

*How the UK design industry, Government
and Parliament can work together*

Designing sustainable policy

*Author: **Joanna Shaw** // May 2008*

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with the Associate Parliamentary Group for Design and Innovation

01 Foreword

Barry Sheerman MP

As a long-standing champion of design in Parliament, I feel extremely optimistic about the Government's increasingly constructive approach towards design and the creative industries. However, if we are to realise the potential of design in the UK, it is crucial that the design sector better understands the value of working with Parliament and Government. This fascinating research gives us a starting point from which to move forward. For the first time, we have the ability to understand the relationship between the design sector, Parliament and Government – and therefore an opportunity to transform that relationship to the benefit of all.



Designers are brilliant problem solvers. Parliament and Government must be able to enlist their help in meeting the myriad challenges that we face at the beginning of the 21st century. I am very grateful to the Royal Commission for the Exhibition of 1851 for supporting this research, and to Joanna Shaw for the hard work, dedication and commitment she has displayed in authoring what I hope will be a landmark piece of work.



Sir John Sorrell

When the Associate Parliamentary Group for Design and Innovation (APGDI) was set up in the mid-90s, the design industry was still struggling to be seen as a significant sector, let alone one of importance to the UK economy. Only a few people saw the potential for design to develop into the force it is today and for it to play a central role in our then unsung creative industries. Design needed to engage with Government, explain itself, be understood and respected. The APGDI provided a vital bridge to open up that dialogue and unlock opportunities for policy-making. Today, with increasing competition and other pressures, it is even more crucial to the continuing success of the sector for design industry bodies, businesses and individual designers to engage with Government and work to influence policy. That is why I welcome and applaud this insightful report which sets out the way forward.

02 Executive summary

UK design businesses are world leaders. In a period of intense globalisation, it is the development of effective government policies, as well as the innate creativity of the sector, which will be crucial to their continuing success.

Unlike other creative industries, however, designers and the wider design industry are not taking advantage of the opportunities – developmental or financial – arising from the Government’s expanding interest in, and support for, the creative industries. The reason for this interest is simple: these sectors are now recognised as being a major factor in the success of UK PLC in the 21st century. Growing at twice the rate of the economy the creative industries account for over 7% of our GDP.¹

For UK designers – and the Government – to maintain our global position in the design field, and fight off increasingly fierce competition, they must work in tandem. Partnership, however, requires proper engagement and, as the research contained in this document shows, there is a considerable communications gap between Government, Parliament and the design industry. As the first research of its kind, we hope design industry bodies, in particular, will use this report to add further value to business by engaging with Government and the policy-making process.

1
DCMS, Creative Britain, New
Talent for the New Economy,
Feb 2008

Currently, most designers and design industry bodies fail to see the needs and benefits that an engagement with Government can bring. Parliamentarians, on the other hand, recognise that design is a strong contributory factor to the success of the UK economy – but their knowledge and understanding of this complex sector is limited. The turnover of UK design businesses totalled £11.6 billion in 2004-2005, although 70% of these businesses have turnover of less than £100k and 25% of them had been in business for less than a year.²

2
Design Council, The Business
of Design, Sept 2005

Since the publication of the Cox Review in 2005, there has been a considerable increase in the Government’s engagement with the creative industries, small businesses, innovation and enterprise. In the last six months alone, five government papers have been published focusing on these areas (see Appendix 3a for more details).

Government has a wealth of evidence demonstrating how good design can make business more profitable. There is, however, less quantitative evidence of design’s positive impact on public services. Given that design has to compete for attention and finances with other political priorities, the design sector has an important role to play in communicating its value to Government and ensuring that all departments consider design as a method of achieving and sustaining long-term social, economic and environmental goals. By ‘future-proofing’ policy in this way, design will become embedded in the policy development process, and Parliament and Government will have a greater exposure to design thinking and the design sector, which in turn will have a positive impact on UK design businesses.

In July 2007, the Home Office set up a Design and Technology Alliance. Founding members include Sir John Sorrell and Sebastian Conran, who are currently working with the Home Office to encourage businesses to 'design out crime'. This marriage between design and a public policy issue is a positive demonstration of how design professionals and Government can work together to develop more intelligent, sustainable policy.

For Government to promote a growing and stable economy, Parliament, Government and the design sector must talk. Without a degree of understanding or knowledge of the other, however, no constructive conversation can take place.

It is for this reason that, in association with the Associate Parliamentary Group for Design and Innovation and with the support of the Royal Commission for the Exhibition of 1851, this research has been carried out. It offers an investigation of the obstacles to effective communication between the design industry, Parliament and Government, and it presents specific recommendations for overcoming them.

The design sector, to its detriment, lags behind most other business sectors in understanding – and co-operating – with Government and Parliament. It is hoped that this research will provide a catalyst for discussion and a more informed position from which to move forward.

03 Key recommendations

The recommendations arising from this research fall into three parts. The first offers recommendations to the design sector, and design industry bodies in particular. The second makes recommendations to parliamentarians, and the third provides recommendations for the Government.

Recommendations to the design industry

- 1..... Recognise and investigate the benefits of engagement with Government and Parliament, and educate your sector in relation to these benefits
- 2..... Invest in public affairs expertise, so that you have an effective communications strategy targeted at Parliament and Government – ensuring your ability to influence policy relating to your industry sector
- 3..... Design industry bodies must clarify and co-ordinate their communications and increase their profile in Parliament
- 4..... Establish evidence – particularly the economic case – in support of your sector and showcase it using materials sensitive to a parliamentary and governmental audience
- 5..... Develop effective media relations to increase the profile of the sector and extend awareness of the benefits of good design to all
- 6..... Learn from other sectors how best to engage with your key stakeholders

Recommendations to Parliament

- 1..... Support and champion design businesses in your constituency
- 2..... Engage with regional design programmes operating in your constituency
- 3..... Champion design in the policy development process
- 4..... Demand design-led solutions in your constituency
- 5..... Support the work of the Associate Parliamentary Group for Design and Innovation

Recommendations to Government

- 1..... Increase all departments' awareness of the benefits of good design
- 2..... Extend the remit of the Ministerial Design Champions and appoint backbench Regional Design Champions
- 3..... Set up expert design panels across all departments

04 Context

Arguably, this is the first time since 1851 – when the success of the Great Exhibition launched the development of our major museums, cultural institutions and various design-related industries – that Government has demonstrated this level of commitment to the creative sectors. (See Appendix 3b for key design milestones from 1756-2008.) Between October 2007 and March 2008 alone, the Government has published five high-level strategy papers focusing on the creative industries, innovation and enterprise. All these have relevance to the UK design sector (see Appendix 3a).

In March 2005, Gordon Brown MP, then Chancellor of the Exchequer, commissioned the former Design Council Chairman, Sir George Cox, to report on how best to exploit the UK's creative industries. Sir George's recommendations, which were endorsed and supported by Gordon Brown, include:

- A national support programme, modelled on the Design Council's work, to help SMEs apply design to improve their businesses
- A review of whether strategic design work should be eligible for research and development tax credits
- Centres of excellence in higher education for multi-disciplinary courses combining management studies, engineering and technology, and creative disciplines
- A new approach to public procurement to encourage suppliers to be more innovative
- Raising the profile of the creative industries through a national network of design centres

To download the full report go to: http://www.hm-treasury.gov.uk/independent_reviews/cox_review

Just eight months after the Cox Review was commissioned, the Department for Culture, Media & Sport (DCMS) launched the Creative Economy Programme as the first step in the Government's desire to make the UK the world's creative hub. The final strategy document, 'Creative Britain: New Talents for the New Economy' was published in February 2008 in partnership with the Department for Innovation, University and Skills (DIUS) and the Department for Business, Enterprise and Regulatory Reform (BERR). Its recommendations included:

- The development of five centres of excellence, working with the industry's most successful creators, including Aardman Animations, EMI, and the Royal Opera House to help develop creative skills
- The Technology Strategy Board to provide £10 million to inspire new collaborative R&D ideas for the creative industries
- NESTA to launch a £3 million Creative Innovators Growth Programme
- The UK Intellectual Property Office to put into action a plan on intellectual property enforcement

To download the full report go to: <http://www.culture.gov.uk>

In November 2006, the Chancellor commissioned Lord Sainsbury to conduct an independent review of the UK Science and Innovation System. The review found Britain has significantly improved its innovation performance in recent years, but still needs to do more to produce the best possible conditions to stimulate innovation in industry. A new package of support for technology and innovation in business will also benefit design businesses, particularly those who work with new technology.

In March 2008, BERR, jointly with HM Treasury, published 'Enterprise: Unlocking the UK's Talent'. In the same month DIUS published its first Innovation White Paper 'Innovation Nation' (see Appendix 3a). Both papers address issues that could have a significant impact on the design sector: DIUS recommend, that the Design Council develop and trial an innovation-enabling programme of Designing Demand for practitioners in the public sector, and BERR is to commission an independent review of the barriers to SMEs winning a greater proportion of government contracts.

As this demonstrates, there are numerous recommendations for and visions of how design in business needs to develop over the next 10 years. Many existing programmes, consultations and reports provide convincing evidence for a step change in the UK's investment in design. The issue seems to be to what extent these approaches have considered how such a change is not only to be achieved, but also sustained in the current and future political climate. Consequently dialogue between Parliament, Government and the design industry is essential to determine the most effective route.

05 Reasons & objectives

Why we have undertaken this research

A major barrier to delivering sustainable solutions across Government, Parliament and the design industry is the lack of understanding between these groups. This is partly perceived as the result of their different functions, perspectives and language. Designers are primarily 'creative', while business, civil servants and politicians are 'pragmatic'. Such entrenched views inhibit communication and frustrate co-operation. It is vital that effective working relationships between these groups are established. Without them, we cannot ensure that the right policies are created to support the design industry in all its diversity. Equally we will find it harder to ensure that effective design is seen as integral to the development of new and innovative policy across all government departments.

Aims and objectives – who knows what

Despite the attention the creative industries have received from Government in the last three years, many are still sceptical of Government and Parliament's real understanding of, and commitment to, good design.

Consequently, the first priority for this research was to establish what people did know about the sector.

This is the first time parliamentarians have been asked about their level of engagement with the design industry and with design businesses in their constituencies. It is also the first time design businesses have been asked about their level of engagement with Parliament and Government.

06 Methodology

This research took place in two parts. Part One was a survey of 60 Members of Parliament (roughly a 10% sample) and an equal number of design businesses. Part Two involved in-depth interviews with both groups.

For parliamentary research, a 10% sample is large enough to be confident that the results reflect accurately on the entire audience.

However, it should also be noted that:

- MPs' responses may have varied according to what they understood the term 'design business' to mean. It is likely that MPs included 'designer-makers' in their responses
- As the survey was not anonymous, MPs were unlikely to comment in a way that would reflect negatively – either on themselves or their constituency
- All the design businesses were Design Business Association (DBA) members, representing a broad range of design disciplines, including graphic, product, interior, and web design, but with few fashion, furniture, or craft based 'designer-makers'
- It is estimated that DBA members represent the top 10% of design businesses in the UK. They demonstrate a significant level of commitment to running professional businesses, investing in training, entering awards, working across the private and public sectors and developing new business opportunities overseas

07 Research outcomes

How do parliamentarians see designers, design and the industry itself? How do the design sector and designers view Parliament and Government? To understand the barriers to effective communication between these groups, the first part of our research comprised a survey.

MPs' understanding of design

MPs' understanding of design businesses in their constituency

- 80% of MPs surveyed knew of a design business in their constituency
- 64% have visited a design business in their constituency
- 55% have received a letter from a design business in their constituency
- 42% believed the number of design businesses in their constituency is growing

MPs' awareness of the Design Council and their work

- 22% of MPs were very familiar with the Design Council
- 72% of MPs were quite familiar with the Design Council
- 20% of MPs were aware of a design programme in their constituency

MPs' awareness of the Design Business Association

- 8% were quite familiar with the DBA
- 36% recognised the name
- 56% of MPs had never heard of the DBA

MPs' understanding of design in businesses and public services

- 71% of MPs thought design was fundamental in creating successful competitive British businesses
- 24% believed it to be quite important
- 36% thought design was fundamental to providing better public services
- 34% believed it to be quite important

MPs' views on the state of the design industry

- 69% of MPs described the British design industry as world class
- 51% viewed the British design industry as highly skilled
- 42% described the British design industry as growing
- 40% saw the British design industry as competitive

MPs' choice of iconic design

- 42% of MPs selected an architectural icon
- 24% chose a car as an iconic design item
- 12% selected a graphic design example
- 12% chose a fashion item
- 10% selected an iconic product design

Designers' understanding of Government and Parliament

Design businesses' knowledge

- 65% of design businesses view the Government's knowledge of the design industry as poor or very poor
- 40% rated their own understanding of Government as poor or very poor

Design businesses' engagement with Government

- 72% of design businesses think the industry should be making its voice heard more effectively
- 42% believed public procurement is the most important issue to discuss with Government

Design businesses' knowledge of Government reviews and programmes

- 75% of design businesses have heard of the Cox Review (see Appendix 3a)
- 32% of design businesses have heard of the Creative Economy Programme (see Appendix 3a)

Design businesses' links to Parliament and local MPs

- 25% of design businesses did not know why they would contact their local MP
- 27% thought they might know why such contact would take place but were still unsure of the reasons for or the benefits of doing so
- 13% of design businesses were clear on why they would engage with their MP
- 4% of design businesses had been visited by their local MP

Designers' views on their industry bodies

- 55% of design businesses think the Design Council should be 'shouting louder' to Government
- 80% of DBA members think the DBA should be engaging more closely with Government

08 Comments & opinions

Part Two of our research involved undertaking a series of in-depth interviews with parliamentarians and members of the Design Business Association. This allowed us to gain a more detailed understanding of the communication gap between the two groups – which exists even though Government and MPs see design as vital to the UK economy.

The parliamentary perspective

The survey confirms that MPs recognise that design is fundamental to businesses, manufacturing and public services, and that they view the sector as world class (see Appendix 4a for the Top 50 ‘design aware’ MPs).

Parliament and Government would not necessarily consider there to be a design knowledge gap. In fact, the majority appear to have visited at least one design business in their constituency. It is agreed, however, that design is not championed in Parliament, nor seen as a problem solver in economic or sustainable business terms.

Our research indicates a ‘generalised’ approach to design amongst parliamentarians, with many of them having different ideas of what the word ‘design’ refers to. Also lacking is an understanding of how design is applied; the size and scale of the sector; and the potential opportunities that better design can provide across all Government departments and public services.

The following summary indicates why MPs have a limited engagement with design and design businesses

1..... **Limited experience or interaction with designers**

Very few MPs have spent time working with designers through constituency business or in their previous careers. Most parliamentarians see their design-related activities solely as a personal interest or passion.

2..... **Reliance on industry bodies to be the voice of the sector**

MPs rely on the Government’s sponsored bodies and trade associations to explain how and why they should be engaging in a particular issue. If MPs are not provided with suitable information and evidence, it is hard for them to champion a cause. There is relatively limited access to information on the complexity of the design industry, thereby decreasing its visibility. Consequently, MPs rely even more on representative bodies to highlight sector issues.

“Many aspects of design involve the use of new technology, most evolving at rapid speed. MPs need to work with the design industry to keep up with these developments. Without this input, policies could be out of date by the time they are implemented.”

Derek Wyatt MP

"I'm sure every MP would say that good design is important. I'm also sure that every constituency has a problem that better design could solve. The issue is how the design industry can help us to use innovative design to solve these problems in a cost effective and sustainable way."

Ed Vaizey MP

3 **Confusion over the term 'design' and 'creative industries'**

The word 'design' is something of an umbrella term. MPs have an understanding of what good and bad design is, but the majority relate the term to architecture and the built environment. Few MPs use it to refer to graphic or service design. The breadth of the term 'design' means that it borders science and technology at one end of the spectrum, and architecture and the creative and cultural industries at the other.

4 **Lack of evidence for impact on public policy**

An MP is most likely to engage with design issues via a particular area of public policy (such as the design of low cost housing, schools, or transport systems). Unfortunately it is hard to quantify the financial and other benefits of good public service design. This makes it difficult to justify additional expenditure or replicate a similar investment across other departments.

5 **Parliamentary culture and the need for prioritisation**

MPs are exceptionally busy people, receiving approximately 1000 letters a week from constituents. MPs' motivations lie in representing their constituents well, being re-elected, being promoted, or championing a particular cause – and they will prioritise activity accordingly. They do not see championing design as a vote winner, or a route to promotion, so it suffers by competing with mainstream policy issues for the MP's time.

"Good design is obviously important and essential if we are to provide a high quality built environment. I would like the use of good design services to be fully integrated into the planning process. Anything the UK design industry can do to facilitate this would be greatly appreciated."

Roberta Blackman-Woods MP

6..... No news is good news

Parliamentarians are a source of help and support for their constituents. Consequently, MPs tend to presume that if a constituent does not contact them then 'no news is good news'. The lack of communication with the design industry means that MPs have no way of knowing that design businesses might need support or improved representation.

7..... A changing and expanding sector

The design sector is incredibly fast-paced and it is easy for MPs and policy makers to feel like they are trying to engage with a constantly moving target. Policies are often developed with concepts and technologies in mind that are superseded by the time the policy is implemented.

8..... Perception of the design industry and designers

In Parliament, the design industry is perceived as a 'sexy' industry, with iconic and sometimes controversial figures. This perspective does not provide a realistic demographic of the industry and can misrepresent some of the real challenges that are facing the design sector.

The following points summarise how Government process impacts on engagement with the design sector

1..... Ministerial change and impact on policy

Ministers come and go increasingly rapidly (see Appendix 3c for ministers relevant to design from 1997-2008). Reshuffles, elections or a change in government can cause huge upheaval for government departments, slowing the policy development process and – on occasion – undoing the work of the previous minister.

2..... Increased size of ministerial portfolios

With greater demands on government departments and increasingly rigorous budgets, ministerial portfolios are expanding. In Tony Blair's Government there was a minister for arts and one for creative industries and tourism. Gordon Brown appointed one minister to cover all three areas – with an obvious impact on the time they can dedicate to specific areas (see Appendix 3c).

"A change in minister does impact on the work of a department but there is usually far less disruption than you would expect. Ministers work hard to pick up new responsibilities with remarkable speed, and are supported by the subject expertise offered by the people in the policy teams. I think more frustration is felt by external stakeholders, as people work hard to build relationships with ministers."

*Anonymous,
Civil Service*

"It is difficult to ensure that the loudest voice is not the only one we respond to. Amongst the creative industries, the design sector is one of the 'quietest' – so we tend to assume they are satisfied with things."

Anonymous,
Civil Service

3 Experience of the minister

Previous experience and personal interest can impact on the degree to which a minister fully engages with their portfolio. If a minister has a personal interest or past experience in a specific field, they may have a greater level of confidence in engaging with it, and a particular ability to build trust and respect – both within Government and with external stakeholders.

4 Civil servants are 'generalists'

Civil servants and Government officials are trained generalists, rather than experts in any one policy field. They are encouraged to move between departments and are required to absorb, analyse and present complex information. Consequently, they do not have the depth of understanding of design you might expect when drafting policies. Instead they rely on their relevant sponsored bodies, in this case, the Design Council, the Commission for the Built Environment (CABE) and the National Endowment for Science Technology and the Arts (NESTA) as well as the industry to supplement their understanding.

5 Limited communication from the design industry

Every Government department is lobbied by tens if not hundreds of organisations. This allows each department to gain insights into a particular industry, while also being alerted to sector concerns. Without such communication, the department will not be aware of industry issues and the sector will have difficulty in feeding these into policy developments.

"Design is the joint responsibility of the Department for Culture Media and Sport (DCMS) and the Department for Innovation, Universities and Skills (DIUS) so consultation across departments is vital. In fact, design should be considered across all Government departments, as the most cross-cutting of all our creative industries."

Anonymous,
Civil Service

"We are trained to be generalists. We don't need to understand the design process to draft policy. We do, however, need to be able to consult with the sector to do this as effectively as possible. We rely on our sponsored bodies and working groups as well as trade associations and external organisations to provide information."
Anonymous,
Civil Service

6 Joint sponsorship of design across Government departments

The term 'creative industries' covers 13 sectors – from music to design – creating a complex context for policy development. Design is sponsored by two departments, the Department for Culture, Media and Sport (DCMS), and the Department for Innovation, Universities and Skills (DIUS). The Design Council, however, receives all its funding from DIUS. 'Joined-up thinking' between Government departments is much touted but hard to achieve. With responsibility for design matters spread across two departments, the need for design industry bodies to promote themselves effectively is increased.

7 Limited experience with the creative industries

The 'creative industries' represent a relatively new field of Government policy and, as one of the fastest moving areas, it is difficult for Government to draw on past experience. To meet objectives, Government has to work closely with individual industry areas – and those that communicate effectively are likely to see the benefits of having their voice heard.

"The term 'creative industries' was established when the Department for Culture Media and Sport was set up in 1997. Grouping 13 different disciplines together inevitably creates some challenges when developing policy. We are aware that one recommendation will not suit them all and we have to take care that all 13 sectors are fairly represented."

Anonymous,
Civil Service

The design business perspective

Our survey indicated a disconnection and lack of clear understanding between the design industry and both Parliament and Government. Designers are cynical about the support Government can provide for their businesses. Nor do they know how, or why, they should engage with MPs, civil servants or ministers – and most think someone should be doing it on their behalf.

To contextualise and explore the issues behind our survey results, we undertook in-depth interviews with 20 leading design professionals. None of those interviewed were surprised by the results of our research and they offered a surprisingly unanimous explanation as to why this lack of engagement and communication exists.

1..... **Limitations of the design support industry**

The term 'design support industry' refers to the various organisations that represent the interests, or provide services, to designers and design businesses (see Appendix 1a for further definitions). Even within the industry there is little understanding of the role played by each industry body and, despite many partnership projects, there is poor communication between them. Each organisation has only ad hoc interactions with Parliament and none (with the exception of the Design Council) has a government relations strategy with dedicated resources.

"Many sectors are employing public affairs agencies and former ministerial advisors to build links with Parliament and Government. If we are to compete for a minister's attention – and ultimately funding – then we have to demand more as a sector and invest in new expertise to help us."

Julian Grice,
The Team

2..... **Lack of expertise in lobbying Government**

There is little awareness in the industry of how and why the design sector should engage with Government. The sector does not recognise the business benefits of such engagement and has no dedicated resources or staff to work on government and parliamentary relations. Almost without exception, the heads of design businesses and design support organisations have no experience of working directly with politicians, civil service or ministers.

“The flat ‘shape’ of the design industry reduces its ability to communicate effectively, and makes us less visible than other industries. The design sector has grown by creating small and medium sized businesses – there are few (if any) major ‘heavyweights’ in design. Big companies tend to have a louder voice and can help a sector punch above its weight.”

Jim Dawton,
Pearson Matthews

“There is a plethora of creative industry trade and professional bodies and there has been a 20 year debate about how the different organisations can collaborate to better represent the creative services sector. They each have their value but their activities often overlap, creating competition between them and a diluted message to Government.”

Peter Tennent,
Factorydesign Ltd

3 Lack of awareness of the role of the Design Council

There is very little awareness within the industry itself of the role and purpose of the Design Council. Many think they represent the design industry to Government and can therefore lobby on the industry’s behalf. Overall there is a lack of understanding about what they are delivering and who is benefiting (see Appendix 1c for further information on the Design Council).

4 Size and nature of the design industry

The design industry is primarily a cottage industry with 59% of design businesses employing less than five people. This composition reduces its profile and increases its need for strong, vocal, representation by industry bodies. Many work at home and are ‘invisible’ to government initiatives. Larger design companies, which do reach a substantial size, are often prevented from further expansion if the creative founder leaves, or if the organisation lacks business expertise.

5 Complexity reduces work with public sector

Designers’ engagement with the public sector varies but many recount public procurement projects that have been so lengthy and bureaucratic that they have avoided further engagement of any sort. A substantial number of design businesses see little use in investing time in the public sector and believe their businesses rarely benefit from public sector work.

6 **Lack of common language and cross-industry standards**

Apart from the fact that design covers diverse areas, even industry professionals have difficulty providing an accurate or agreed definition of the word 'design'. Evaluating whether design is good or bad is difficult and it is almost impossible to prove that design alone contributes to a positive or negative project outcome. Often design is about differentiation – being different from the next company, the next product etc – which also makes the development of a common language and design standards problematic.

"It's often said that designers and politicians are the oil and water that should never mix. But are we really that different? We're all striving to creatively solve the problems of our age... one may be designing 'policies' whilst the other may be designing 'things' but at the end of the day it is design – when appreciated in its fullest sense – that unites us both."

Ralph Ardill,
The Brand Experience
Consultancy

7 **Cynicism and lack of knowledge**

The design sector has little understanding of Government and minimal confidence in the Government's understanding of design and the needs of the design industry. The sector is unclear about where design expertise lies within Government and who they should engage with to impact on policy development.

8 **Different cultures**

Fill a room with designers, civil servants and politicians, and it soon becomes obvious that communication barriers exist. Some of this stems from negative stereotyping, which each group holds regarding the others' profession. Such attitudes create a lack of respect and understanding, and substantially impact upon potential working relationships.

"Brand design has many languages and a range of different terms to describe the same thing. Yet if we, as an industry, cannot agree on the same terminology how can we expect those outside our world to understand it?"

Greg Taylor,
Elmwood

"There is a big cloud of 'unknowing' around the Design Council. Nobody really knows what they do, everyone is vague. Good design makes things clear but I don't think the purpose or role of the Design Council is very clear to a lot of us in the industry."

Jonathan Ford,
Pearlfisher

09 Conclusion

This research showed a considerable communications gap between the design sector, Government and Parliament. Without strong communications between designers and these policy makers, the sector will have difficulty retaining its premier position in a global economy. Consequently, it is of primary importance that the design sector – or, more specifically, its trade and industry bodies – recognise the increasing need for effective dialogue with Parliament and Government.

If design trade and industry bodies continue to ignore the importance of this communication, or undertake it half-heartedly, they will fail British designers in a very real and significant fashion that will impact on the business bottom line.

The need for communication is particularly pertinent at this point in time, as Government's encouragement of, and commitment to, the creative industries is strong (see Appendix 3a for recent policy papers). Indeed, the current opportunities open to the creative industries have been compared to that which established the Great Exhibition of 1851, which led to Government supporting the development of the world's most famous creative, cultural and academic institutions and a reputation as global leaders of design.

The interviews and surveys which comprise our research illustrate a number of key issues inhibiting engagement between the design sector and policy makers. A major problem arises from the fact that design industry bodies have not committed to, nor developed adequate resources for, communicating with policy-makers and key stakeholders (particularly parliamentarians). In fact it seems that these representative bodies do not fully appreciate the benefits from such engagement, and have not transmitted these 'rewards' to their membership.

Our survey confirmed that MPs see design as fundamental to businesses, manufacturing and the public sector but it is also recognised that design is not championed within Parliament. Almost without exception, MPs appreciate the importance of good design but, given the demands on their time and their influence, they need design to be related to a specific issue to be able to take action. Because design impacts on almost every area of operation, there is also awareness that design should be a cross-departmental issue. It appears, however, that this is not currently the case: a situation which further underlines the need for information and education from the design sector.

It is evident from our research that some difficulties arise from the diverse nature of the design sector itself. For example, it has no agreed 'universal language' to ensure consistency in its communications with those outside the sector. In addition, as most design companies are small – and medium – sized enterprises, they are often prohibited from engaging in public sector contracts due to the complexity and bureaucratic nature of the tendering process. Consequently, they can feel further distanced from engaging with government organisations in any form. These issues could be seen to be compounded by the lack of clarity regarding the functions of the design industry bodies and how they support their industry or membership.

It is hoped this report will act as the first step in the development of an in-depth engagement between the design industry, Parliament and Government. While it may seem that we are placing the onus of responsibility for this engagement on the industry itself, we have also included recommendations to parliamentarians and Government in this report. True communication requires – from all parties – commitment, respect and the ability to listen. Without these attributes, effective action cannot be taken.

10 Recommendations

The recommendations arising from this research fall into three parts. The first offers recommendations to the design industry, and design industry bodies in particular. The second makes recommendations to parliamentarians, and the third provides recommendations to the Government.

Recommendations to the design industry

- 1..... **Better communicate the role and remit of the Design Council**
Parliamentarians have very little awareness of current Design Council programmes and are unclear of their remit. Only 22% were very familiar with them. Similarly, designers commonly assume the Design Council are talking to Government on their behalf and representing their direct interests, which is not the case (see Appendix 1c).
- 2..... **Develop and deliver a communications strategy targeted at Government and Parliament**
Design trade associations need to take the lead and proactively develop strategies to raise their profile in Parliament, monitor policy developments and highlight opportunities where their members' views should be represented. Opportunities for collaborative working and shared resources between the associations should be explored.
- 3..... **Deliver a co-ordinated message to Government**
Despite the design sector being very small, communication between the relevant bodies and associations at a strategic level is limited. For the sector to build a confident and clear voice to Parliament and Government, a co-ordinated approach with shared targets would be most effective and increase the chances of success.
- 4..... **Showcase the evidence**
Parliamentarians rely on trustworthy evidence to champion an issue. Therefore, for the design sector to gain greater support, the sector should be showcasing relevant case studies, exposing MPs to demonstration projects, and highlighting commercial and public sector success stories across a range of policy areas.
- 5..... **Position design from an economic angle**
Good design can strengthen our economy and save Government money. For design to be taken seriously by Parliament and Government, the economic benefits of investing in design must be presented and, alongside it, an array of supporting evidence.

6 Use the media more strategically

Parliamentarians engage and respond to the media, so the design sector should be contributing to topical policy debates such as the Energy Review, the Waste Strategy or Building Schools for the Future. All of these would provide opportunities for broadsheet and TV coverage that Parliament and Government would take notice of.

7 Learn from other sectors

In the last three years, issues such as skills and sustainability have risen rapidly up the political agenda and the design industry could learn a lot from them. By talking to other sectors who have also found it difficult to engage parliamentarians, the design industry could learn from their experiences and build confidence in what can be achieved.

8 Adopt a long-term strategy and be realistic with timescales

The design sector moves fast and thrives on challenging the norms and pushing the boundaries. Government is often described as the polar opposite. The design sector has to set realistic objectives and goals when working with Government; changes occur very slowly and patience and determination is required.

9..... Communicate with all political parties

It is vital that relationships are built with all Members of Parliament, not just from the governing party. Not only does this stand the sector in good stead if there is a snap change of government, but will also enhance respect in Parliament, adding leverage if required.

10..... Build links with think tanks

Good think tanks have very strong relationships with government insiders. If the design industry builds relationships with them, it is possible the think tanks will become independent advocates for design with the potential of influencing their close contacts.

11..... Invest in public affairs expertise

There is currently a lack of public affairs or government relations expertise within the industry. Public affairs consultancy is a relatively new industry that, on the whole, the design sector does not engage with. This has to change if the sector is to deliver any of these recommendations. The design trade associations are the obvious place to introduce these new skills.

12..... Be sympathetic to different professional cultures

Designers, politicians and civil servants have very different working cultures and imagines of each other. Adopting stereotypes often creates communication barriers and unproductive working relationships. Each must learn to respect the others' differences and find a way to work productively together.

13..... Support the work of All Party Parliamentary Groups (APPGs)

APPGs provide an opportunity for parliamentarians to meet external stakeholders and discuss an issue in depth. Many, like the Associate Parliamentary Group for Design and Innovation, hold regular meetings in Parliament and provide a unique forum to discuss an issue that perhaps would not usually have centre stage in the chambers.

Recommendations to Parliament

1 Visit and champion design businesses

There are many constituencies in the UK that are home to clusters of design businesses (see Appendix 4a for a list of the 50 most design aware MPs). It is vitally important that their MPs recognise their contribution to the local economy and take the time to visit their businesses, learn about the sector and champion any sector issues in Parliament.

2 Support and engage with regional design programmes

This research has shown that very few MPs are aware of design programmes operating in their constituencies. Differing in scale, there are a large number of regional programmes, forums and projects that support design businesses. Equally there are initiatives such as the Design Council's 'Designing Demand' programme, which in partnership with the Regional Development Agencies supports businesses across all sectors to invest in design and thereby improve their profitability.

3 Champion design in the policy development process

Good design is fundamental to most aspects of our social, economic and environmental infrastructure. However very few MPs champion this message through policy development. More parliamentarians need to act as design champions and, through their department responsibilities, filter this thinking back into Government.

4 Demand design-led solutions in constituencies

Supported with the relevant evidence and contacts, MPs should champion effective and appropriate design as a fundamental part of sustainable and cost-effective solutions to constituency issues.

5 Support the work of the Associate Parliamentary Group for Design and Innovation (APGDI)

Parliamentarians and their staff have the resources, contacts and expertise of the APGDI at their disposal. Well connected in the design industry, the APGDI can act as a forum for discussion, provide briefings on particular issues and put parliamentarians in contact with expert advisors from the design sector.

Recommendations to the Government – primarily DCMS, DIUS and BERR

- 1..... Proactively engage other government departments**
 Design affects all government policy to a greater or lesser extent. Consequently all government departments should have access to information and contacts relating to design, via design sponsoring departments or non-departmental public bodies (NDPBs). Ministers from the DIUS and DCMS should proactively champion design's value to policy by building relationships with other departmental ministers and encouraging 'joined-up thinking' across Government.
- 2..... Extend the remit of the Ministerial Design Champions**
 Currently there is a nominated Ministerial Design Champion in each government department. This position is not, however, well publicised and champions relate solely to the built environment. Under the guidance of industry experts this group needs to be re-energised and given a refreshed remit with renewed targets and aims.
- 3..... Establish backbench Regional Design Champions**
 With the recent introduction of regional ministers there is potential to establish backbench Regional Design Champions to support these ministers and on behalf of the region, engage with the regional design agenda.
- 4..... Set up expert design panels across all departments**
 In July 2007, the Home Office announced the introduction of a Design and Technology Alliance made up of leading designers tasked to help tackle crime reduction. This is a very positive step and could be replicated across all government departments, each focusing on one policy area and reporting to the Ministerial Design Champion in that department.
- 5..... Use innovative methods to engage with the fast-moving creative sectors**
 The design and creative sectors change rapidly and Government is often criticised for not keeping up. Government needs to understand the challenges that this presents for policy development and use innovative methods to overcome these constraints.
- 6..... Keep current mapping documents, key contacts and reference materials for internal use**
 The first creative industries mapping documents produced by the DCMS in 1997 and 2001 proved to be a very useful resource, internally and externally. Due to the fast-moving nature of the sector, however, they quickly became outdated. The development of an interactive design industry map that was easily updated would be a useful resource to share between and within government departments. It would ensure that the most relevant information and contacts were used.

Appendices

Appendix 1: General

- a) Definitions used in this report
- b) Acronyms
- c) Summary of key organisations referenced

Appendix 2: Design

- a) Major UK design support organisations
- b) Other UK design support organisations

Appendix 3: Government

- a) Summary of Government reports referenced
- b) Key Government/design milestones 1756-2008
- c) Government ministers responsible for design 1997-2008
- d) Government-sponsored bodies relevant to design

Appendix 4: Parliament

- a) Top 50 design aware MPs

Appendix 1: General

a) Definitions used in the report

For the purposes of this report the following definitions have been assumed.

Design businesses

Design businesses include all organisations that earn over 50% of their total income from design services. Disciplines include graphic, branding, interior, product/industrial, software, website, packaging, furniture etc. (There are over 60 disciplines, a full list is available at www.dba.org.uk.)

In this report 'designer-makers' and craft based businesses have not been surveyed as these fall into the broader 'creative industries'. However the boundaries between design and craft are hard to define and it is likely that parliamentarians have included these businesses in their responses.

Design industry/design sector

The 'design industry' and 'design sector' are broad terms used to describe all those producing design services or supporting design in some capacity. This includes individual designers, design strategists, design businesses and design bodies.

Design bodies/design support organisations

'Design bodies' or 'design support organisations' refers to the various organisations that represent the interests of, or provide services, to designers and design businesses. This includes trade associations, professional bodies, sponsored bodies, non-departmental public bodies (NDPBs), charities and foundations. (See Appendix 2a for details of the major national design support organisations in the UK.)

Creative industries

The DCMS defines the 'creative industries' as those industries that are based on individual creativity, skill and talent. They are also those that have the potential to create wealth and jobs through developing intellectual property. There are 13 sectors: design, advertising, film and video, architecture, music, art and antiques, performing arts, computer and video games, publishing, crafts, software, television and radio, and fashion.

Government sponsored bodies

Each government department relies on their sponsored bodies to help deliver their strategic aims and objectives. The DCMS funds 63 sponsored bodies which include: three public corporations, two public broadcasting authorities, one executive agency and 57 NDPBs. The type of classification reflects the organisation's funding arrangements, functions and kinds of activity.

Non-departmental public body (NDPB)

A NDPB is set up by ministers to carry out administrative, commercial, executive or regulatory functions on behalf of the Government. Their distance from Government means that the day-to-day decisions they make are independent as they are removed from ministers and civil servants. Ministers are responsible to Parliament for a NDPB's independence, its effectiveness and efficiency. They are ultimately answerable for the performance of the bodies and for their continued existence. The Design Council is a NDPB. In the past NDPBs have also been referred to as 'Quangos' – quasi-autonomous non-government organisations. There is no commonly agreed definition of what the term 'Quango' means and the term is often used to include local bodies such as universities, research bodies or housing associations to which the Government gives grants. The term is misleading as NDPBs are arm's length but still considered governmental, while Quangos are non-governmental organisations.

Parliament

The British Parliament is made up of three parts – the Crown, the House of Lords and the House of Commons. Parliament is where new laws are debated and agreed. Parliament should not be confused with the Government, although Members of the Government are also usually Members of Parliament. It is the responsibility of Parliament to scrutinise what the Government does.

Government

The Government is the institution that runs the country. The Government formulates policy and introduces legislation in Parliament. Members of the Government are usually either Members of the House of Commons or House of Lords. The Government does not make laws; Parliament makes laws. The Government can propose new laws in the form of Bills which it presents to Parliament for consideration. In practice, because the Government is formed from the largest party, the laws that it proposes are usually agreed by Parliament.

b) Acronyms

APDGI – Associate Parliamentary Group for Design and Innovation
APPG – All Party Parliamentary Group
BERR – Department for Business, Enterprise and Regulatory Reform
CABE – Commission for Architecture and the Built Environment
CCSkills – Creative & Cultural Skills
DBA – Design Business Association
DCMS – Department for Culture, Media and Sport
DIUS – Department for Innovation, Universities and Skills
HM Treasury – Her Majesty’s Treasury
MP – Member of Parliament
NDPB – Non-departmental public body
NESTA – National Endowment for Science, Technology and the Arts
RDA – Regional Development Agency
UKTI – UK Trade and Investment

c) Summary of organisations referenced

Associate Parliamentary Group for Design and Innovation

www.policyconnect.org.uk/design

The Associate Parliamentary Group for Design and Innovation (APGDI) is an All-Party Parliamentary Group set up in 1994 by John Butcher MP and Barry Sheerman MP, under the guidance and advice of Sir John Sorrell, then Chair of the Design Council. For 13 years the Group has played an important role in bringing together parliamentarians and the design industry. The APGDI work to create an understanding in Parliament of the benefits of effective design and promote an exchange of knowledge between Parliament, the British design industry and its world leading creative problem solvers.

At the time of print the APGDI Officers are the following:

Co-Chairs: Claire Curtis-Thomas MP, John Greenway MP

Vice-Chairs: Derek Wyatt MP, Richard Younger-Ross MP

Secretary: Lord Newby

Treasurer: Barry Sheerman MP

Currently the secretariat of the APGDI is provided by Policy Connect (see over).

Commission for Architecture and the Built Environment

www.cabe.org.uk

The Commission for Architecture and the Built Environment, is the Government's advisor on architecture, urban design and public space. It was set up in 1999 as a statutory body funded by the Department for Culture, Media and Sport and the Department for Communities and Local Government. It works directly with architects, planners, designers, developers and clients, offering them guidance on projects that shape lives. It gives clients hands-on advice on ways to get better value through better design, keeping them up to date and encouraging them to take the best approach from the very start. Their design review work shows clients what mistakes to avoid and what opportunities to seize. CABE channels public money into initiatives that promote the best in architecture, urban design and public space across England.

Design Business Association

www.dba.org.uk

The Design Business Association (DBA) is the main trade association for UK design businesses, existing to promote professional excellence through productive partnerships between commerce and the design industry and to champion effective design. They aim to bring business to design, design to business and design to Government. Representing the top 10% of UK design businesses, the DBA provides training, legal and business advice, awards and networking opportunities.

Design Council

www.designcouncil.org.uk

The Design Council is an executive non-departmental public body (NDPB) receiving a grant in aid from the DIUS but jointly sponsored with the DCMS. It operates as the 'national strategic body for design', promoting the use of design throughout the UK's businesses and public services. They demonstrate that design can play a vital role in strengthening our economy and improving our society. Their goal is to help UK managers become the best users of design in the world, supported by the most skilled and capable design professionals. They do not represent the interests of the design industry to Government and cannot operate as lobbyists for the industry. Instead they:

- Influence national policy, making sure design is at the heart of government thinking
- Direct a programme of design support for UK businesses
- Initiate new thinking on ways to design public services around the needs of people who use them
- Run a programme called Designs of the time (Dott), which gets people involved in exploring how design can improve their lives
- Provide authoritative design research, knowledge and signposting

National Endowment for Science, Technology and the Arts (NESTA)

www.nesta.org.uk

NESTA is the largest single endowment devoted exclusively to supporting talent, innovation and creativity in the UK. NESTA's mission is to transform the UK's capacity for innovation. It invests in early-stage companies, informs innovation policy and encourages a culture that helps innovation to flourish. It reports to DIUS, its role being to:

- Develop the skills, knowledge and attitudes of the innovators of tomorrow
- Help shape national and regional policies that support and encourage innovation
- Create models and initiatives to test and deliver best practice in innovation
- Fund and support innovative early-stage businesses

Policy Connect

www.policyconnect.org.uk

Policy Connect is a not for profit organisation bridging Parliament and industry to promote effective policy in five key areas: design, environment, health, skills, and sustainability.

Established in 1995, Policy Connect (formerly Networking for Industry) has developed a niche position within the policy-making process, working across the political spectrum with parliamentarians and decision-makers. It facilitates public policy for a sustainable, competitive economy, builds relationships between industry and Parliament and is neutral and not for profit.

Policy Connect provides the secretariat to four All-Party Parliamentary Groups including the Associate Parliamentary Group for Design and Innovation.

Royal Commission for the Exhibition of 1851

www.royalcommission1851.org.uk

The Royal Commission for the Exhibition of 1851 was established in 1850 by Queen Victoria to organise the 'Great Exhibition of the Works of Industry of All Nations'. The aim of the exhibition was to celebrate world-class industrial technology and design.

The exhibition was a huge success and generated a profit of £186,000. The Commission was not dissolved and instead was given a Royal Charter and charged to administer the profits for charitable purposes with the aim of "increasing the means of industrial education and extending the influence of science and art upon productive industry". Driven by this aim, the Commission purchased 86 acres of land in South Kensington and established the now world-famous cultural site housing the National History Museum, the V&A, the Science Museum, the Royal Albert Hall, Imperial College and the Royal College of Art. The remaining funds were used to set up an educational trust. One hundred and fifty eight years on, the Commission is still in existence and, through the trust, awards fellowships and grants to pure research in science and engineering and applied research in industry, design and other special projects. Today the Commission has capital assets in excess of £40 million and a charitable disbursement exceeding £1.6 million per year.

Appendix 2: Design

a) Major UK design support organisations

(focusing specifically on designers or design businesses)

| Organisation | Established | Employees | Government funding | Turnover |
|---|-------------|-----------|--------------------|---------------|
| Design Council | 1944 | 62 | Yes | £9 million |
| Design Business Association (DBA) | 1986 | 8 | None | £900k |
| Chartered Society of Designers (CSD) | 1930 | 5 | None | £500k |
| British Design Innovation (BDI) | 1993 | 5 | None | £250k |
| D&AD | 1962 | 39 | None | Not disclosed |
| Design Wales | 1994 | 12 | Yes | Not disclosed |
| The Lighthouse | 1999 | 55 | Yes | £2.5 million |
| Design Partners | 1999 | 2 | Yes | £500k |
| Associate Parliamentary Group for Design and Innovation (APGDI) | 1994 | 1 | None | £30k |

| Membership | Remit |
|--|---|
| No | A non-departmental public body acting as the UK's national strategic body for design. It aims to strengthen and support the economy and society by demonstrating and promoting the vital role of design in making businesses more competitive and public services more effective. |
| 380 design business | The trade association for design businesses existing to promote professional excellence through productive partnerships between commerce and the design industry to champion effective design. |
| 3000 designers in 34 countries | The professional body for designers. The Society is not a trade body or association and membership is only awarded to qualified designers who must also prove their professional capability during an admission assessment. |
| Over 4500 businesses and individuals | British Design Innovation (BDI) is a not-for-profit yet commercially focused organisation. It brings together designers, industry, academics and dealmakers to exchange knowledge and ethically and safely create, develop and trade intellectual property. |
| 3,400 individual creatives and practitioners | A professional association and charity, which aims to set standards of creative excellence in the advertising and design communities. Educational activities include professional workshops, college membership and high-profile award programmes for professionals and students. |
| No | Design Wales provides design support for individual Welsh businesses and undertakes a wide range of activities to encourage and develop the use of design in Welsh industry and education. All activities are funded by the Welsh Assembly Government and provided free of charge to Welsh businesses. |
| No | Scotland's first, dedicated, national centre for architecture and design. Their vision is to develop the links between design, architecture, and the creative industries, seeing these as interconnected social, educational, economic and cultural issues of concern to everyone. |
| 12 design organisations | Design Partners is the joint industry/government body which works to increase the UK's international design business. It is a partnership of the main UK design industry bodies and government bodies involved in supporting UK designers and design companies internationally. |
| MPs | The APGDI act as an advocate for design in Parliament. Working closely with MPs, Peers and representatives from the design industry, the APGDI work to create an understanding in Parliament of the benefits of effective design and promote an exchange of knowledge between Parliament, the British design industry and its world-leading creative problem solvers. |

b) Other UK design support organisations**Receive full or partial Government funding****England**

Design Council
 CABE
 Creative & Cultural Skills
 NESTA
 Design Partners
 Craft Council
 Arts Council
 British Council

Scotland

The Lighthouse

Wales

Design Wales

Charities, foundations, education

Design Museum
 Sorrell Foundation
 Audi Design Foundation
 SEED Foundation
 Helen Hamlyn Centre
 Royal College of Art
 Innovation RCA
 Centre for Sustainable Design
 National Society for Education in Art and Design

Membership organisations

Design Business Association
 Chartered Society for Designers
 Design Association
 British Design Innovation
 D&AD
 RSA
 RIBA
 British Interior Design Association
 Anti Copying in Design (ACID)
 Design and Technology Association
 Associate Parliamentary Group for
 Design and Innovation

Events/exhibitions/awards/media

New Designers
 London Design Festival
 Design Week
 Designersblock

Regional

Design for London
 Designers Network (East)
 South West Design Forum
 West of England Design Forum
 Design North East
 All UK RDAs

For comprehensive listings, remits and web links go to:

<http://www.designcouncil.org.uk/en/Directory-Listings/Organisations>

Appendix 3: Government

a) Summary of government reports referenced

Department for Innovation, Universities and Skills (DIUS) 'Innovation Nation' – March 2008

<http://www.dius.gov.uk/publications/ScienceInnovation.pdf>

This White Paper sets out the ambitious aims for the UK's innovation policy, "of building an Innovation Nation where the UK becomes the best country in the world to run an innovative business or public service". The strategy draws on Lord Sainsbury's recent review of science and technology as well as the BERR 2008 Enterprise Strategy setting out a framework for improving Britain's capacity to innovate. Amongst their aims and recommendations, the DIUS highlight that the Design Council will develop and trial an innovation-enabling programme of Designing Demand for practitioners in the public sector, along the lines of their existing private sector model, and NESTA will develop an Innovation Index (to be trialled in 2009) to measure the UK's performance as an Innovation Nation. The report draws on the 'hidden innovation' of the creative industries and recognises long-standing weaknesses in our skills base.

Department for Innovation, Universities and Skills (DIUS) Response to Lord Sainsbury's Review 'Race to the Top' – March 2008

<http://www.dius.gov.uk/publications/SainsburyReview-v12.pdf>

Following the publication of Lord Sainsbury's review of science and innovation policy in October 2007, this document sets out the progress the Government has made in delivering the recommendations of the review. According to the paper, of the 72 recommendations, 20 have been implemented and almost all are in the process of implementation. It highlights that the Design Council, building on the success of Designing Demand are currently considering expanding the scheme to include the provision of specialist design support for Higher Education Institutes within key technology clusters. The new element of the programme could be developed and piloted by the Design Council in partnership with selected RDAs and would provide: design training for technology transfer staff and intermediaries, quality-assured Design Associates to advise clients and structured design support for postgraduate researchers.

Department for Business, Enterprise and Regulatory Reform (BERR)/ HM Treasury 'Enterprise: Unlocking the UK's Talent' – March 2008

<http://www.berr.gov.uk/enterprisestrategy>

This paper is the first complete new strategy from the Department for Business, Enterprise and Regulatory Reform since its creation last year. The recommendations in the 10-year strategy are designed to unlock the nation's entrepreneurial talents; boost enterprise skills and knowledge; help new and existing business get funding to start up and grow; and ease the burden of regulation – particularly on small firms which feel its impact most. Specific proposals include an independent review of the barriers to SMEs winning a greater proportion of government contracts. This will include studying the practicality of a 30 per cent target for government procurement from SMEs and also an independent review to recommend ways of giving small businesses greater certainty on how to comply with legislation, initially focusing on employment law.

DCMS/BERR/DIUS 'Creative Britain: New Talents for The New Economy' – February 2008

<http://www.culture.gov.uk/NR/rdonlyres/096CB847-5E32-4435-9C52-C4D293CDECFD/0/CEPFeb2008.pdf>

Originally starting life as the Creative Economy Programme, this long awaited strategy paper is the first comprehensive plan for government support for the creative industries. It makes 26 key commitments for Government and industry across every stage of the creative process. It is designed to 'turn talent into jobs and help creative businesses thrive in the international market'. It recognises the growing success story that is Britain's creative economy and seeks to provide the industries with an unrivalled pool of talent to draw on, and the same formal, structured support associated with other industries. The plan commits to supporting the Design Council's UK Design Skills Alliance to improve professional standards in education and practice; and highlights the benefits of the Design Council's Designing Demand programme. It also commits to securing 5000 apprenticeships across the creative industries by 2013, recommends that the Technology Strategy Board provide £10 million to inspire new collaborative R&D ideas for the creative industries and commits to exploring the creation of a 14-25 Academic Hub for creative industries, which bring schools, art colleges and universities together.

Sainsbury Review of Science and Innovation 'Race to the Top: A Review of Government's Science and Innovation Policies' – October 2007

http://www.hm-treasury.gov.uk/media/5/E/sainsbury_review051007.pdf

In November 2006, the Chancellor commissioned Lord Sainsbury to conduct an independent review of the UK science and innovation system. The review finds Britain has significantly improved its innovation performance in recent years, but still needs to do more to produce the best possible conditions to stimulate innovation in industry. Recommendations include: providing the Technology Strategy Body with a new leadership role, campaigning to enhance the teaching of science and technology and proactively linking up with centres of excellence around the world. Sainsbury also recommended that building on the success of the Design Council's Designing Demand programme, RDAs should consider how to support and expand the scheme to include the provision of specialist design support for Higher Education Institutes within key technology clusters. As a result of the review the Government supported and accepted the recommendations and have committed to invest £1 billion over the next three years to boost business innovation and technology development and will create a new science and innovation strategy.

'Cox Review of Creativity and Business: Building on the UK's Strengths' – December 2005

http://www.hm-treasury.gov.uk/independent_reviews/cox_review/coxreview_index.cfm

In March 2005, the Chancellor commissioned Sir George Cox, then Chair of the Design Council, to recommend how to exploit the nation's creative skills more fully. The review concludes that a lack of awareness and understanding of the role that greater creativity can play in business is a key barrier to SMEs making greater use of creative skills. It recommends a number of measures to tackle this including: raising the profile of the UK's creative capabilities through a national network of creativity and innovation centres; increasing the understanding of creativity and innovation in the boardroom; engaging SMEs and demonstrating the practical benefits of applying creativity.

The recommendations are now being taken forward by a number of organisations, including the Design Council, the RDAs, OGC, HMRC and HEFCE. In particular, the roll-out of Designing Demand – a national design programme for SMEs – is well underway. Five RDAs are currently delivering the programme, with a further four due to deliver during 2008. A total of 6,500 businesses are expected to have benefited from the service by the end of 2010.

Non-governmental strategy papers:

Design Skills Development Plan – ‘High-Level Skills for Higher Value’ – May 2007/March 2008 <http://www.ukdesignskills.com>

High-Level Skills for Higher Value was published following consultation with over 1000 designers, educators and design industry experts. The consultation process examined whether our industry has the requisite skills, capabilities and infrastructure to respond to the new demands of the UK’s knowledge based economy and add even greater value to business and the public sector in the future. The plan is a result of over two years’ work by the Design Skills Advisory Panel (set up in 2005 jointly by the Design Council and Creative & Cultural Skills) and included recommendations to schools, colleges and the design industry such as: the development of a programme of designers working with schools supported by high-quality resources, a network of visiting design professors to better connect further and higher education with professional practice and a UK design academy to establish industry standards in professional practice and provide intelligence for future skills development.

In March 2008, the Design Blueprint was published which sets out how to implement the recommendations presented in the previous ‘High-Level Skills for Higher Value’ report.

b) Key government design milestones 1756-2008

The impact the Great Exhibition had on shaping London’s future design and creative cultures cannot be underestimated. In 2008, Britain, and more specifically London, are viewed as global design leaders, a status that arguably the Great Exhibition has contributed to.

The support that the Great Exhibition received from Government and Parliament was unique even in its time but key individuals also played a substantial part in its success. It could not have been delivered without the determination, vision and passion of a senior civil servant, Henry Cole. Cole was an unusually creative and passionate civil servant who had the ear of Prince Albert. Outside office hours he was a designer and also a fellow of the RSA and for years he lobbied the Government on increasing the standards of industrial design. Parliament had a high proportion of engineers and business men as Members and the RSA and their Fellows provided a united voice from industry. One hundred and fifty years on, not surprisingly, the picture is more complex.

It is hard not to compare the Great Exhibition with the Millennium Dome and feel disappointed that a similar opportunity for such a rich legacy fell through our fingertips. It is striking that 150 years apart many of the messages and motivations were very similar, many of the challenges the delivery teams faced were comparable, yet the outcomes so different.

Since 1851 the Government have continued to support design in the UK. The following time line from 1756 to 2008 highlights the key milestones reached and demonstrates how over the last 10 years there has been a considerable increase in the Government’s support of design, presenting a very optimistic position for the future.

- 1756**..... The RSA is established and in 1756 staged its first small exhibition, awarding prizes for useful, well-designed inventions
- 1837**..... The 'Government School of Design' is founded, in 1896 it is renamed the Royal College of Art
- 1843**..... Henry Cole, civil servant and RSA fellow, lobbies the Government to improve standards of industrial design
- Royal backing is secured and in 1847 a Royal Charter is granted to the RSA. Prince Albert joins the RSA
- 1850**..... The Royal Commission is established by Queen Victoria. Commissioners included the Prime Minister and Leader of the Opposition
- 1851**..... The Great Exhibition takes place in Hyde Park from May to October. The exhibition makes a surplus of £186,000. The Commission agree this should be used to improve science, art and design education in the UK
- 1853**..... The South Kensington Quarter is developed including the building of the V&A, the RCA, Imperial College and the Royal Albert Hall
- The government Department of Practical Art is set up, led by Henry Cole
- 1944**..... The Council for Industrial Design is established
- 1946**..... 'Britain can make it happen' exhibition is held in London
- 1951**..... 'Festival of Britain' is held on London's South Bank
- 1967**..... RCA is granted a Royal Charter giving it the power to grant its own degrees as an independent university
- 1970**..... The Council for Industrial Design changes name to the Design Council
- 1993**..... The Sorrell Report is commissioned looking into the future of the Design Council
- 1994**..... The Associate Parliamentary Group for Design and Innovation is established by Barry Sheerman MP and John Butcher MP
- 1997**..... A new Labour Government triggers 'Creative Britain'
- Department for Culture Media and Sport is established lead by Rt Hon Chris Smith
- The term 'Creative Industries' is defined, design being one of the 13 industries
- Prime Minister Tony Blair launches Millennium Products in association with the Design Council
- 1998**..... Creative Industries Task Force is formed leading to first Creative Industries Mapping Document published by the DCMS
- Design Council move to Bow Street signalling their change in direction

- 1999**..... Commission for Architecture and the Built Environment is established
- National Endowment for Science Technology and the Arts is established
- UK Trade and Investment launch Design Partners
- 2000**..... Design Council's Millennium Products are exhibited in the Millennium Dome. 'Culture and Creativity: the Next 10 years' Green Paper is published by DCMS
- 2001**..... Second Creative Industries Mapping Document published by DCMS
- 2002**..... Creative Partnerships scheme launched by the Government
- 2003**..... The annual London Design Festival is founded by Sir John Sorrell
- 2005**..... Design becomes joint responsibility of DTI and DCMS (previously DTI alone)
- Cox Review into Creativity in Business is commissioned by Gordon Brown
- DCMS/DTI Creative Economy Programme is launched
- Creative & Cultural Skills is licensed as the sector skills council representing the creative and cultural industries
- Design Skills Development Plan is launched jointly between Design Council and Creative & Cultural Skills
- Cox Review is published
- 2006**..... Design Council's Designing Demand Programme is rolled out across all regions
- The Treasury publishes Gower's Review of Intellectual Property
- 2007**..... Gordon Brown becomes Prime Minister and creates the Department of Business, Enterprise, Regulation and Reform (DBERR) and the Department of Innovation, Universities and Schools (DIUS)
- Design Council becomes the responsibility of the DIUS and DCMS
- Design Skills Development Plan is published
- Design and Technology Alliance set up by the Home Office to tackle crime reduction
- Sainsbury Review of Science and Innovation is published
- Dott07 (Design of the time) programme and exhibition takes place in Newcastle run jointly by the Design Council and One North East
- 2008**..... DIUS Innovation Nation White Paper is published
- DIUS response to the Sainsbury Review is published
- BERR strategy paper 'Enterprise: Unlocking the Nation's Talent' is published
- DCMS/DIUS/BERR 'Creative Britain: New Talents for the New Economy' is published
- Design Skills Blueprint is published by the Design Skills Advisory Panel

c) Government ministers responsible for design 1997-2008**Department for Trade and Industry (DTI)**

| Year | Secretary of State | Minister for Science and Innovation |
|-------------|----------------------------|--|
| 1997 | Rt Hon Margaret Beckett MP | Lord David Sainsbury |
| 1998 | Rt Hon Peter Mandelson MP | Lord David Sainsbury |
| 1999 | Rt Hon Stephen Byers MP | Lord David Sainsbury |
| 2000 | Rt Hon Stephen Byers MP | Lord David Sainsbury |
| 2001 | Rt Hon Stephen Byers MP | Lord David Sainsbury |
| 2002 | Rt Hon Patricia Hewitt MP | Lord David Sainsbury |
| 2003 | Rt Hon Patricia Hewitt MP | Lord David Sainsbury |
| 2004 | Rt Hon Patricia Hewitt MP | Lord David Sainsbury |
| 2005 | Rt Hon Patricia Hewitt MP | Lord David Sainsbury |
| 2006 | Rt Hon Alan Johnston MP | Lord David Sainsbury |
| 2007 | Rt Hon Alistair Darling MP | Malcolm Wicks MP |

Department for Culture, Media and Sport (DCMS)

| Year | Secretary of State | Minister for Arts | Minister for Creative Industries and Tourism |
|-------------|---------------------------|--------------------------|---|
| 1997 | Rt Hon Chris Smith MP | Mark Fisher MP | – |
| 1998 | Rt Hon Chris Smith MP | Mark Fisher MP | – |
| 1999 | Rt Hon Chris Smith MP | Alan Howarth MP | – |
| 2000 | Rt Hon Chris Smith MP | Alan Howarth MP | – |
| 2001 | Rt Hon Chris Smith MP | Alan Howarth MP | – |
| 2002 | Rt Hon Tessa Jowell MP | Baroness Blackstone | – |
| 2003 | Rt Hon Tessa Jowell MP | Baroness Blackstone | – |
| 2004 | Rt Hon Tessa Jowell MP | Estelle Morris MP | – |
| 2005 | Rt Hon Tessa Jowell MP | Estelle Morris MP | James Purnell MP |
| 2006 | Rt Hon Tessa Jowell MP | Estelle Morris MP | Shaun Woodward MP |
| 2007 | Rt Hon Tessa Jowell MP | David Lammy MP | Shaun Woodward MP |

27 June 2007 Gordon Brown becomes Prime Minister and restructures the Government

Department for Innovation, Universities and Skills (DIUS)

| Year | Secretary of State | Parliamentary Under Secretary of State for Intellectual Property and Quality | Minister of State for Science and Innovation |
|------|-----------------------|--|--|
| 2007 | Rt Hon John Denham MP | Lord Triesman | Ian Pearson MP |
| 2008 | Rt Hon John Denham MP | Baroness Vadera | Ian Pearson MP |

Department for Culture, Media and Sport (DCMS)

| Year | Secretary of State | Minister for Culture, Creative Industries and Tourism |
|------|-------------------------|---|
| 2007 | Rt Hon James Purnell MP | Margaret Hodge MP |
| 2008 | Rt Hon Andy Burnham MP | Margaret Hodge MP |

Department for Business, Enterprise and Regulatory Reform (BERR)

| Year | Secretary of State | Parliamentary Under Secretary of State for Business and Competitiveness | Minister of State for Trade and Investment |
|------|-----------------------|---|--|
| 2007 | Rt Hon John Hutton MP | Lord Triesman | Lord Digby Jones |
| 2008 | Rt Hon John Hutton MP | Baroness Vadera | Lord Digby Jones |

c) Government-sponsored bodies funding design support

| Government department | Design-related sponsorships |
|--|------------------------------------|
| DH – Department for Health | – |
| DT – Department for Transport | – |
| DEFRA – Department for Environment, Farming and Rural Affairs | – |
| DCSF – Department for Children, Schools and Families | – |
| DWP – Department for Work and Pensions | – |
| DCLG – Department for Communities and Local Government | CABE |
| DCMS | CABE, Design Council |
| DIUS – Department for Innovation, Universities and Skills | Design Council, Nesta, CCSkills |
| DBERR – Department for Business, Enterprise and Regulatory Reform | UKTI Design Partners |
| FCO – Foreign and Commonwealth Office | UKTI Design Partners |
| HO – Home Office | – |
| CO – Cabinet Office | – |
| HMT – Her Majesty's Treasury | – |
| MOJ – Ministry of Justice | – |

Design body acronyms

CABE – Commission for Architecture and the Built Environment

NESTA – National Endowment for Science, Technology and the Arts

CCSkills – Creative & Cultural Skills

UKTI – UK Trade and Investment

Appendix 4: Parliament

a) Top 50 design aware MPs

| | | | |
|----|---------------------------|----|--------------------|
| 1 | Margaret Hodge MP | 26 | Robert Ffello MP |
| 2 | Ian Pearson MP | 27 | Boris Johnson MP |
| 3 | Barry Sheerman MP | 28 | Gordon Marsden MP |
| 4 | Derek Wyatt MP | 29 | Meg Munn MP |
| 5 | James Purnell MP | 30 | Anne Shelgrave MP |
| 6 | Claire Curtis-Thomas MP | 31 | Alun Michael MP |
| 7 | Linda Riordan MP | 32 | Mike Hancock MP |
| 8 | Alison Seabeck MP | 33 | Ben Wallace MP |
| 9 | Hugo Squire MP | 34 | Diane Abbott MP |
| 10 | Phil Willis MP | 35 | Sandra Gidley MP |
| 11 | Kim Howells MP | 36 | Helen Goodman MP |
| 12 | David Drew MP | 37 | John Thurso MP |
| 13 | John Greenway MP | 38 | Iain Wright MP |
| 14 | John McFall MP | 39 | Keith Hill MP |
| 15 | David Taylor MP | 40 | Stephen O'Brien MP |
| 16 | Peter Luff MP | 41 | Ian Gibson MP |
| 17 | Ed Vaizey MP | 42 | Kerry McCarthy MP |
| 18 | Tony Baldry MP | 43 | Eleanor Laing MP |
| 19 | Natascha Engel MP | 44 | Angela Smith MP |
| 20 | David Amess MP | 45 | Linda Gilroy MP |
| 21 | Roberta Blackman-Woods MP | 46 | David Cairns MP |
| 22 | Robert Key MP | 47 | Michael Jack MP |
| 23 | Anne Begg MP | 48 | Nigel Evans MP |
| 24 | Tim Boswell MP | 49 | Bernard Jenkin MP |
| 25 | Lynne Featherstone MP | 50 | Dai Davies MP |

Thanks

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Disclaimer

This is an independent report produced in association with the Associate Parliamentary Group for Design and Innovation and with the support of the Royal Commission for the Exhibition for 1851. The recommendations do not represent the views of individual parliamentarians or commissioners. They are based on wide consultation and are not attributed to either group.

About the author;

Joanna Shaw received a special award from the Royal Commission of the Exhibition of 1851 to carry out this piece of research. Joanna is a trained product design engineer and managed the Associate Parliamentary Group for Design and Innovation from 2004 to 2007.