clients. In this session, however, the first three presentations were largely converted into case studies of very mainstream work, almost to a point where the actual topic was not addressed at all. The exception, however, as is described below, was the presentation by Sadik Karamustafá of Turkey.

Guillermo González Ruiz

Architect

Argentina

This presentation, being the second of Guillermo's three appearances at the Congress, covered case studies of a number of projects including a signage project in Tierra del Fuego (Southern Argentina), a system of directional signage made of concrete for trucks in an aluminium quarry, a system of tourism information signs and a project of street signage in Montevideo, Uruguay.

While the topic was turned into one which addressed the use of materials and structure within signage programs, it was an issue related to the last examples shown which really captured interest within the realm of the session's topic.

The city administrators of Montevideo had commissioned the designers to develop a system of street signage for the city. With a very distinctive design solution implemented as a result, the designers became quickly recognised as the creators of the system. At a later point, however, the city decided to utilise the tops of the signs for commercial advertising, a move which greatly disturbed the designers who launched legal action to prevent it, claiming that the integrity of the design would be damaged. At the time of the Congress, no solution had been arrived at and there was no indication given as to the outcome of the action.

For designers in Australia, this situation parallels the question of the extent to which work can be modified by clients without the permission of its originators. (In many instances, terms and conditions of trade prevent any modification of copyright work without prior permission.) The situation becomes significant when work produced by a design company is put into prominent view, is attributed to the designers, only to have it modified, invariably to the detriment of the reputation of the original designer.

During informal discussions after the session, I learned that there is movement within European countries to protect the reputations of designers when their work requires modification, say in the instance of a corporate identity revision. In a

landmark legal case recently concluded in Belgium, a design company successfully acted against a former client for commissioning another company to make revisions to an existing corporate identity. The court determined that the client should have either commissioned the original designer to make the revisions, or should have instructed the newly commissioned designer to re-design the identity with no direct reference to the original work.

Giovanni Vanuchi

Graphic designer

Brazil

At the risk of labouring the point of poor translation, I find myself again stating that a presentation became unlistenable due to the voice of the translators. In this instance it was due to a distinctly unmodulating voice which did nothing to capture the attention of English speaking delegates who, along with the others, were now in the middle of an exhausting program of presentations.

(It should be noted that the translators, while showing a continually commanding knowledge of English and fluent mode of translation, were Spanish speakers who used English as a second language and therefore did not have the same natural ability to internate their work in the way which they did when translating English into Spanish for the Spanish-speaking members of the audience.)

The subject of the presentation was largely mainstream packaging which was presented with some beautifully presented slides. All of the images had been scanned and combined into the borders of Polaroid prints and were made to look like they had been pinned onto a presentation board in an office setting. It was refreshing to see a set of presentation material which had been produced specially for the event at such a high standard.

Oscar Salinas

Milenio 3

Mexico

The third presentation under this topic was delivered by a Mexican designer who was part of family business.

Upon learning of this I was increasingly interested as I too have come from an environment of family businesses within communication industries.

The business, Milenio 3, is run by three brothers and employs 30 people. One of the brothers splits his input to the business between marketing and design, another works exclusively as a designer while the third is an economist who looks after financial responsibilities.

The company was shown to be involved in a broad range of relatively conservative corporate design work.

The presentation was quickly turned into a series of case studies of their company's work. It was at this point that I wrote in my notes, 'This should not be an opportunity to just show a portfolio!' Luckily, this was the last instance that this happened during the Congress.

Sadik Karamustafá

Turkey

Take care of your dreams

This presentation was the fourth and last under the topic of working relationships between designers and their clients. Given this position within the topic, and given that the presentations which immediately preceded it were off brief and considerably too long, it would have been difficult for the presenter to pick up the interest of the audience. The invigorating and intellectually accessible nature of the presentation, however, made this task all the more easy, even though a good portion of its content remained outside the boundaries of the topic.

Sadik Karamustafá is a graphic designer and educator who, as at the time of the General Assembly which followed the Congress, is an ICOGRADA Vice President. He held the role of coordinator for the ICOGRADA World Graphics Day 1997 and is continuing that work for the same event in 1998.

The presentation was divided into three parts with the first covering the topic of defining the role of graphic designers, the second addressing the theme of ICOGRADA World Graphics Day 1998 (Client and Customer), with the third providing a showcase of his own work as a graphic designer.

In addressing the third part first, I find myself reversing earlier sentiments of disappointment when faced with presenters turning their subject matter into opportunities to merely showcase their own work. In this instance, Sadik had completed the formal part of his presentation – and I assume that like myself, the whole audience was looking forward to a lunch break more than on any other day – when he continued with the words, 'Now I will show you some of my work. Having come 10,000 miles to be here, I think I deserve that!'

'Well', I thought to myself, 'at least he has the decency to admit to what he is about to do, without disguise or apology.' Surprisingly, I was quickly put into the right frame of mind to enjoy this addendum to the presentation.

The presentation reflected a collection of cultural, political and social issues addressed through his work as a graphic designer. The absence of material from business markets enabled the audience to be impressed by the beauty and passion of a body of work unlike any other emanating from the more common western design idiom.

I, for one, was happy that an already extended section of the Congress timetable was lengthened by a further thirty minutes for this insight into Turkish design.

The scheduled part of the presentation commenced with an intellectual and somewhat historical look at the role of the graphic designer. Commencing with statements from Cassandre, which describe designers as ‘telegraph operators’ and concluding with futuristic viewpoints from Esen Karol suggesting that designers may not even be in existence in as little as twenty years, a number of possibilities regarding this often introspective discussion were presented.

It was an early comment from the presentation which framed well the subject:

The definition of design shouldn't depend on changing technologies [resources]. For example, the act of washing clothes [has] changed a lot since washing machines were invented. But along a river, or at home with hands or a washing machine, we still wash clothes. The way we wash our clothes, the act of washing and its social context change, but we still mean the same thing when we say, 'I washed.'

Using metaphors ... are wrong methods for a definition. Our definition has to be pure and should only refer to our act.'

Following these thoughts was an excerpt from a message, written more than ten years ago by Israeli designer David Tartakover and delivered to the presenter for the purpose of his presentation:

'Yet even today in the midst of a technological revolution, it is still as relevant as ever', says Tartakover, 'it is not how you convey a message but what it is you are communicating'. David Tartakover's title, 'Everybody is a graphic designer', was quite provoking. He continued, 'When Mordechal Vaanunu, who is in prison today for revealing Israel's atomic secrets, was being driven to court, under heavy escort, he pressed the palm of his hand to the window of the car he was in towards the media people outside. Written on the palm of his hand with a marking pen was the date when he was kidnapped and the place from which he was brought to Israel by the Mossad agents – information that was prohibited for publication in Israel. Vaanunu acted like a visual communicator; he transmitted a direct message, in real-time, to the media. He did not ornament the message, and he did not hesitate over what colour to use, or [over] what format [it should be presented]. He used the materials available to him cleverly and creatively, and connected the message the medium in which it was transmitted.'

Many thanks to the presenter for forwarding original material for this report at the time of writing.

CASE STUDIES

José Korn Bruzzone

Diseñadores Asociados

(ICOGRAA President)

Santiago, Chile

As a replacement to the scheduled presentation by Rubén Fontana from Argentina, the case study by José Korn Bruzzone which was missed on the first day's proceedings was presented as the first of two case studies before lunch.

The presentation began with an interesting comment, one which would be echoed on the following day during the presentation of findings from the education workshops. José introduced himself as a designer and educator and went on to say that in both worlds he did not completely understand the needs of the other.

The actual case study was of a corporate identity project his company had undertaken for a dairy products organisation in Chile named Soprole. This organisation deals on a national level, packaging and distributing fresh dairy products, mainly in the form of milk, through an extensive network of mobile vendors. Soprole can be compared to the dairy interests of Italy's Parmalat or Australia's division of Nestlé.

Overall, the project was one of brand consolidation, involving detailed adjustment to an existing logotype (brand lettering style) and a review of how it is applied to an extensive range of collateral material.

Following is an edited set of presentation notes which were translated by the designer's office in Santiago for the purpose of inclusion in this report:

Soprole corporate image

Soprole currently has three factories in Santiago and sixteen regional branches. They distribute their products throughout Chile, also exporting to the wider Latin America market.

Key visual elements are their buildings and vehicle fleet (totalling approximately 130 medium and heavy weight trucks from around the country) in addition to a fleet of smaller vehicles and carts which bring the product to the customers. (350 of these smaller vehicles operate in Santiago alone. In addition to these elements is a prominent one of brand display via sponsorship and promotion in sporting events. These events are either related to football, and focus upon young people as a target audience, or are directed to cultural activities where the target audience is considerably broader. There is little promotion directed specifically towards home keepers.

Diagnosis

The different product lines which Soprole has in the market, as well as new products which are frequently introduced to it, have a strong and generic focus while being devoid of any significant brand awareness. In this sense, it could be said that the product drives the brand as opposed to the brand driving the product.

The visual image which identifies Soprole, a logotype with a compact typography, soft contours, is now visually heavy. Originally designed to communicate modernism and a connotation of food products, the logotype has been in use for 20 years without revision or regard to maintenance of an overall organisational image.

Design concept

Firstly, to update the brand identification without losing its basic identifying structure, to keep its nutritional connotation while reflecting technology and dynamism and to denote Soprole's product base through the use of colour. Secondly, to unify use of the brand identity on its buildings. And, third, to feature the brand identity on all-sized vehicles, particularly to the smaller ones used for home delivery.

The new design emphasises the brand and makes use of two distinct shades of blue on all designed material to reflect hygiene and freshness of product. There is no literal connection between the appearance of the brand and its products. This solution assumes a knowledge of the product, which, in this unique instance, is afforded to the client because of the long standing position of their product range in the market place.

Many thanks to the presenter for forwarding original material for this report at the time of writing.

Ashley Booth

Graphic designer

Norway

The presentation given by Norwegian (although she retains a British passport from childhood days) designer Ashley Booth, covering the design and delivery of the graphics program for the 1994 Winter Olympic Games in Lillehammer, was one of the stand-out case study presentations of the entire Congress.

The strength of the presentation lay in its subject matter, that is the scope and quality of work, as much as it did in its presentation on the day in Punta del Este.

Indeed, my notes from the session simply stated, 'Sensational program, sensational presentation'.

A graphic design program for an event such as an Olympic Games would rarely come more than once in a career, if at all, for any individual. Therefore, the very nature of such a project automatically classes itself as an extraordinary opportunity. In this instance, a core visual identity for the event had been designed for the purpose of presentation to the International Olympic Committee (IOC) while various countries were competing to host the event. Upon winning the bid to host these games, the Norwegian organisers opted to retain this identity and develop it further rather than re-commence the project. In this sense, the designers of the graphics program, a team which included Ashley Booth, were faced with working with a hand-me-down design, complete with standards for typography, colours and a symbol. In many instances, graphic designers would avoid such a situation, often recommending that the originator of the design be appointed to implement it.

With knowledge of this history to the project, the development of the graphics program as a whole – a program which featured many streams of graphic material which were separate to the visual nature of the symbol itself – took on new dimensions.

Overall, one was struck by a sense of pride from the graphics program – a sense of pride from areas as diverse as environment, history and contradiction.

A sense of pride of environment came from a visual celebration of Norway's climate and terrain. This was achieved by referring to elements such as ice from glaciers, timber from forests as well as rock and snow, all as graphic references in addition to being physical materials for their expression and construction. The audience was shown, for example, how the medal presentation blocks had been carved out of ice from a glacier which had been towed and transported to Lillehammer specifically for this purpose. At a more modest scale, sticks and branches were used, in a statement of ecological preservation, for use in short-term signage construction.

There was a marked sense of pride in the country's history as ancient figures from stone carving were brought to life as key elements in the range of graphic material used throughout the program. These figures featured upon conventional items such as medals and also saw application on massive items such as mountain sides upon which they had been carved from the commercial pine forests to which they played host.

The third sense of pride came from contradictions. There was an inherent contrast from the most basic elements used within the program. The ancient figures already mentioned, for example, found comfortable placement against the original symbol for the games which was contemporary in form. Harsh materials, for which the Norwegian climate is regularly derided, were glorified in a new sense of warmth via a range of geometric patterns reminiscent of European 'Hot House' style.

There were many anecdotes told by Ashley, as she shared her experience of the project which captured the imagination of a nation. In particular, her account of how popular a simple T-shirt design had become sums this up quite nicely. As a count down to the commencement day of the games, an entrepreneur from Lillehammer started a day-by-day auction of numbered T-shirts bearing the program graphics. While the commencement day approached over a period of weeks, so the price of the T-shirts increased to the point where a national television crew was present on the final auction day when a bidding frenzy demanded a sum of \$10,000 USD for the final items.

The nature of the presentation itself was charming, informed and confident. After a short and formal introduction from the stage, Ashley took the floor in front of the dual slide presentation screens, 'rolled up her sleeves', and took the audience on a visual journey, two slides at a time, for the remainder of the session.

It was a privilege to be a member of the audience for this unique look at such a significant body of work. Appropriately, Ashley received a rousing ovation from all of us who were taking lunch in the restaurant by the beach across the road from the hotel immediately following the conclusion of events from the morning session.

GLOBALISATION AND INTERNATIONALISATION OF DESIGN

Mariel Novick-Wenger

Landor Associates

Miami Office

The subject of globalisation and internationalisation of design was addressed, in the first instance, by an account manager from the Landor Associates office in Miami who was sitting in for the advertised William Berenson, also from the USA.

Landor Associates is one of the world's largest and oldest graphic design companies. Originally established in San Francisco, it now boasts offices in many parts of the world. The Miami office, interestingly, handles almost exclusively a client-base from South America and can be seen as the organisations's gateway into that continent. Mariel, originally from Argentina, works in this extensibly Spanish-speaking office and travels frequently to client offices in various parts of South America with all work for those projects being completed in the Miami offices.

This very strong presentation, delivered in a typically quick Spanish manner, and therefore being difficult for the translators to keep up with, outlined the 'brand building' framework for Landor Associates which featured processes of 'differentiation' 'relevance', 'esteem' (emotional response) and 'knowledge'.

Projects illustrated within the presentation included those for the Brazilian airline, Varig, and the Brazilian bank, Bradesco.

In terms of the presentation topic, the audience was given an introduction to the ways in which a graphic design company can develop into an international concern and drive itself with a project methodology which can be applied across the world.

Eliot Shreiber

Lipson Alport Glass + Associates

USA

The second presentation under this topic focused on the understanding of communication cultures when expanding and moving brands into new national markets.

The presenter began by describing some of the instances in which some major companies have made embarrassing and costly mistakes when undertaking such activity. In the first example he spoke of General Motors (USA) and their move to introduce the Chevrolet Nova into a Central American market only to be stymied upon realising that 'no va' means 'no go' in Spanish. In a similar example, he spoke of the introduction of Dove soap into Asia and the experience of the company

involved when they learned that the word 'dove' in the parts of Chinese-speaking Asia means funeral.

The presentation went on to touch upon his company's experience on working with international brands and sub-brands such as Glade, Scott Paper, Green Giant and Coca-Cola.

On a practical note, it was interesting that while the presentation was in English, all of the presentation slides were in Spanish. I assume this was in an effort to render translation of the entire presentation an easier process, possibly as an example of the cultural sympathies he had been addressing, except that it became very confusing for the English-speaking members of the audience who had no notion of what the slides were communicating. Why weren't the slides presented in Spanish and English on two projection screens at the one time, one could have wondered?

Following is the synopsis for the presentation which outlines the content of the presentation:

A new frontier for branding

All of us, as manufacturers, marketers and designers are looking for new ways to reach consumers. The connection of our products to consumers is through marketing, and the brand is the cornerstone of that effort. It is the name, the word mark, the logo, a colour, a dimensional shape and often the arrangement of these elements that we use to represent our products. These are the visual elements that the consumers come to recognise and use to identify manufacturers and their brands.

Today's evermore diverse and expanding sales and distribution environment challenges marketers to develop increasingly sophisticated strategies that will leverage their brand equities to successfully target the desired consumer audiences. As a brand's reach becomes more global, this effort becomes even more complex.

In light of these new dynamics, it is the package that is the only medium guaranteed to reach the consumer, at the point of sale, wherever it may be, when the consumer is ready to buy. It is the face of the product, and to many consumers, it is the product and the brand.

As marketers and package design professionals, we use the package as a tool to create, revitalise, reposition and leverage brands. More than ever, we are creating brand identity systems that are used across many products, and even more often, in many international markets.

Many thanks to the presenter for forwarding original material for this report at the time of writing.

CASE STUDIES

Simone Mattnar

Brazil

Of all the presentations for which I wanted work samples to accompany this report, this is probably the one for which I want them the most. Unfortunately I have not been able to make contact with the designer since the time of the Congress.

Simone Mattnar was one of the few women in the Congress schedule and the fact that she was a young designer made her presentation even more interesting.

The presentation, delivered in Portuguese and translated to English and Spanish, began with a mysterious account of design and death. Moved by the death of her grandmother, and repelled by the lack of visual sympathy for the occasion of the funeral and burial, the presentation described a personal project in which she designs, as a theoretical exercise, her own funeral complete with all the aspects of ritual and iconography. The project included research in the way of interviews with priests and funeral directors!

The remaining time in the presentation was devoted to commercial work for her non-corporate clientele. Among this work were a number of projects for restaurants, all examples of which were quite beautiful in form and were of a distinctly artful style.

The nature of this woman's work confirmed, by contrast, my general observations that the realm of corporate design in South America is quite conservative while less established markets are an arena for more cosmopolitan and culturally aggressive work.

Luis Almeida

Mexico

This was the last presentation for the second day of the program, delivered in Spanish, as a case study of work by the graphic designer, Luis Almeida.

The case study was of work for a Mexican cultural centre undertaken over a period of 10 years. The presenter made the point that it was a period of time during which he worked with no brands, just the identity of the centre itself.

The design work itself was very understated in a move, as one could interpret, to showcase the content of the cultural centre and its exhibitions. This was a nice contrast to the common inclination of graphic designers to let their own style of visual expression to override the communication needs and identities of their clients.

At this point, where many had developed quite some admiration for the attitudes of the presenter towards his work and the needs of his client, the dynamics of the

presentation fell significantly as he proceeded to describe, spread by spread, the content of the magazine, designed in a very conventional 'Swiss' styled grid, which he had produced for the centre.

It was during this second half of the presentation that many people began to leave the conference rooms for the day.

REPRODUCTION RIGHTS IN THE DIGITAL WORLD

Anders Suneson

ICOGRADA Vice President

Sweden

In the absence of Norway's Jon Bing, who became ill shortly before the time of presentation, the topic of Reproduction Rights in the Digital World was presented on his behalf by Sweden's Anders Suneson.

Copyright is often a topical point. Graphic designers continually debate it, have visions of grandeur whenever Coca-Cola brands are mentioned (citing that the designer was never paid for the work and now it is the backbone of the organisation – forgetting that it is the exposure of the design as opposed to the nature of it which makes it strong) yet all too seldom will they make a stand on the matter with clients when designing such marks lest they upset them.

The presentation began with the hypothetical scenario of a student needing to copy material from an encyclopaedia and the theoretical need to have permission from all contributors to that work with respect to their copyright over their contributions to it. (For the sake of this example, it must be assumed that there has been no copyright assignment from sub-contractors to the publishers other than a basic right for them to reproduce their work via the printing of the encyclopaedia itself. Further reproduction of the work, therefore, such as in the case of photocopying, would be a breach of copyright.) The scenario went on to list many of the possible sub-contractors who would need to be contacted in search of their consent to reproduce their portion of the work. The list included authors, editors, publishers, musicians, poets, photographers, illustrators, typographers, graphic designers, diagram artists etc. (In this instance the example of an encyclopaedia was a very good one.) The point of this illustration was that it is impossible to expect a person in this situation to seek all required permission to copy such work and that an alternative method of protecting the copyright material was needed.

In the case of the Norwegians, a method of levying photocopy paper in order for registered suppliers of copyright to find remuneration for extended use of their work was developed through an organisation called Kopinor.

Following are some of the points from the presentation paper written by Olof Stokkmo, Chairman of IFRRO's Committee for Latin America and the Caribbean:

On a yearly basis some 300 billion photocopies of copyright material are made world-wide, mostly illegal copies as authorisation has not been granted either by the law or by the rights-holders.

On the basis of article 9.1 of the Bern Convention, as well as legal dispositions in national copyright laws in all countries which are members of the Bern Convention, the author can claim an exclusive right to authorise any reproduction of his or her work. This includes the making of a photocopy.

In some countries, such as Mexico, Jamaica and the United Kingdom, the publisher also is protected to some extent by national copyright legislation. In countries where this is not the case, the publisher is protected from having his works photocopied without his consent, on the basis of legislation against unfair competition. Thus to make a photocopy of copyright material, the user needs the authorisation of both the publisher and the author.

The International Federation of Reproduction Rights Organisations (IFRRO) represents the national Reproduction Rights Organisations (RROs), as well as national and international rights-holder organisations, like publishers' associations, writers' associations and so forth. Today, 31 RROs in 24 countries are members of IFRRO.

Per page fees are the standard basis for the levies payable back to an individual RRO for further distribution of royalties to registered copyright stakeholders.

In Norway, there is an even simpler method for the collection of revenue for photocopying in universities and colleges. An annual fee is calculated per student and employee and paid by the institutions directly to Kopinor. Half the sum is transferred to Kopinor in April, the other half in October each year. The fee also covers the photocopying which takes place on coin copiers or similar equipment made available to the students.

Statistical surveys show that illustration is vastly photocopied. Both in education and in public administration photos, drawings and the likes which have been published in books, journals and newspapers are frequently used to illustrate the professor's or the administrator's text or report.

Last year, RRO members of IFRRO collected all together some \$215 m USD. In Norway, a small country with only 4.3 million inhabitants, Kopinor paid out \$6 m USD to the Norwegian publishers and \$8.5 m USD to the Norwegian authors for photocopying. Visual artists, photographers, graphic designers and illustrators alone received approximately \$1.4 m USD.

By protecting copyright, one stimulates the creation of new intellectual work and thus the prosper of a nation.

Detailed information about the program is available on the following Internet site: <www.kopinor.no>

Many thanks to the presenter for forwarding original material for this report at the time of writing.

ACCREDITATION

Albert Ng

Society of Graphic Designers of Canada

Canada

The issue of accreditation of graphic designers has been a much-discussed topic around the world. In many instances, graphic design associations see it as a means to generate respectability for the work of graphic designers in environments where their work is still regarded as simply an artisan resource.

Presented by Albert Ng, then an ICOGRADA Vice President, this session accounted for the work of the Society of Graphic Designers of Canada (GDC) over a period of 10 years to provide professional accreditation services to its members.

The reasons for doing so included a necessity to distinguish graphic designers from similar but less qualified occupations such as signwriting and desktop publishing and to raise the appreciation of the professional levels of services from graphic designers to be on par with those of interior and industrial design disciplines.

With the accreditation system now in place, only suitably qualified members of GDC may use the words 'Registered Graphic Designer' when describing themselves. For our Canadian colleagues, the level of recognition which results from this makes understanding the level of communication activity of graphic designers in the face of Canadian business, education and government communities a much easier task than before the accreditation was available.

Results from the process have included, according to the presenter, raised professional standards, an ability for clients to easily find suitably qualified graphic designers when required, establishment of a quality signal for the work of graphic designers and an increased ability for young graphic designers to be prominently established in business in shorter periods of time.

The program is seen as a turning point in the change from graphic design being a simple occupation or trade to being a true profession.

CASE STUDIES

Gonzalo Castillo

This presentation featured two case studies of editorial design by the Chilean designer, Gonzalo Castillo. The first covered a project for Diseño Magazine while the second covered a project for CODELCO (Chile Copper Corporate), Chile's largest company.

Following is a revision of the summary of the presentation provided from the offices of the presenter:

'What I would like to point out about my presentation is that the designer, as is shown in this case study, can eventually take a leading role in the development of an editorial project for a big company [CODELCO]. In this particular project, our participation goes from the definition of editorial guidelines to the management of the budget, commissioning of journalistic staff through to art direction and graphic production including general supervision of the entire process.'

Many thanks to the presenter for forwarding original material for this report at the time of writing.

Shigeo Fukuda

Japan

Of the scores of presentations which I have seen by designers from all corners of the world, it is perhaps the presentation made by Shigeo Fukuda in Melbourne during the late 1980s which I remember the most. I remember it fondly for the grace and humility which this extraordinary person used to describe an equally extraordinary career, or should I say life – for his life is indeed a function of design. I remember it also because it was the only presentation I had ever seen by a designer in which the audience gave an ovation midway through its schedule.

It was no surprise to me, therefore, that I found myself eagerly awaiting what was for me to be a second viewing of this great man's work presented in a much different context, in a much different part of the world. It was likewise no surprise that the same piece of work which had generated the applause from the Australian audience almost a decade earlier would do the same for the audience within which I was seated during the morning of the final day's sessions in Punta del Este.

Within minutes of his commencing, I put my notepad beneath my chair, for I knew that this was a presentation in which details were not important and I feared that a studious approach to preserving the content of the presentation might lead to a loss of sense of occasion and wholeness of communication. For this part of the Congress I was happy to rely on memory and trust, for the purpose of this report, the impact which this man would have upon me again.

Shigeo Fukuda gave a chronological account of his career, starting with his work as a student in the mid-1950s and then his progression to become one of the most internationally recognised designers ever to come from Japan. Interestingly, it would seem that most of his career has been spent not as part of any large graphic design firm, but as an independent, working occasionally with only one or two assistants or associates.

The bulk of his work is non-commercial. Instead, a cultural outlook emanates from his work which includes a large proportion of poster design and sculpture.

He has a sense of appeal which comes from working with passion, purpose and respect – all of which are a hallmark of Japanese graphic design. However, it is at the point where Japanese design often seeks to meet the west, and invariably becomes a satire unto itself, that the work of Shigeo Fukuda takes on a true force of internationalism which transcends the mere crossing of a few national boundaries.

His work takes impetus and meaning from all cultures around the world and presents them in a global context, all without losing a distinctly Japanese flavour of not the look of his work, but his attitude towards it. The results are often visually arresting, humorous in the use of visual puns and memorable for their unique style of visual language.

Who else could take the outline form of a dachshund and repeat it so that the positive shape of one becomes the negative shape of the other in a visual tongue-twister of comprehension of form? Who else could take the flags of the world and use them to create the form of the Mona Lisa based solely upon their colour and contrast? Who else could take a drawing by Escher, in which are portrayed physically impossible three dimensional spaces – and from whom it is obvious that Shigeo has taken much inspiration for his testing of human perceptions of space and visual puns – and make a three dimensional model of that space? Who else could make an apparently abstract, random-ordered sculpture with hundreds of pairs of scissors which casts the shadow of a realistic and remarkably detailed Spanish galleon when a light is shone upon it from a particular source? Incidentally, it was this last piece of work which drew the almost 1000-strong audience to an ovation similar to that given for the same piece of work in Melbourne.

From this presentation the audience would take home an understanding of his exquisite sense of humour, for at the end of the of his display of work he took to a small podium and removed his jacket to reveal a t-shirt which had a printed image of a camera slung around the neck-line. And, as if it were any surprise, the cameras started flashing from all over the room with many of them, as Shigeo himself was suggesting by the graphic on the t-shirt, coming from members of his own country's delegation.

In making an observation about the nature of delivery of this presentation, it is interesting to note that it lasted almost twice the scheduled time, due to the fact

that the verbal aspects of it were delivered in Japanese by Shigeo and were translated, section by section, by his assistant Julia Chiu who stood beside him for the duration of the presentation. As an English-speaking person, this was not so difficult to maintain comprehension of, but keep in mind that 75% of the audience was Spanish-speaking and was listening to an 'on-the-fly' translation of Julia Chiu's English translation. Judging from the audience's attention and reaction throughout the event, it did not seem that much, if anything was lost in the process. This was truly a multi-faceted look at the function of communication.

EDUCATION WORKSHOP PRESENTATION

The educational workshops ran as parallel sessions to the main program and included around 20% of the Congress delegates. These were originally intended to be run as groups according to topics, but language and translation difficulties saw attendees divided up according to language.

Comprehensive reports of these workshops have been completed and distributed to Congress delegates and ICOGRADA member associations for further reference.

Australian educators Ron Newman, University of New South Wales, and Cal Swann, Curtin University of Technology (Perth), were involved in these workshops.

Richard Buchanan

USA

One would not be amiss in saying that many of the issues facing design practitioners and educators in Australia regarding graphic design education are common to other parts of the world. Australia is facing a growing popularity of graphic design as a career, an increasing intellectualisation of design as a professional and cultural field as well as a continuum of development of tasks which comprise the daily activity of graphic designers, to name but a few, all of which place continually changing demands on the way our profession is considered and prepared for by the education system.

Quite often the issues are seen as being fundamentally differing stand points between the two sides on the graphic design practice field.

The presentation made by Richard Buchanan was inspiring with its insights and clarity of thought.

'As the field of design matures in the coming years, we will begin to teach design as a liberal art of contemporary culture. In other words, we will include within our programs individuals who come to study design but with no intention of entering into professional design practice. They will study design as a preparation for many other types of careers, in the same way that students today study literature or natural science or history or social science.'

'Such a development may frighten some design practitioners, and it may frighten some educators. Certainly, it will frighten our colleagues in other parts of our universities and colleges – colleagues who are comfortable with the liberal arts and sciences as they have known them in the past. But we will learn – and our students will help to teach us – that design is an excellent preparation for a productive and satisfying life. When properly understood and studied, design provides a powerful connective link

with many bodies of knowledge. Design integrates knowledge from many other disciplines and makes that knowledge effective in practical life.'

Many thanks to the presenter for forwarding original material for this report at the time of writing.

Announcement

A number of ICOGRADA events and printed resources relating to graphic design education, including the annual London Seminar scheduled for 23-24 February 1998, were announced and promoted for the benefit of the audience as part of the education workshop summaries. Details of these resources are available from the ICOGRADA 'Message Board' publication which is available from the offices of ICOGRADA member associations.

Final summary

The final summary of the education workshops came from Canada's Jorge Frascara who currently heads ICOGRADA Education.

The following excerpt was taken from a set of preliminary notes from which a final written summary of the Congress Education Workshops will be made.

Before providing his final summary, Jorge made announcement of future events and a list of current journals relating to graphic design education.

Conclusion

'One of the major issues raised during the education section was the need to work on the relationship between practice and education, seen as a two-way street with potential for mutual benefit. Both practice and education should be seen in the context created by processes of globalisation – similar problems or issues regardless of location – and processes of regionalisation – responses to the former resulting in higher awareness about cultural difference and identity. We should reflect on how these processes affect our life and our practice and make conscious choices regarding what could be defined as the negative aspects of massification brought about by short term business objectives, and the positive aspects of universalisation brought about on the basis of human dimensions.

'Educational institutions were invited to review programs, avoiding approaches that are trade-oriented and skill training, toward others which are more profession-oriented and directed to centre on the development of the students' ability to develop their ability to think critically.

'The Latin American schools will have to reflect on the balance they choose to take between what they see as the democratic need for accessibility and the professional need for quality education, in an environment with limited resources for design education.'

'The work of ICOGRADA Education will continue beyond the Congress and by the end of January 1998, a full report, including papers presented and conclusions written by each moderator, will be distributed among conference participants and will be made available to other related organisations in order to continue the process of reflection and public action. We hope in this way to continue to foster the international development of design education.'

Many thanks to the presenter for forwarding original material for this report at the time of writing.

SYDNEY DESIGN '99

Of all of the reasons to attend the ICOGRADA World Congress and General Assembly, it was the opportunity to contribute to the forthcoming Australian conference, Sydney Design '99, which rated highest.

Upon hearing of the Uruguay Congress, I was immediately drawn to the value of having a member of the Australian Graphic Design Association (AGDA) present to make a personal invitation for delegates to travel to Australia in 1999.

After making enquiries regarding the Congress program, I learned that space had been made as the last item on the last day of the Congress for a presentation on the planning of Sydney Design '99. Ron Newman, Sydney Design '99 Steering Committee Chairman, was at that time preparing a presentation for this time slot and graciously agreed to share that presentation time and join him, as a representative of the Design Institute of Australia (DIA), to establish AGDA's involvement in this jointly-hosted event. (Indeed, Ron had prepared this presentation to be used at all major international design events between the time of a Sydney summit meeting, which formalised the event, and the time of its occurrence in 1999.)

Having the last spot on the last day turned out to be quite advantageous in that there was a sense of expectation and solidarity from the audience which, at that stage was at full capacity and relegated many to standing room positions only, in spite of the fact that the program at that time was running almost an hour late.

The presentation outlined the preparation process for the conference, which included the three day summit meeting held in Sydney early last year, and went on to detail the nature of the event and what delegates from overseas should expect from it. With the aid of a comprehensive array of slides, a presentation of Australia as a destination replete with professional competence and character, cultural diversity and charm, along with natural beauty and challenge, was given to the audience.

As a special interlude to these slides and the narrative which accompanied it, I had prepared a series of images, designed by a selection of my colleagues from around Australia, on the theme of 'welcome'. Each slide, with a totally different visual interpretation of the theme was accompanied by a brief statement as a means of connecting that part of the presentation and providing explanation of the images to the audience.

The designers and design companies who contributed to this part of the presentation were:

Mimmo Cozzolino, Cozzolino Ellett Design D'vision

Nick Demkiw, Dialogue Visual Communication

Andrew Ashton, Nelmes Smith Ashton

Blair Cameron, Fish

Russell Simm, Simm Design

David Lancashire, David Lancashire Design

Peter Walker, Walker Thomas Associates

Brooklyn Hunter, aged 7

Zoë Wishart, Wishart Design

John Frostell, Dialogue Visual Communication

Being involved in the presentation gave opportunity for further discussion and promotion of the event as people singled me out throughout the remaining days with their questions about Australia, our design community and our ability to host what will be the largest multi-disciplinary design event of its kind ever seen in this country.

Overall, the presentation in Uruguay was an opportunity to 'put our money where our mouth is' and travel the equivalent distance from Australia to South America as we are expecting people to travel from their home countries to Australia in 1999. (Distance is more of an issue for people outside of Australia as they are not used to travelling such lengths as we are, so it was important to be cognisant of this fact and be sensitive towards it.)

Feedback from the presentation both then and now remains very positive and should be encouraging for the organisers of Sydney Design '99.

The experience of such a presentation to an audience of approximately 1000 people was unique and certainly very exciting. To do it in representation of just myself would have been daunting, but to represent the organisers of Sydney Design '99, my fellow office bearers of AGDA along with the AGDA membership and Australian graphic designers in general turned any such trepidation into a sense of purpose and extreme satisfaction once the 30 minute task was completed.

CONCLUSIONS

Guillermo González Ruiz

Architect

Argentina

The Congress was closed by Guillermo González Ruiz in a formal speech which recapped each of the presentations which had been made during the previous three days.

GENERAL ASSEMBLY

General Assemblies are significant events for ICOGRADA, similar to annual general meetings although they take on more of the appearance of a United Nations meeting with all of the translators and name stands on individual member association desks.

(In fact I describe the event as the 'United Nations meeting of graphic design associations' to colleagues who enquire as to its purpose and nature.)

This was the first time an Australian Graphic Design Association (AGDA) office bearer had been present at these events. (Usually, AGDA's proxy forms are given to DIA members who regularly attend them.)

The agenda contained a considerable amount of business and accompanying paperwork much of which had been prepared by the ICOGRADA Board for discussion and voting upon over the two days allocated for the meeting.

Many of the items on the agenda were seen as matters with foregone conclusions, with a number of them receiving unanimous votes from the floor in keeping with recommendations presented collectively from the Board. All in all, it was a very well-prepared and administered meeting.

An early item of business saw the conclusion of the term of Presidency from José Korn Bruzzone and the installation Guy-A Schockaert as President for a standard term of two years. Guy began his term with a well-considered piece entitled 'The Winds of Change', his guidelines for Presidency, which he delivered in his speech to the delegates:

The Winds of Change

We are all embarked on the same boat. As time goes by, it becomes clear that our mission for the coming years will be to reconsider our profession, enlarge our scope as graphic designers and prepare for the challenges of the next millennium.

We would like you to share our enthusiasm and dedication.

We would like you to adhere to our guidelines and projects.

We would like you to go out and speak about our profession and its role in society.

We would like you to be involved in education.

We would like to broaden our vision.

We need to learn from each other.

We need to learn from others.

We need to say 'us' instead of 'them'.

Let's be frank, open and confident.

Let's achieve things instead of relying on a structure.

We need to communicate and work together, far beyond all divisions.

Our common future is at stake.

One of the most interesting and contentious pieces of business on the agenda involved our consideration of a fee increase for member associations of ICOGRADA. The board was conscious of the need to generate additional funds to maintain its level of activity in accordance with the expectations of its members and it was moved that a 10% increase in fees would accommodate this need. A number of associations felt that the increase was unwarranted, while a number simply stated that they would not be able to meet payment of any increase. The position of AGDA over the matter was clear in that it is aware of a number of ICOGRADA member associations who do not pay full and correct membership subscriptions (on the basis of membership numbers in their own organisations) to the point where a significant revenue source for ICOGRADA is lost each year. AGDA, therefore, regarded any increase in fees to cover the shortfall to be inappropriate when closer auditing of payable fees from all member associations would solve the problem.

Voting on this issue saw the move rejected with the narrowest possible margin, a result which the Board interpreted as a message from the ICOGRADA membership to seek alternate sources such as sponsorship, consultancy and creation of products (information packages) from the current resources and information.

SEOUL 2000 AND NAGOYA 2003

It would appear that the business of organising design events on an international basis is an active and competitive one, for during the three days of the Congress and the two days of the General Assembly which followed, delegates were made aware of a number of forthcoming design events scheduled over the coming 6 years until the year 2003.

These events included the annual ICOGRADA London seminar, Sydney Design '99, Seoul 2000, Durban 2001 and Nagoya 2003. All of these are either organised or supported by ICOGRADA and, in many instances, represent joint ventures with national and international design associations representing disciplines of design other than graphic design.

It became apparent to delegates of the General Assembly that there had been strong competition between Seoul and Nagoya for appointment to host the 20th ICOGRADA World Congress and General Assembly in 2003. Before a procedure of voting came to action, Seoul graciously bowed out of the contest leaving Nagoya as the only remaining candidate for the event. Seoul then submitted a proposal to host a smaller ICOGRADA conference in 2000 as a celebration of the new millennium.

As a sign of partnership between these two nations, all delegates from the General Assembly, totalling perhaps 40 people, were invited to a cocktail reception, held in a small function room within the Conrad Hotel, which was hosted jointly by officials from Seoul and Nagoya.

This function may have been the most moving, memorable and influential item from the entire week of events and activities, largely due to the intimacy, passion and culture which was presented not only on behalf of the individuals organising the events but also on behalf of the cities and countries within which the events are scheduled to be held.

The evening began with a presentation of official messages of welcome, some of them in English, some of them in Korean and Japanese. In some instances, these messages were translated into English informally by other delegates 'on-the-fly'. With the formal introductions made, including one message from the Deputy Mayor of Nagoya who had flown to Uruguay for the evening, a selection of traditional foods from Korea and Japan were presented to the guests. A highlight of this meal was the Teppanyaki bar, prepared by the Japanese delegates, which included many ingredients which had been brought to Uruguay specifically for the meal. (It would not surprise me if the hotel chefs had undergone special training to prepare and cook the food in the authentic manner.)

A recital was made at the commencement of the evening by a Korean woman, who had been flown to Uruguay for the purpose. The recital involved an ancient stringed instrument and included presentation of the musician in a vibrantly

coloured silk dress costume. It was a stunning gesture which moved the intimate-sized audience into a humbled sense of community.

Among the degustatory highlights was a dish of marinated mushrooms, of various descriptions, which was being prepared by Shigeo Fukuda as the evening took place. In fact, there was a sense of boyishness from the man as he added different liquids to the dish, much as would someone who is spiking a punch at a country dance!

Following this was the honour of having a glass of sake served to me by him as he played host to the room with a rather substantial looking bottle being nestled under his arm.

The evening became increasingly casual as the Japanese and Korean hosts began singing traditional songs from the front of the function room. Indeed, it became apparent that the Japanese love of Karaoke was to invade us all, as one-by-one, various guests were asked to sing for the group. Not surprisingly, the quality of these performances varied from outstanding, as was the singing of 'Don't Cry For Me, Argentina' – a rather humorous choice of song given the history of the event – to lamentable, as the three Australians gathered to sing 'Tie Me Kangaroo Down Sport'. (I was relegated to singing the part of the wobble board!)

The evening ended all too quickly as people tired from the previous four days activities retired in preparation for the final day of the General Assembly.

GENERAL ASSEMBLY (CLOSING)

The President's prize, a traditional award by ICOGRADA Presidents at the completion of their terms of office was this on this occasion awarded by José Korn Bruzzone, by then the immediate past President, to Alejandro di Candia and the Asociación de Diseñadores Gráficos Profesionales del Uruguay (ADG) for their efforts in preparing and hosting the current Congress and General Assembly.

At the close of the General Assembly, the ICOGRADA bell was presented to the Australian delegates, being myself, Ron Newman and Cal Swann, in preparation for the next General Assembly taking place within the timetable of Sydney Design '99. It was quickly realised that the bell had not been rung to signify the close of the Congress and General so it was promptly returned to the stage where the newly-appointed President was to ring it. For some reason, however, the bell was unable to make a sound, and for some other reason, we, the Australians, found this particularly amusing to the point where we found ourselves in fits of laughter in the front row of the General Assembly tables. (Perhaps our sentiments can be taken as an indication of how the previous five days of activity had exhausted us all to a point of near delirium!) Eventually the bell was made to sound and the event was officially over.

Shortly afterwards, while speaking with one of the former ICOGRADA Vice Presidents, a comment was put to me that Australians always seem to laugh 'when things go wrong'. Perhaps it is a matter of Australian style which we do not notice so much amongst ourselves, but when I thought about it further and explained that such light-heartedness is probably a part of the Australian character, and that he could expect more of this seemingly casual manner if he chose to visit Australia for Sydney Design '99, a warm smile came upon his face and he said, 'I think I just might accept your invitation'.

Indeed, from the presentation made by Ron Newman and myself as much as from any of the informal contact which we, along with Cal Swann, had with delegates over the period of the Congress and General Assembly, people were left with the impression that Sydney Design '99 and the official activity within it, would be a world-class design event delivered in a setting of professional excellence, design innovation and friendly manner.

RETURN JOURNEY

With the close of the General Assembly, the function centre which had been so vibrant over the past week was emptied in a figurative blink of an eye.

My entry to the real world of South America was rather quick as I attempted to take cash out of an hotel teller machine without success. (Indeed, during the whole time of being in Punta del Este, a little over six days, I had only left the hotel on two occasions.) With my taxi waiting to take me to the bus terminal, I had to cut short my efforts to ensure connection with the airport bus from Punta del Este to Montevideo. In spite of the speed of the taxi, the bus had departed promptly at 3.00pm and I was forced to buy another ticket on a later bus with a rival company. It was ironic that the one time I had met punctuality during my stay in South America had been an occasion which almost saw me spending more time there than expected! (I made the flight with only minutes to spare.)

SKILLS GAPS ANALYSIS

(Including general and miscellaneous observations of the 17th ICOGRADA World Congress and General Assembly.)

The various 'skills gaps' identified at the beginning of this report are analysed here according to a number of criteria:

- 1 Current status in Australia
- 2 Observations from the Fellowship perspective
- 3 Discussion of the 'skills gaps'
- 4 Recommendations

International design event organisation and management research

The following comments, under this heading, have been prepared specifically for the purpose of providing the organisers of Sydney Design '99 with information and a benchmark to assist with their own organisational activities for that event.

Australia has never conducted an international design event of this nature, which, in many respects, would indicate that our organisers do not have specific experience in this field and, therefore, need to look to people who do. This experience would ideally come from organisers of suitably related events levels in addition to individuals who have attended similar design-related events in other countries in recent years.

While it might sound precocious to describe this lack of experience as a 'skills gap' when there are so many capable people already involved in Sydney Design '99 – from the Steering Committee and the professional conference organisers through to the many individuals who have been involved in planning to date – it would be true to say, based on my experience in Uruguay, that the adage 'God is in the detail', will have significant bearing on the success of Sydney Design '99 and that comments contained in this section of the report may serve as a resource and checklist for organisers as they continue their preparation.

INTERNATIONAL DELEGATES

It is obvious that any international conference must work hard to secure the patronage of overseas delegates. This seems to be increasingly the case with designers who seem to be highly scrutinising when it comes to assessing the worth of occupational events outside their own country. From the perspective of graphic designers, there are many professional events to access in any given year and, therefore, the appeal of what is often seen to be an expensive and time consuming event must be significant.

Organisers of the ICOGRADA World Congress and General Assembly did not experience many inter-continental delegates, with the exception of presenters,

who were not representing other design associations, promotional agencies, educational bodies or future design events. Perhaps there was a percentage as low as 10% from within this category who were solely representing their own interests or those of their companies. (The indicator here is whether individuals used their own money – or that of their company – in order to attend the event.) This would suggest that there is a significant section of the market for these events which is not being converted from being prospects to being individual, paying delegates. (Interestingly, there was a conspicuous absence of designers from both the UK and the USA at the Congress and General Assembly.)

How do to get these people here? We need to have personal and constant contact with each of the member associations from the three international design organisations, namely ICSID, IFI and ICOGRADA, being represented at Sydney Design '99. Further, we need to have e-mail lists developed during the last year of promotion so that member associations and individuals can be sent information and may have the opportunity for personal examination and discussion of the content of the event. With respect to graphic designers, and through my role within AGDA as representative of the Friends of ICOGRADA ('International Liaison'), I have offer my services to the Sydney Design '99 Steering Committee to act personally in such a capacity to member associations of ICOGRADA world-wide.

We know, or suspect, that people from the USA will come if there are American presenters on the program. Is it reasonable to stack the selection of presenters accordingly? Should the same be done with other countries which the organisers of Sydney Design '99 think might be of a similar mind set to prospective delegates from the USA?

Furthermore, it may be worthwhile for thought to be given by Sydney Design '99 organisers towards a program to assist member associations of ICSID, IFI and ICOGRADA to send individuals to the event via fellowship or scholarship arrangements. For if each member association organised for just one of their members to attend Sydney Design '99, it would guarantee the broadest possible global representation at the event. Should organisers have the capacity to subsidise such a program, Sydney Design '99 would be holding an event for delegates from each discipline represented in each country where membership in either ICSID, IFI or ICOGRADA is held. This certainly would look good from the point of view of geographically broad support.

COMPETITION

It was evident at the Uruguay Congress and General Assembly that there is a lot of competition, albeit friendly, for attendance at international design events. In the coming four years, for example, designers of all disciplines will be encouraged to attend one or more design conferences in either Sydney, Seoul, Durban or Nagoya.

Many Congress delegates had received brochures promoting Sydney Design '99 prior to commencement of the Congress. At first it seemed to me that this action

was, in a way, stealing the thunder from Punta del Este even before it had had a chance to get under way. But when I saw the aggressive way in which these other events were being promoted during the Congress, I came to realise that this was par for the course. To this end, the marketing and promotion of any such event needs to be taken on board as an aggressive exercise in the same sense as with any commercial venture.

COMMUNICATION MATERIAL

All communication material for Sydney Design '99 needs to be of the highest possible level and should be made accessible well in advance of the final announcement of details. In the case of Uruguay, there was almost no 'vision' given to the event prior to arrival in South America which diminished the possibility of creating a strong persona for the Congress and General Assembly before it actually happened.

Articles, announcements and advertisements for Sydney Design '99 should be placed in all major international design publications and a selection of prominent national design publications. (Robert Peters from Canada offered to relay information from the event to the publishers of Communication Arts, an American publication for graphic designers, in the form of an article. This sort of activity should be fostered with all member associations of ICSID, IFI and ICOGRADA.)

A World Wide Web (www) site could be the most significant piece of promotional material available for Sydney Design '99. Managed correctly, such a resource would be relatively inexpensive and quick to review and would therefore enable up-to-date information regarding the conference to be available world-wide, at all times. Importantly, such a www site should be designed to the highest level and be publicised effectively to ensure that people know that it exists.

The visual identity for Sydney Design '99 has already seen two incarnations. The first, designed by Ken Done for the international bid to hold the event, was replaced at the time of the launch and summit meeting in Sydney some years later by a final proposal from Cato Design. Comment has been made by members of the design community that this activity indicates a lack of cohesion. Given that there is more implication for these sentiments within Australia than abroad, for it is only Australian designers who would have been aware of this, it becomes increasingly important for organisers of Sydney Design '99 to continue the process of branding the event in as strong a manner as possible.

Similarly, comment has been made by a Sydney-based designer indicating that the recent newsletter promoting Sydney Design '99 was not particularly inspiring, to the point that this person doubted that they would attend. While this is merely a single opinion, in this instance coming from a prominent young graphic designer, it is evidence that people will make their purchase decisions regarding the event based on any one of a number of criteria.

Overall, communication material for Sydney Design '99 needs to be informative, naturally, as well as giving an aspirational presence to the event before a purchase decision is made. In addition, the same impression needs to be made immediately prior to, as well as during, the event to ensure that delegates consider their investment to be worthwhile. Given that this event is about design, it would pay to, again, 'put our money (or resources) where our mouth is'.

LOCATION

Punta del Este, Uruguay, was a tremendous choice of location for the ICOGRADA World Congress and General Assembly, and not just for international visitors but for those from South America, including other parts of Uruguay, as well. Normally a holiday destination for the wealthy, there was a real sense of occasion from most delegates in response to being in this special location. Sydney will have similar appeal.

VENUE

The Conrad Hotel was an impressive resource, both in terms of conference facilities and ancillary resources, including accommodation, restaurants etc. As per my comments above, I imagine that Darling Harbour provide similar benefits.

ORGANISATION

In speaking with one of the officials just 30 minutes prior to the opening session, I was told that, in their opinion. 'Sydney Design '99 is probably more organised now [at that time] than Uruguay will ever be'. The person went on to explain that the event had originally been won through a bidding process, similar to that of the Olympic Games, by Argentina only to have that right taken away and then awarded to Uruguay just 10 months before the event opened.

This fact helped explain some of the rough edges on the presentation and organisation of the event and goes to show what a tremendous achievement, in spite of the difficult circumstances and its obvious faults, the staging of the Congress and General Assembly in Uruguay had been.

There had been a sense of anxiety from delegates as they awaited the start of the Congress. The trade exhibition was not complete, an observation which was echoed by the sounds of construction as workmen outside of the hotel worked towards its own completion.

Proceedings finally got under way half an hour after the scheduled starting time. Perhaps this was just the South American way of doing things but for many members of the audience it was decidedly uncomfortable.

The schedule for that day became increasingly delayed as presentations went overtime and tea breaks ran unchecked to a point where one presentation was deleted from the timetable and the day finished more than hour later than expected. A similar pattern of timing, largely due to the length of presentations, was to be part and parcel of the following two days as well.

Professional conference organisers are important and would appear to be a sensible investment on the part of the Sydney Design '99 Steering Committee.

PRICING

Pricing of admission to Sydney Design '99 will be a delicate issue for its organisers to address. For prospective non-individual delegates the issue may not be as delicate, but for those who are not in this category there is the a perception that such events are expensive, especially when travelling from outside of the host city or country, and that there is no guarantee of their quality.

This last sentiment certainly rang true in Uruguay and will be a legacy which all organisers of international design events will carry until the pattern is broken. From what I understand, there is similar sentiment from the last joint ICSID, IFI and ICOGRADA World Congress and General Assembly which was held in Glasgow.

Indeed, in my most recent conversation with any graphic designer regarding Sydney Design '99, it was stated that they would not be attending Sydney Design '99 because it was too expensive, and this before the pricing of the event had even been confirmed and released! Although no conference can be costed to the needs of a lone prospective delegate, this sentiment is indicative of designers, particularly younger ones, who are not used to outlaying money for such purposes.

PRESENTATION ABSTRACTS

It was apparent that either there had been no requirement for presenters at the Congress to submit outlines of their presentations or that presenters were given no feedback if they had done so. In either case, there was a distinct lack of vision, in a unified sense, from the presenters. The result of this was that there were too many presentations which were off brief for the liking of many Congress delegates.

TIMING OF PRESENTATIONS

One of the best presentations in Uruguay was also one of the ones to go considerably over time. In this instance, the material presented in the final stage of the presentation was not relevant to the publicised topic and the audience indicated this with their unconscious unrestfulness. (Keep in mind that most of the audience was hearing this via translation so it was very easy for attention to wane.) In another instance, organisers had to visibly wind up a presentation because it had gone more than 30 minutes over its limit.

It might seem obvious, but presentations need to be kept to their allotted time. Perhaps organisers of Sydney Design '99 could request that presenters rehearse and time their presentations and adjust their material accordingly. Also, a pro-forma planner to help structure and time presentations might be a useful guide for people who are not used to such situations for it appears unwise to assume

that individuals who are deemed worthy of sharing knowledge are actually skilled in doing so in a conference setting.

PRESENTER NOTES

All speakers should have been made to submit their final presentation notes to the organisers so that they could have been distributed to delegates in their conference material. No such documentation of presentations has been planned from the organisers of the Uruguay Congress which, of course, is a shame. If this is organised in advance the task become much easier. There is significantly less energy and motivation for such tasks after the event.

PRESENTATION DEVICES

It was astounding to see how inadequate the presentation screens were for many of the presentations made in Uruguay. Two standard-sized projector screens had been placed to one side of the speakers' table and were barely adequate for much of the presentation material used over the three days. Given that graphic designers are in the occupation to make sure that these sort of issues are addressed for their clients, it was embarrassing to witness them having difficulty in providing this expertise for their own use.

TRANSLATORS

From a novice's perspective, the work which the translators did in Uruguay was quite astounding. To have an ability and training for such work is one issue, but to be able to deliver these services within the context of a profession which holds many unique concepts and a specific vocabulary only adds to the dimensions of difficulty which this team of people faced in Punta del Este.

It is interesting to note that some of the translators were much easier to understand than others. Female translators, for example, seemed to be easier to listen to due to the higher pitch and seemingly natural modulation of their voices. The men, by comparison, were consistently more difficult to listen to. A possible explanation here is that it is easier to distinguish the voice of a male presenter and a female translator, and vice versa, rather than having to distinguish two voices of the same gender being heard at the one time. Given that most of the presentations were made by men, this might explain the difficulty experienced at the hands of the male translators.

(Note that even when presentations are being translated through headsets, one hears a certain amount of the presenter's voice from the public address system.)

As mentioned previously in this report, there were some presentations which, by their very nature, were difficult to listen to. Given the difficulty of comprehension from translations, it becomes easy to see how difficult it was for Congress delegates to remain attentive throughout all sessions regardless of their personal interest in the topics being addressed.

An ability to provide high level translation services at Sydney Design '99 will be a major draw card for organisers and will help non-English speaking delegates to avoid the occasional disappointment experienced from translators in Uruguay. While it would be impractical for these expenses to be met completely by the organisers of Sydney Design '99, as it was in Uruguay due to only one level of translation being required, it should be possible for foreign design associations to request and pay for these services according to the needs of their individual members. In my experience, the translators should be native speakers of the language they are translating into, not the other way around.

It may also be worthwhile approaching the Australian Multicultural Foundation (AMF) and the Department of Foreign Affairs for sponsorship of translators for Sydney Design '99.

INFORMAL EVENTS

Many of the delegates to Uruguay commented that the non-scheduled activities provided some of the most significant opportunities for learning and development of professional relationships.

In this respect, it is important for any these events to play host to such possibilities in any way it can, from providing good common areas outside of the actual conference rooms for casual discussion, to allowing for social events (either formal or unstructured) which delegates can partake in if they choose.

SPONSORS INVOLVEMENT

While there was recognition at Punta del Este of Crane Papers for their sponsorship of ICOGRADA with the presence of a display stand in the main conference area, separate to the general trade exhibition, there was little acknowledgment of the role which the exhibitors within this trade show had played in bringing the Congress and General Assembly into existence.

It is the experience of AGDA that industry partnerships are not easy to forge and their maintenance through continued partnership is vital to their long term value. To this end it would be wise for organisers of Sydney Design '99 to devise ways of acknowledging their sponsors and trade exhibitors with special activities, before, during and after the event, to indicate appreciation for the involvement above and beyond the standard sponsorship exchanges present in formal agreements. AGDA Victoria, for example will be holding a dedicated sponsors evening towards the end of this year in acknowledgment of the various sponsors of their 1998 Seminar Series.

DIVERSITY IN AGE

If Uruguay is any indication, many of the Congress attendees at Sydney Design '99 will be young – either students or recent graduates.

Given this eventuality, which would probably be seen largely with the graphic design profession where its members become organisationally active at an earlier

age, it would be sensible for the Sydney Design '99 program and its appointed presenters to be reflective of this diversity of age from the prospective delegates.

This realisation might also be reflected in some non-program activities such as a dance party or a youth-oriented performance of some kind. The informal parts of the AGIdeas conference schedule might be a useful benchmark for these sorts of activities.

LOCAL KNOWLEDGE

From my time of arrival in South America, with the exception of time spent in the Conrad Hotel, until my time of departure more than a week later, there were elements of local knowledge which were sorely missed with respect to being a visitor to these countries.

Despite literature to the contrary which had been issued from my bank in Melbourne, use of Mastercard via the Maestro and Cirrus network in South America was not possible. Also, use of the Vodafone mobile network was not possible, even though this network is the largest provider of mobile service across the world. Further, there were anomalies regarding which countries in South America required travel visas.

I would recommend that organisers of Sydney Design '99 prepare a small checklist of travel information, which is quite often presented in the front of travel guide books such as Lonely Planet, for all international delegates to review prior to departure from their destinations.

BOOKING DISCOUNTS

Organisers of the Congress had difficulty in estimating delegate numbers and even at the time of registration had no accurate indication of how many seats would be occupied. It was evident that many people had made last minute decisions to attend and assumed that places would be available. At the time of my initial enquiry to attend, organisers were expecting around 200 people. I later learned that registration during the week prior to the event had closed at 800 and that a final number of 853 made up the delegation.

In the case of Sydney Design '99, organisers would benefit from a price discount system which would provide sufficient incentive to pre-book and would enable accurate estimates of numbers to be formed well prior to commencement. (It appears that many decisions to attend such events from local people are made within the last two weeks, so a worthwhile incentive to have them book before this time would seem logical.) The following early booking discount schedule would be a useful estimate:

2+ months prior	70%
2+ weeks prior	85%
Up to 2 weeks prior	100%

PUBLIC ADDRESS SYSTEM

The conference organisers in Uruguay had continual difficulty in bringing delegates into the function rooms on time, either at the commencement of each day's program or at the conclusion of tea and lunch breaks. A simple public address system would have made all the difference.

PRESENTER RELATIONS AND HOSPITALITY

In making analysis of the event's organisation I felt it relevant to ask another presenter from within the program for views on the entire process of being involved with the Congress and General Assembly, from the time of being asked to present to the time of return. (This response is important given that such people are asked to present and are brought to it by the courtesy of the organisers and, by definition, ought to be treated as guests.)

Following are comments from one such presenter in response to my questions after the event.

'The South American style of organising things is something exciting to experience, especially for an organisationally spoiled German, such as myself.'

'It actually started with a facs about the Congress where I found, to my surprise, my name listed as speaker. I hadn't been asked, so I enquired and they said, 'You talk about clients relations. We have heard you before. We liked it'. Or something like this.'

'I kept on writing e-mails to the organisers, asking about my ticket, the schedule, the program etc. I received a standard answer, 'Don't worry, we will care of it'.'

'To make it short, the day I flew I went to the counter of Varig and said, 'Hello. I am Michael Hardt. Do you, by chance, have a ticket with my name on it?' Good guess – it was there!'

'When I came to Uruguay, no one had a clue about how the number of participants, nothing was organised. The evening before it all started somebody came from Montevideo with all the Congress brochures and print material. A good organiser has this ready 6 months before the event.'

'Nothing was organised, but everything worked. (In Germany, everything is organised, but nothing works.)'

'I have never been to an event which was so badly prepared, but so funny, with so much laughing, so human and so friendly.'

'Advice for the organisers of Sydney Design '99: Don't worry if some details are not organised. It's fun.'

TRADE EXHIBITION

The accompanying trade exhibition was a welcome break from the seating of the Congress function room.

From the delegate's point of view, however its presence was downgraded by the fact that some of the exhibitions were still being erected during the second half of the first day's proceedings.

Regarding prospective exhibitors, it should be noted that competition for the attention of delegates is very strong. Only the most relevant and interesting displays will draw people away from social conversation which is a very important activity during free time. Specifically, it was a display from a design books distributor which saw the most interest from delegates. (How people who had been exposed to three days of design impetus could be looking for even more was beyond me, but there they were in numbers, thumbing their way through design books!)

Conversely, there was one trade exhibitor displaying printing machinery who saw comparatively little interest from the delegates.

VARIATION OF DELIVERY

If there is one comment to be made about the dynamics of the event, it should relate to that of delivery of information. For three days, the delegates were presented information from a stage to their seats in the audience, the only release being the informal evening events.

Perhaps some variation of delivery would have helped the delegates in keeping their minds fresh for the duration of the Congress. I am thinking now of a forum session of the Australian Graphic Design Association (AGDA) National Conference in Cooloom 1997 which was delivered outdoors to a very relaxed yet attentive audience and serves as one of the most memorable features of that event.

INFORMAL CONTENT

There was no informal content provided by the organisers to either break up the nature of the presentation or to provide a cultural insight to the host country of Uruguay. It would have been interesting for some sort of artistic or musical display to have been made.

Operation of graphic design practice on international levels

International issues addressed at Uruguay Congress seemed to be more about an awakening of South America as opposed to an awakening of the world.

With regard to Australia's international business relationships, it would be fair to say that there are relatively few in place – when one considers the number of graphic designers in the country – and that these are vested in a small number of companies who have made these initiatives themselves. It is not necessarily a

reflection of the attitudes and capabilities of the graphic design profession in Australia as a whole, only there are few, if any, established resources for Australian graphic designers to develop in this area. The situation is exacerbated by the lack of links between government and the graphic design profession.

AGDA needs to grow beyond being a self-funded organisation and provide resources for design export. Much in the way AGDA is now a collective resource of graphic designers, it needs to also become a collective resource for design companies who are now, or intend to, develop their markets internationally. In a sense, Australian graphic designers need to institutionalise this interest so that a collective development and presence can be made. On the basis of presentations made in Uruguay, this activity can only come from governmental interest in design as an export resource, as was shown in the cases of Mexico and Taiwan.

COPYRIGHT LAW

Of all the discussion of copyright law during the Congress and General Assembly, it was an informal reference made by one of the ICOGRADA delegates regarding the rights of a graphic designer in Belgium which had, in my opinion, the greatest relevance for the design community in Australia.

Currently, the broad base of the Australian graphic design community is coming to terms with various issues of copyright and, in particular, its implications in the digital age. All too often, AGDA is made aware of situations where, due largely to unprofessional or inexperienced practice, the rights to ownership of design is brought into question.

As referred to earlier in this report, the case in Belgium saw a graphic design company take a former client to court over an incident where they, the client, had commissioned another graphic design company to make revisions to a visual identity program which the original graphic designer had produced many years earlier. In a highly publicised court case, the original designer was awarded damages due to the client's breach of copyright in allowing unauthorised modification to the work.

There is a more fluid understanding of revision to visual identity design in Australia, however I believe that after our graphic design community comes to grips with simpler issues of copyright; that situations such as that in Belgium will become more commonplace here.

Accordingly, I would recommend that the Australian graphic design community examines this case and provides a standard industry policy covering such situations and interpretations of copyright law.

WORLD GRAPHICS DAY

World Graphics Day, as accounted for in Uruguay, has been an ICOGRADA event for many years now although its existence in Australia has seen little support from

the graphic design community. The event is celebrated differently in each country, with no particular charter, other than to recognise the day in some manner.

Given that such an event requires little financial outlay, I would recommend that AGDA, perhaps in conjunction with educational bodies, puts this event onto its calendar of events each year. In turn, a useful connection with other designers around the world would be made by our graphic design community.

Methods of assisting young designers in practice through international structures

The closest contact which Australia has to any structure which assists young designers is the annual AGIdeas conference for graphic design students. While the attendees of this conference are mainly Australian, with a small proportion from New Zealand and other countries, it is the presence of notable international speakers on the programs each year which puts the event into an international perspective. Its success is also due to the consistency of administration of the event from one year to the next.

When it comes to the provision of equivalent resources for young designers who are in practice, as opposed to being students, there is nothing of note which is available in this country. Should these designers wish to further their professional development in an environment which is tailored to their levels of experience, their best points of contact would be ICOGRADA Next Generation, an international network of graphic designers under the age of 35, and the ICOGRADA London Seminar, held each year in February for young graphic designers. With the exception of these resources, and any others world-wide which may be similarly appropriate, young graphic designers seeking professional development within Australia would be limited to the general programs delivered by AGDA in their various state-based seminar series or the biennial National Conference. There are no programs by AGDA which are prepared specifically for professional development of young graphic designers. It would be fair to say that the training ground for such activity is on-the-job.

There were many students, almost all of them from South America, present at the Congress in Uruguay. (It was estimated by some that they represented no less than half the total delegate numbers.) With this being the case, it was surprising that there was no allowance within the program for this demographic group. Generally, it would be expected that students and young graphic designers would be more interested in graphic design case studies rather than business practice. So, in this instance, a separate student and young practitioner program, specially developed for the needs and interests of this group, would have been appropriate although it would be fair to suspect that the Congress organisers were not aware of the numbers of student delegates in advance of the preparation of the program. In spite of this misalignment of experience and interest, the student body at the event was an integral part of its overall character, with many presenters making reference to their presence and informal contributions in a positive way.

Within the Congress program there was only one mention of ICOGRADA work with students and that was made by Sadik Karamustafá on the subject of World Graphics Day and a project which he had run with a group of graphic design students in celebration of this event.

ICOGRADA NEXT GENERATION

ICOGRADA Next Generation was addressed at General Assembly via its board representative and a positioning paper for future activity. The group appears to be difficult to run and has relatively small numbers of supporters – perhaps less than 100 world-wide. The group seems to deal largely with intellectual matters as opposed to being practical on a broad-base level. It is my observation that it is difficult to mobilise young designers on an international level. It would seem easier to do this on a national level for this, in most instances, would be their sphere of interest in a practical sense. It was stated in this report by Didem Osbeck that a regeneration of ICOGRADA Next Generation should take place in the near future.

It has been a long-standing observation and recommendation of mine that AGDA need to be active in addressing the needs and interests of young graphic designers in Australia. There seems to be a continual gap in the organisation's contact with graphic designers from the time when they graduate until the time they take active interest in the non-design specific activities of the graphic design profession. In many instances, the gap in contact encourages, by default, a lack of development and an insular outlook on the profession within individuals who have limited resources for professional development outside of their direct occupational environment.

It may be worthwhile for Sydney Design '99 to organise some youth oriented presentations and even some social functions as a visible means of addressing the needs of this demographic within our profession.

EDUCATION

It is quite apparent, both from what was learned from the educators at the Congress, and based on what my colleagues from Australia have experienced in other international design educational forums, that Australian educators in graphic design should join the international development of design education, for it is a rapidly changing environment.

Currently there are two national forums on the subject of design education in Australia, the first being ACUADS (Australian Council of University Art and Design Schools) and the second being DECA (Design Education Council of Australia).

Regarding education, it should be noted that it is part of the ISS charter to offer education and training activities that are not offered within accredited courses at university or TAFE to enable capability enhancement Australia-wide, such as conferences, workshops, seminars, lectures, forums, exhibitions and other events.

I can only echo the sentiments from the education workshops which indicated that continual collaboration between education and industry is vital for the maturation of graphic design in Australia.

Secondary issues

FUTURE EVENTS

AGDA needs to have a representative at each ICOGRADA General Assembly for the sake of showing representation of its members and their professional association to ICOGRADA and the world's graphic design community.

ACCREDITATION

Professional accreditation of graphic designers in Australia has been a much discussed topic within various quarters of the design community during the past decade, a period of time which coincides with AGDA's history. Further, it was an integral part of the discussions between the member associations of the Australian Design Professionals (ADP) as they considered a merger of their associations. Accreditation is certainly regarded as a valuable part of membership within the Design Institute of Australia (DIA) and is likely to be introduced within AGDA in coming years.

In simple terms, accreditation for design occupations separates professionals from less qualified individuals in a community where the value of high level design is not as greatly appreciated within the business and general community as designers would like.

The model for accreditation in Canada, which was ten years in the planning, as presented at the Congress was intriguing and became a model for discussion within ICOGRADA for implementation world-wide. Although the proposal was not accepted by ICOGRADA for world-wide implementation, it remains a model for individual graphic design associations, such as AGDA, to examine on an individual association basis.

AGDA would do well to consider this model as implemented by the Canadians.

DESIGN PROMOTION ORGANISATIONS

All design promotion agencies represented at the Congress were multi-disciplinary in their activity and operated in close relationships, including funding, with governments.

These facts should be considered, along with those which indicate how powerful these agencies are, when AGDA plans its future position with other Australian design associations such as those involved in the recent ADP unification process. (From this partially successful process of consultation, AGDA was specifically seeking the power of association with government, and by default the financial possibilities which would accompany it, but forgave this opportunity with the vote of rejection for the proposal by members.)

It is my observation that if an association such as AGDA is to experience significant growth in activity and membership, it must be involved with government and seek its financial support. To do this, it has been made clear by the state and federal governments of Australia that it will only consider involvement with a design association which represents the interests of all design disciplines. Therefore, if such an aim is sought, AGDA will need to either develop alternative means of collaboration with other design associations in Australia or build an effective lobby to promote graphic design.

AUSTRALIAN DESIGN PROFESSIONALS (ADP) AMALGAMATION

During my days at the Congress and General Assembly, I was interested to learn of design associations who had examined, attempted or completed processes of amalgamation between themselves and other like-minded design associations in the way that the major design associations in Australia had attempted in recent years. (Through a process of detailed consultation which lasted almost two years, the Australian Graphic Design Association (AGDA), the Design Institute of Australia (DIA), the Society of Interior Designers (SIDA) and the Australian Textile Design Association (ATDA) presented a proposal for amalgamation to its members which was not accepted only by the members of AGDA. There remains the possibility of amalgamation between the three other associations at present.)

In speaking with Morten Berner of Norway, I learned that a 'high level' merger between his country's major graphic design and illustration associations was looked at in recent years. The organising committee for the merger knew that the respective membership groups would not accept the merger proposal unless there was a visible benefit in doing so. With this in mind, the committee set up various collaborative projects to illustrate the climate and results of such combined activities to a point where the merger proposal was accepted by the various associations and a complete merger took place.

It would appear, if the situation in Norway can be taken as a useful example, that there remains the possibility of a complete unification of the design associations

in Australia if a selection of collaborative projects between them can be used as an example of how such a unified body would perform.

PRESENTATIONS FOR OTHER DESIGN EVENTS

Given the success of making a presentation to delegates on the subject of Sydney Design '99, it would be a gracious move if representatives from forthcoming design events would have the same opportunities in Sydney. South Africa, for example, has already made an informal request to do so and I imagine that representatives from Korea and Japan will do the same.

CONTACTS MADE AND FURTHERED

Andries, Frank

Frank Andries Design

Belgium

Berner, Morten

Grafill (Norwegian Graphic Designers and Illustrators)

Norway

Bil'ak, Peter

Slovakia

Booth, Ashley

Ashley Booth Design AS

Norway

Buchanan, Richard

USA

Casas, Octavio

Centro Promotor de Diseño Mexico

Mexico

Chiappini, Luciano

Chiappini + Becker Comunicación Visual

Argentina

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Creative Director

Grapplegroup

South Africa

Davis-Desmond, Celia

Director

Design Centre, College of Design

South Africa

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Design Director, President

Design Communicators and Alliances

Korea

Grossman, David

David Grossman Environmental Graphic Design

ICOGRADA President Elect

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Jang-Wooh Roh
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Korea Institute of Industrial Design Promotion
Korea

Kazuo Kimura
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Japan Industrial Designers Association (JIDA)
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CETRA
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ICOGRADA Secretary General
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Chair, Steering Committee, Sydney Design '99
Australia
Novick-Wenger, Mariel
Consultant
Landor Associates
USA

Osbeck, Didem
ICOGRADA Next Generation
Turkey

Peters, Robert
Design Director
Circle Design Incorporated
Society of Graphic Designers of Canada (GDC)
Canada

Ponce de León, Enrique
Director General
Centro Promotor de Diseño Mexico
Mexico

Sapoznik, Marcelo
Fontana FVS Diseño
Argentina

Schockaert, Guy-A
ICOGRADA President
Belgium

Schreiber, Eliot
Lipson Alport Glass + Associates
USA

Suneson, Anders
Föreningen Svenska Technare
Sweden

Swann, Cal
School of Design
Curtin University of Technology (Perth)

Toyotsugu Itoh
Toyotsugu Itoh Design Office
Japan

Vannucchi, Giovanni
Oz Design
Brazil

Whitecliffe, Greg
Whitecliffe College of Art and Design
New Zealand

Zeljko, Nada
Zeljko Design and Consulting
Canada

RELATED FORTHCOMING EVENTS

Sydney, Australia 1999

Seoul, Korea 2000

Durban, South Africa 2001

Nagoya, Japan 2003

THANK YOU

Many thanks must go to the following people their assistance in making my attendance in Uruguay possible and for assistance in providing material for preparation of this report.

Carolynne Bourne, Director, ISS

Russell Bevers, National President, AGDA

AGDA National Councillors

Jordan Reizes and Suzanne Myerson, Fuji Xerox

Ron Newman, Steering Committee Chair, Sydney Design '99

Alejandro di Candia, Uruguay

José Korn Bruzzone, Chile

FEEDBACK PLEASE

Given that I am not an academic, nor an intellectual, the process of writing a document such as this proved to be as daunting at its outset as it was during its actual writing and completion. (Indeed, the last piece of writing I did which involved more than a page of text was probably produced in my Higher School Certificate (HSC) Art History exam in 1981!)

It is ISS policy to undertake quality assurance in all its programs and activities. Accordingly, any feedback which can be provided to me in response would be much appreciated, as much for a means of gauging my success in this instance as to determine a frame of reference should I ever need to produce material such as this again.

Depending on comments, relating either to accuracy of information or style of presentation, a second version of this report will be posted onto the AGDA www site as an amended update.

NOTES REGARDING THIS REPORT

Original material

Much of the reference material for this report has been supplied by various presenters from the ICOGRADA World Congress and General Assembly over the months through which it was being prepared. Many thanks go to those who took the initiative to translate their original material into English for this purpose.

All submitted material which has been reproduced in these pages has been subject to spell-checking and, to some degree, minor alteration of syntax and grammar for the purpose of consistency and clarity within the report.

In some instances, non-English or incorrect words have been retained as their meaning explains adequately and, in some case, more clearly than otherwise, the communication intentions of their author.

All spelling has been converted from North American to English conventions.

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RELATED IMAGES

A

Images from Congress presentations and supporting material.

(Across from top left.)

Ahn Sang-Soo, calender

Gonzalo Castillo, corporate magazine, CODELCO

Michael Hardt, product icon, Krupps

Armando Andrade., marketing communication material, Ferreyros

Diego Tocco, visual identity, 17th ICOGRADA World Congress and General Assembly, Punta del Este, Uruguay

Diego Tocco, promotional poster, 17th ICOGRADA World Congress and General Assembly

Seoul, visual identity, Seoul 2000

Ashley Booth., visual identity icon, 1994 Lillehammer Winter Olympics

Nagoya, promotional card from series, Nagoya 2003

DPC/CETRA, packaging, Signet Design

B

Images from Sydney Design '99 presentation

Mimmo Cozzolino, Cozzolino Ellett Design D'vision

Nick Demkiw, Dialogue Visual Communication

Andrew Ashton, Nelmes Smith Ashton

Blair Cameron, Fish

Russell Simm, Simm Design

David Lancashire, David Lancashire Design

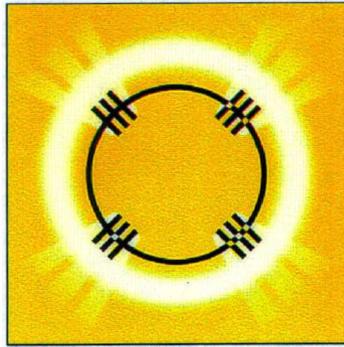
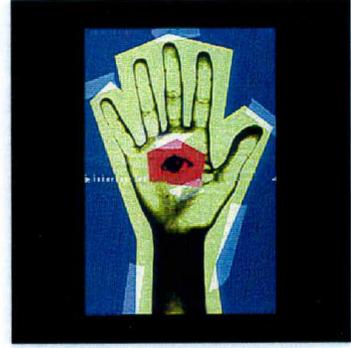
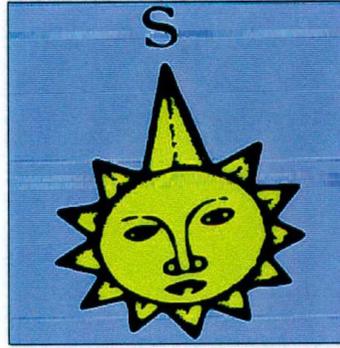
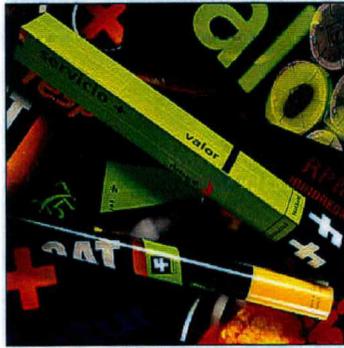
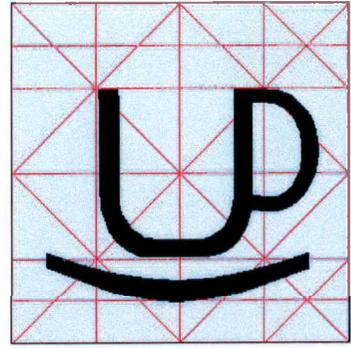
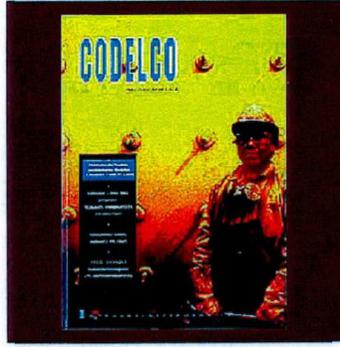
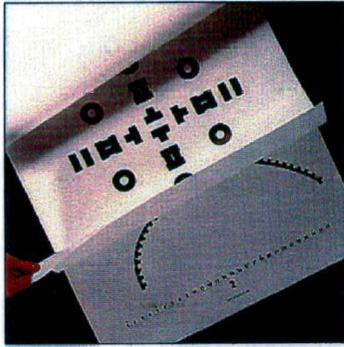
Peter Walker, Walker Thomas Associates

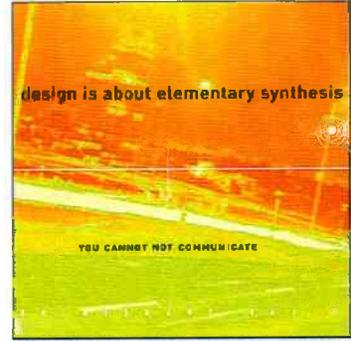
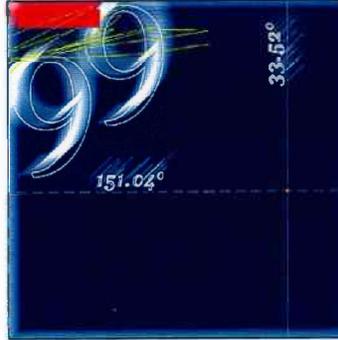
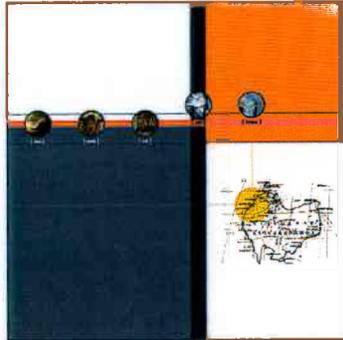
Brooklyn Hunter, aged 7

Zoë Wishart, Wishart Design

John Frostell, Dialogue Visual Communication

Various unlisted contributors





FURTHER READING

The following range of reference material is available, upon request, as an addition to this report:

ICOGRADA

General Assembly briefing notes and agenda

General Assembly Minutes

ICOGRADA Education

Education workshop reports

ICOGRADA Next Generation

Report

Seoul 2000

Promotional material

Nagoya 2003

Promotional Material

Miscellaneous

Various material from graphic designers and graphic design associations.

DPC/CETRA, Taiwan

Presentation notes from Michael Lin on the subject of design promotion.

