

LATEST

MONDAY

**FACTS AND
FIGURES
ON
DESIGN IN
BRITAIN**

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introduction

Last year, British businesses spent £26.7 billion on design. This amount represents nearly 3% of the UK's total corporate turnover.

This indicates that design is high up the agenda of many UK businesses and a key means for them to stand out in competitive markets. Companies now strive to benefit from the strategic use of design in ways that extend far beyond corporate image, or the look and feel of products. In 2001, they use it to drive innovation, corporate culture and creativity across all business functions.

But it's not all about business. Today's consumers demand responsible suppliers and sustainable, smart products. Increasingly, we're interested in improving our quality of life, caring for our ageing population and ensuring the planet remains intact for future generations. In all of these areas, design has a key part to play.

Design in Britain is our annual snapshot of the latest facts, figures and quotes relating to all aspects of how design is being used in the UK. It begins with Design for Better Business, examining the strategic use of design by UK firms. Design in a Global Context then examines how British expertise is being exported and looks at the impact and impressions we make abroad. Design for Working and Learning explores how we teach design in schools and colleges, feeding a growing design industry. Finally, sections on Design for Quality of Life and Environment show how design initiatives are improving life for all. This publication is just a sample of the knowledge resource available on our website: www.designcouncil.org.uk



Andrew Summers, Chief Executive, Design Council

DESIGN FOR BETTER BUSINESS

MARKET AT A GLANCE

The Design Council's latest research (PACEC 2001) confirms that UK businesses recognise design as being about more than simply the colour and shape of things. Two thirds see it as the process by which they develop new products and services, meet customer needs and bring ideas to life. More than one third describe design as a strategic business tool that differentiates companies in competitive markets.

The same survey also shows that around half of UK companies identify design and innovation as contributors to increased profit, better quality services and products, higher employment, improved communications with customers and an enhanced company image.

Given this awareness of the commercial opportunities delivered by design and innovation, it is perhaps surprising that 56% of companies own up to not having developed or introduced any new products or services in the past three years.

By contrast, the fact that design spending in the UK represents some 3% of corporate turnover suggests that companies that invest in design do so seriously and significantly and reap appropriate commercial rewards.

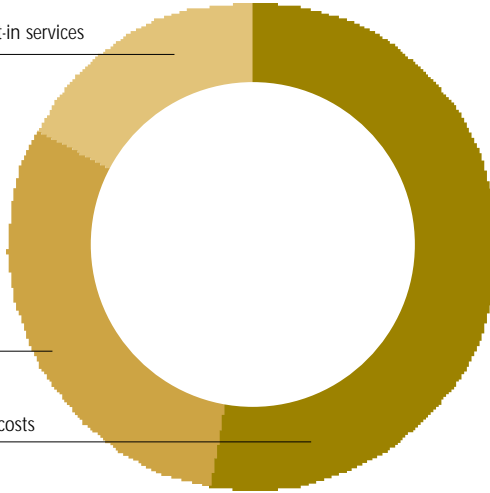
what do uk businesses spend on design?

Total design spend = £26.7 billion

17% (£4.5 billion) on bought-in services

30% (£7.9 billion) on equipment and consumables

53% (£14.3 billion) on staff costs



UK business last year spent £26.7 billion on design both as an in-house resource and a bought-in service. That's just under 3% of corporate turnover. To put that in perspective, research by the government shows that quoted companies in the UK spent less – the equivalent of 2.1% of their turnover – on research and development in 1999.

Source: Design Council research by PACEC, 2000

which industry sectors spend the most on design?

Sector	Design spend in 2000	% of firms in UK
Financial and business services	£8.7bn	19%
Construction, transport, storage and communications	£6.3bn	11%
Agriculture and extractive	£1.7bn	5%
Manufacturing	£5.1bn	16%
Consumer services	£4.9bn	49%

Source: PACEC National Survey of Firms, 2000

how important is design to uk companies?

UK businesses rank financial management as the key ingredient of business success. This is followed by human resource management, marketing, operational management and training. Creativity is sixth, while design and innovation come a close seventh with corporate communication and ahead of R&D.

Key ingredients of business success rated from 1 to 10

Financial management	9.1
Human resource management	7.8
Marketing	7.8
Operational management	7.8
Education and training	7.5
Creativity	6.9
Design	6.6
Corporate and internal communications	6.6
Innovation	6.6
R&D	6.0

Source: Design Council research by PACEC, 2001

is design more important to big businesses?

Number of employees	Proportion viewing design as integral or significant
0-9	35%
10-49	48%
50-249	54%
250+	75%

Source: Design Council research by PACEC, 2001

how do companies use design?

Proportion of respondents agreeing with the following statements	% of firms
Design is about how products look	70
Design is used to develop new products	66
Design is a creative thinking process that enables ideas to come to life	65
Design is about products working well to meet clients' needs	58
Design is used to produce something that will sell – a way of delivering something tangible	53
Design is a strategic business tool that can be used to differentiate organisations operating in competitive markets	36

Source: Design Council research by PACEC, 2001

can a value be put on good design?

Research by leading US academics relates an organisation's focus on design with bottom-line outcomes. The research measures the financial performance over a five-year period of 51 companies in four sectors, comparing groups of companies judged by an expert group as making more effective or less effective use of design.

Firms rated as using design more effectively were stronger on virtually all measures. The research provides strong evidence that good design boosts firms' operating performance and growth, which is rewarded by stock market premiums.

Source: *Design Management Journal*, Summer 2001

what are the business benefits of design?

Percentage of firms saying design, innovation and creativity have contributed to the following during the last three years

	% of firms where design made a contribution*
Increased turnover	51
Improved image of organisation	50
Increased profits	48
Increased employment	46
Improved communications with customers	45
Improved quality of services/products	44
Increased market share	40
Development of new products	40
Improved internal communications	28
Reduced costs	25

*More than one answer possible, so percentages may add up to more than 100%

Source: Design Council research by PACEC, 2001

why is innovation important?

'It is probably a myth to imagine that it was ever enough for a company to start up, start making something (widgets perhaps), sell them and then carry on doing so as they had always done. If that world ever existed it has been gone for many years now. Businesses can only survive, prosper and grow in a voraciously competitive global economy if they continue to innovate.'

Rt Hon Gordon Brown MP, Chancellor of the Exchequer, foreword, *Creativity Works*

how do uk businesses view change?

Change is proactively introduced and managed in 20 per cent of UK companies.

Thirty-one per cent of respondents said they changed constantly in response to their customers' needs.

Source: Design Council research by PACEC, 2001

what drives business innovation?

The Design Council's national survey of firms shows that customer feedback is undoubtedly the key driver of business innovation.

A joint Design Council/CBI report on collaborative innovation, using interviews with more than 350 UK companies, showed that 74% meet customers on a regular basis to discuss ideas and get feedback. The percentage is highest among technology companies, of which 92% hold regular customer meetings.

Main sources for ideas to improve or change business?



Source: Design Council research by PACEC, 2001

how many businesses do innovate?

Only 37% of companies say they have developed or introduced a new product or service in the last three years.

Source: Design Council research by PACEC, 2001

how do companies generate ideas?

People are key to idea generation initiatives but only 55 per cent of the companies surveyed here offer financial and other incentives for ideas.

Research sponsor 3M operates a '15% rule', which allows research and development employees to spend 15% of their time on their own ideas.

Collaboration also seems to be key to boosting creativity. 75% of organisations claimed to have collaborated with other companies, academics, consultants, research companies or private research institutes over the past three years.

Idea generation initiatives	% of companies in survey
Use multi-skilled teams	82
Ideas meetings with customers	74
Monitoring academic research	60
Ideas meetings with suppliers	58
Suggestions schemes	44
Time to generate own ideas	41
Use of special creativity scheme	34
Employee creativity scheme	19
Ideas generation / creativity training for management	19

Source: *A Question of Culture?*, CBI/3M/Design Council, February 2001

‘The most successful businesses appreciate the contribution design can make to their strategy, not just to the look and feel of their new product or the layout of their brochure. They know design can help confront previously unasked questions about what they do, how they do it and who they do it for.’

Andrew Summers, Chief Executive, Design Council, *The Independent*, 29 May 2001

‘Texas Instruments’ IDEA scheme contributed an estimated \$500 million in profits and cost savings over a 23-year period from a total investment of about \$20 million.’

S Brown, *Manufacturing the Future: Strategic Resonance for Enlightened Manufacture*, Financial Times/Prentice Hall, 2000

‘In a recession design is stable because you can’t let the brand suffer. The brand has to be alive after the recession, so you have to continue to invigorate it.’

Michael Peters, Identica Partnership, *Design Week*, 2 February 2001

‘This is the new golden age of design. When industries are competing at equal price and functionality, design is the only difference that matters.’

Mark Dziarsk, President of the Industrial Design Society of America, *Design Week*, 25 August 2001

‘The UK is something of an ideas goldmine and companies need to be tapping into that more often. They need to do more to boost innovation, not just by encouraging creativity but also by fully exploiting the ideas they already have.’

Digby Jones, CBI Director-General, Design Council press release, 15 February 2001

‘Research is the transformation of money into knowledge – innovation is the transformation of knowledge into money!’

Ray Mears, 3M, *Protect and Survive* Design Council Business Network surgery, 5 April 2001

how can uk companies maximise gains from idea generation initiatives?

Poor follow-up procedures may mean many of the ideas generated go to waste, with under 40% of companies having formal processes for monitoring innovation and only 56% reviewing past ideas and evaluating them regularly to spot new opportunities.

Only 15% of companies use information technology to keep track of ideas and most companies said they had not considered selling or trading ideas.

Source: *A Question of Culture?*, CBI/3M/Design Council, February 2001

Innovation stories

Shell Trident Platform

As the gas exploration industry matured, the reservoirs left for development got smaller and smaller. Shell knew it had to find a way to reduce the costs of exploring gas wells, and a brainstorming session produced the Trident – a lightweight platform that needs no heli-deck or overnight facilities because it is accessed by boat. This new platform cuts installation costs by up to £6 million per well, and reduces running costs significantly.

Read the full story online at www.designcouncil.org.uk

British Airways Club World Seat


The new British Airways Club World seats are the world's first fully reclining business class seats. The radical new design means the seat can recline into a completely horizontal, six-foot long bed. Not only does this distinguish BA's business class offer from that of any other airline, it has been a big hit with customers – as the number of people snoring on board proves.

Read the full story online at www.designcouncil.org.uk

Dollond & Aitchison Styleyes

With thousands of frames on offer, choosing a new pair of specs can be a frustrating experience. Dollond & Aitchison recognised this, and developed a new strategy that was both satisfying to customers and beneficial to its business. Optical assistants now offer style advice to customers, and help them to select the perfect pair of frames with the aid of a computer service. The scheme has been so successful that the company has rebranded and reorganised itself around the service.

Read the full story online at www.designcouncil.org.uk



Design in a
global context ↑

The UK is buzzing with good ideas and it's a hotbed of creative talent. The British spirit of invention that gave the world some of its biggest ideas is increasingly being fused with the innovation and effective design which are fundamental to exploiting those ideas successfully. But does the world know that? For Britain to fulfil needs in global markets, it needs to be seen as forward-looking and in tune with the world. Here's data on what the world really thinks of Britain, a selection of views of our image abroad and research on how we export our design skills.

how successful is the uk in exporting design?

According to the Department for Culture, Media and Sport, Britain is the top exporter of design worldwide, with British design consultancies deriving a significant portion of their income from work outside the UK.

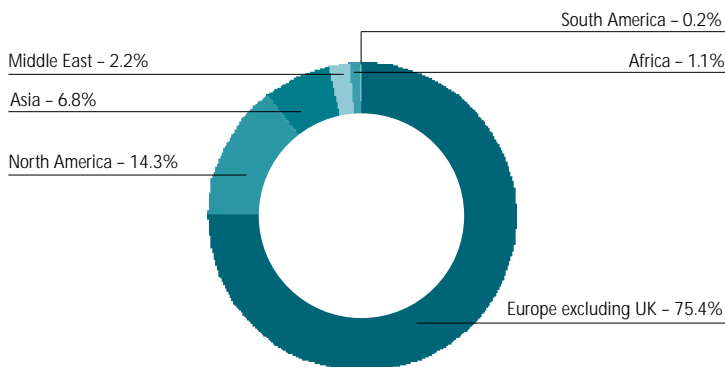
Export earnings for 2000 were approximately £1 billion, compared to the £350 million estimated by the DCMS for 1995.

Source: Design Council/BDI Design Industry Valuation Survey 2000; Creative Industries Mapping Document, Department for Culture, Media and Sport, 2001

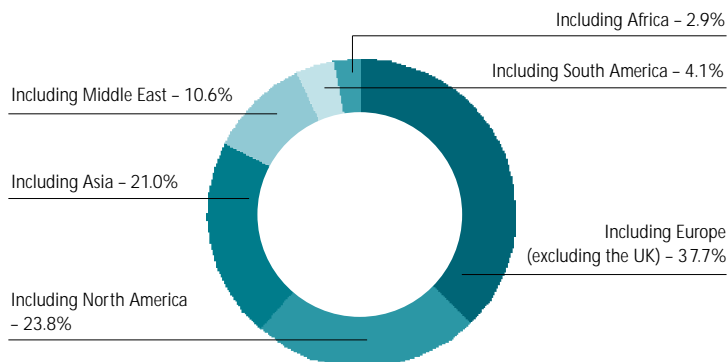
which markets does the uk design industry export to?

Of consultancies that export, 64% work in only one market overseas:

For consultancies operating in single overseas market, figures are:



For consultancies operating in multiple overseas markets, figures are:



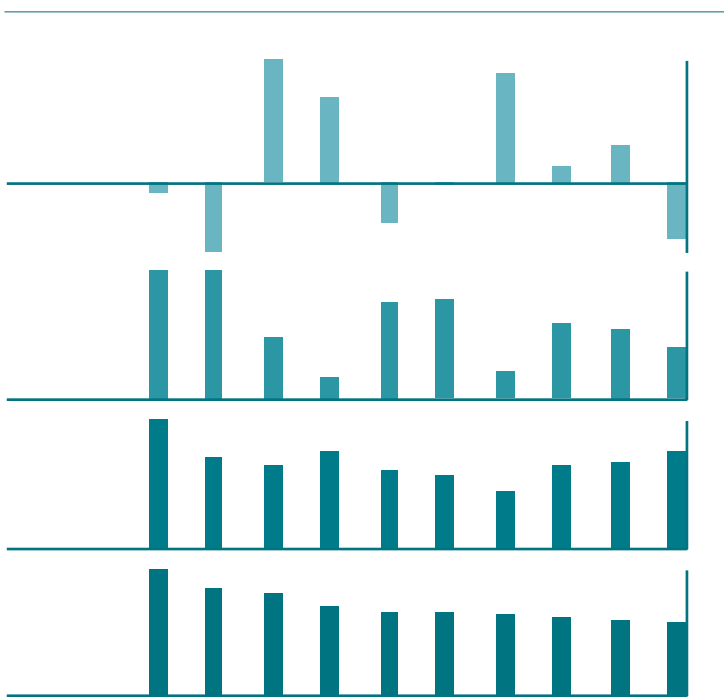
Source: Design Council/BDI Design Industry Valuation Survey, 2000

how creative is the uk perceived to be?

Researchers from the World Economic Forum and Harvard University have developed an Economic Creativity Index, which, using data from 4,000 firms in 59 countries, rates nations in three areas.

These are: start-up 'friendliness' (availability of capital/low-collateral loans for new business ventures); innovation (specifically R&D fertility) and technology transfer (a willingness to adopt foreign innovation). The top ten nations appear below.

Source: 22nd Annual Global Competitiveness Report, 2000/2001



*Each overall Creative Economic Index was calculated by averaging the country's Start-up Index with its Innovation Index or its Technology Transfer Index (whichever was higher, since companies may either invent or import technology to drive development).

‘Britain is the home of design. I have great admiration for British design and its history. It’s the richest in the world.’

Alberto Alessi, The Times, 26 August 2000

‘The view that I come away with is that we have, on the whole, a positive picture of our country, though there are some less positive messages that we need to heed. For instance, the UK’s reputation for creativity and innovation both in the arts and in science and technology is somewhat on the low side. But at the same time I believe that these are two cases of our reputation lagging behind actual performance and that the challenge for the UK is to inform young people around the world of our achievements and then let them decide for themselves.’

*David Green, Director-General of the British Council, on the British Council report
How the World Sees the United Kingdom, October 2000*

‘Since 1985, over 50% of all firms listed in the Fortune 500 have disappeared. The majority of these companies were unable to innovate at the same rate as their rivals.’

S Brown, Manufacturing the Future: Strategic Resonance for Enlightened Manufacture
Financial Times/Prentice Hall, 2000

‘More than 90,000 international patent applications were filed with the World Intellectual Property Organisation (WIPO) last year, a jump of nearly a quarter from 1999 and equivalent to nearly 8.5 million national patent applications.

US inventors accounted for 42%... followed by Germany (13%), Japan (10%), the UK (6%) and France (4%).’

Financial Times, 14 February 2001

how innovative is the uk perceived to be?

The British Council survey *Through Other Eyes 2 How the World Sees the United Kingdom* reveals that, 'While the world's young people have a broadly positive view of the UK, they are more likely to respect our country for its reliability, orderliness and stability than to be excited by it as an exemplar of modernity and innovation.'

Key findings:

- The UK is well regarded in the field of science and technology but was ranked fourth behind the United States, Japan and Germany as a centre of scientific and technological innovation.
- Half the survey's respondents identified the UK as a centre of artistic creativity and innovation but 71% agreed that this reputation is based more on past than present achievement.
- Forty-eight per cent of respondents agreed that British design is renowned around the world (22% disagreed and 26% were non-committal).

how does british business view the issue?

In a survey conducted by the Design Council, 23% of senior business decision makers agreed with the statement 'The UK's image abroad does not reflect the creativity and innovation of its businesses today'.

The same respondents were then asked to comment on the statement 'The UK's image abroad has a major impact on our success in export markets'. Forty-four per cent agreed.

Finally, they were asked whether they believed that their business would benefit if the UK were seen as more innovative and creative. Twenty-nine per cent agreed.

Source: Design Council research by PACEC, 2001

Innovation stories

Reichstag

When the seat of the German parliament in Berlin needed to be modernised, British architects Foster & Partners were appointed for the job. Their brief was to retain the building's significance as a democratic forum, show its commitment to public accessibility and display an understanding of its history while working to a vigorous environmental agenda. They have created a building that now attracts more than 10,000 visitors per day and serves as a symbol of German reunification.

To read the full story, see www.designcouncil.org.uk

Gladiator

The epic film *Gladiator* gives the impression that vast sets were built and thousands of actors were used. Not only was the director of this filmic masterpiece, Ridley Scott, British, but those sweeping vistas of first-century Rome, spectacular crowd scenes and vivid battles were put together in London by Mill Film. Using computer software, they recreated the Coliseum and built vast crowds out of a handful of real actors. Their efforts won them an Oscar for Visual Effects in 2000, and helped make *Gladiator* one of the biggest global box-office earners of the year.

To read the full story, see www.designcouncil.org.uk



The Design Council believes that effective design – and the creativity that drives it – starts with education. The way we learn has a fundamental impact on our ability to solve problems – and design learning is the spark for the creativity needed to fulfil our potential in a knowledge economy.

Getting school pupils inspired and excited is the key to effective learning – and design and technology is no exception. Levels of entries in 1999-2000 in both GCSE and A level design and technology have risen while those in other examination subjects have fallen.

Further and higher education can play central roles in preparing designers in all fields for their careers and the Design Council's work includes projects to complement design studies. Colleges and universities can also champion the importance of design in a wider business context and there are projects to enhance understanding within business and management studies that design, innovation and creativity form the basis of competitiveness.

how many school children are studying art and design?

GCSE entries of pupils in all schools (England)

GCSE subjects	1998/99	1999/2000	Change
Design & Technology	401,026	410,400	+2%
Art & Design	185,526	180,700	-2.6%
All subjects	4,715,656	4,748,800	+1%

Source: DfEE National Statistics Bulletin, May 2000 and 2001

The number of pupils studying Design and Technology at GCSE level has increased by 7.6% over the last three years.

A level entries of pupils in all schools (England)

A levels	1998/99	1999/2000	Change
Design & Technology	11,607	12,930	+11%
Art & Design	28,471	28,852	+1%
All subjects	602,862	606,995	+1%

Source: DfEE National Statistics Bulletin, May 2000 and 2001

Design-related subjects have increased in popularity at A level stage, with Design and Technology exam entries growing by 16% and Art and Design by 4% in the past three years.

The number of pupils at AS level has also grown, with 175 pupils taking Design and Technology and 1,849 taking Art and Design in 1999/2000.

‘Design and Technology was great fun. I enjoyed designing and engineering new things and exploring how to fix objects, diVerent tools, machines. You learn how to work with a range of products. Design and Technology teaches you to analyse a problem and to try and come up with a solution. I’m now doing an HND in computer network and administration so these skills are quite useful.’

Anthony Cross, 19, in *The Learning Journey*, DfEE and QCA, 2000

how many students are enrolling on design courses in the uk?

The number of undergraduate and postgraduate design students has been increasing consistently since 1994/95.

Although there has been a slight decrease this year, of 0.15%, overall the number of first-year design students has increased by 22% over the six-year period 1994/5–1999/2000.

Likewise, the number of overseas students has dipped slightly this year although, over the same six-year period, there has been an increase in design students from overseas of 103%.

* Design courses include: graphic communication, graphic design, printing design, typography, textile design, illustration, industrial design, interior design, theatre design, design management, craft, design and technology, media design, advertising design, design and heritage, photography, animation and film/video



how many people work in uk design consultancies?

The gross estimate of the number of employees in the UK design consultancy industry is 76,000.

A previously recorded estimate for 1995 was 41,000.

A third of these consultancies employ up to five members of staff.

Seventy-three per cent employ 20 or fewer staff.

The industry itself is estimated to include 4,000 companies – an increase of 1,000 companies on the estimate in 1996*.

Source: Design Council/BDI Design Industry Valuation Survey, 2000

*Creative Industry Mapping Document, Department for Culture, Media & Sport, 1998

‘We have a well-deserved reputation for creativity... I want to see us putting creativity at the heart of education, encouraging our children to develop their innate talents.’

Chris Smith MP, Creative Industries Mapping Document, Department for Culture, Media & Sport, 2001

‘The effective use of design can deliver tangible, measurable benefits to government departments and the people they serve. In the DfEE, the effective use of design has helped to cut bureaucracy for teachers and to involve parents in education... I urge others to follow their example.’

Rt Hon Tony Blair MP, Prime Minister, Design Council Government Design Toolkit, April 2001

‘Better education is a factor behind economic growth in all leading economies but especially in Britain. The performance of the UK’s higher education sector continues to outshine competitors. For the first time it has the highest graduation rate in the OECD.’

OECD report, *Financial Times*, 14 June 2001

‘Work is a process, not a place.’

Michael L. Joroff, Senior Lecturer in Architecture and Planning,
Massachusetts Institute of Technology, quoted on Design Council website

‘With new technology, for the first time in 100 years, people have been asking the question “Why do we need offices?” But I don’t think the office is going to disappear. It will just become more like a social drop-in centre.’

Jeremy Myerson, *Evening Standard*, 4 December 2000

‘We cannot rely on a small elite, no matter how highly educated or highly paid; Instead, we need the creativity, enterprise and scholarship of all our people.’

Rt Hon David Blunkett MP, *The Learning Age*, DfEE Green Paper

‘Education only flourishes if it successfully adapts to the demands and needs of the time.’

National Curriculum Handbook for Secondary Teachers in England, DfEE, 2000

how many in-house designers work in british companies?

The number of designers in the corporate sector in Britain (as defined by the firms themselves) is estimated at 1,003,000. This includes staff working on part-time design-based activities.

Source: Design Council research by PACEC, 2000

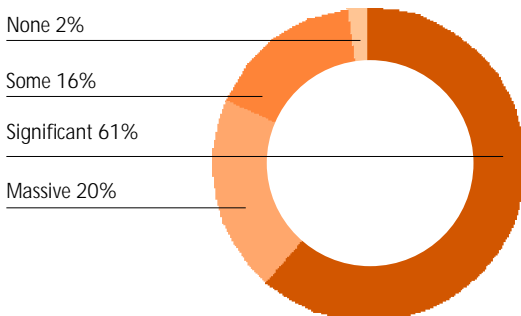
how will design help shape the future workplace?

Technology will revolutionise the future office and commuting environment, according to a survey of almost 1,500 UK workers and 150 companies, conducted by the Institute of Directors' Chief Economist, Graeme Leach, for Kelly Services.

By 2020 the office will be anywhere that people can be connected with a computer – 25 per cent of people will no longer work in a traditional office and half of all employees will home work in some form.

These changes will place an increasing emphasis on information and communication technology. The report forecasts an end to the current divisions between electronic and paper information. Instead, it predicts, there will be display technology using electronic screens with all the characteristics of paper.

Q: Looking ahead a decade from now, how much organisational change do you envisage in your industry?



Source: *Tomorrow's Work*, Kelly Services, September 2000

Innovation stories

The Learning Journey

The Learning Journey is a series of guides that explain the National Curriculum to parents using plain English, entertaining illustrations and colourful design. The guides have helped parents to understand what their children are learning at school, as well as enabling them to take a more active part in their children's education.

Read the full story at www.designcouncil.org.uk

Electronic Arts Headquarters

What do you do when your company culture requires employees to stay at work almost round the clock? You create a building that meets their every need. The Electronic Arts Headquarters, designed by Foster & Partners, provides a modern workspace as well as places where employees can socialise, play sport and relax. It means that for EA employees, the office is not just a building but a great place to live and work.

Read the full story at www.designcouncil.org.uk

Livewire

With 800 shops countrywide and the need for quick communications, travel agent Going Places just couldn't work with its paper-based system anymore. With the help of design consultancy The Team, it replaced the thousands of lever-arch files with a quick, efficient intranet system. It has made substantial savings in its operating costs, increased the number of bookings and made employees feel more like they are part of a bigger organisation.

Read the full story at www.designcouncil.org.uk



Designing products and services everyone can use. Using design to thwart criminals by denying them the opportunities they need. These aren't unrealistic goals for the naive, but just two of many business opportunities which everyone should be investigating right now. The signs are that businesses are starting to wake up to them, but as the figures here show, there's still a long way to go before designing for a better quality of life becomes the norm, rather than a one-off.

what is the impact of the disabled population on business?

population



percentage population covered by the Disability Discrimination Act

Source: Helen Hamlyn Research Centre, 2001

In the UK, approximately 8.7 million disabled people are covered by the Disability Discrimination Act, which represents around 15% of the population.

The estimated purchasing power of people with disabilities in the UK is £40-50 billion.

More than 5.2 million disabled people are of working age (18% of the working population in the UK).

what is the impact of the ageing population on business?



people over pensionable age

Source: Helen Hamlyn Research Centre, 2000; Age Concern, 2000; National Statistics, 1998

Already one in every three British adults is over 50.

The number of people over pensionable age, taking account of the change in the retirement age for women, is projected to increase from 10.7 million in 1998 to 11.9 million in 2011, and will rise to 12.2 million by 2021.

The over-50s currently hold more than 60% of all savings in the UK.

By 2002 there will be more than 130 million over-50s in the EU.

what percentage of products designed over the last three years incorporate principles of inclusive design?

Across Europe, 76% of companies said that fewer than 10% of their products, designed in the last three years, had incorporated principles of inclusive design.

However, when UK businesses only were questioned, 21% said that the majority of their products developed over the same period had incorporated inclusive design principles.

Source: Design Council research by IFF European Research, April 2001

are european companies changing their attitudes towards inclusive design?

In a Design Council survey of European manufacturing companies' attitudes towards inclusive design, 35% of UK companies said that they were now developing products incorporating inclusive design.

This compared favourably with other European countries – 22% of French companies, 16% of Dutch companies and, surprisingly, just 12% of German companies said they were now developing inclusively-designed products. Only Swedish companies scored higher than the UK (37%).

Source: Design Council research by IFF European Research, April 2001

what are uk businesses doing to reduce crime?

The police recorded 5.2 million offences in the 12 months to March 2001.

Half of the UK businesses that took part in a recent survey on the issue said that designing crime-resistant products was important to them.

But 58% of all companies questioned said that they lacked the skills and systems to do this effectively.

Source: Home Office/Design Council research, 2001

‘The most effective way of including all differently abled people is to persuade corporations to design their products and services so that much larger numbers of people can use them, thereby increasing their profits.’

Bruce Nussbaum, *Business Week*, speaking at the Royal College of Art's Include 2001 conference

‘The challenge for business and industry is to create a world that is age-friendly, accessible and affordable, without being boring, stigmatised or over-protective. The way to meet that challenge is through design, and design is something in which we in the UK pride ourselves on leading the world. We have the talent – the task is to put it to work.’

Baroness Sally Greengross OBE, former Director General of Age Concern England, in *Living Longer – The New Context for Design*, Design Council, 2001

‘The best-intentioned efforts to solve human problems falter or fail because they are dyed in the same patterns of thinking that created the problem.’

Marilyn French, ‘Beyond Power: Women, Men and Morals’, *The Observer*, 26 November 2000

‘With an overall increase in life expectancy, people in their 50s will redefine the meaning of age. More of them will see themselves as young and engage in a diversity of active, creative leisure pursuits.’

Professor Richard Scase quoted in ‘Why turning 50 will take you into a golden age’, *Daily Express*, 20 November 2000

‘There is now a real demand for resources to be invested in the science of crime reduction and it’s vital that we seize the moment and make the right decisions. Investing in reducing crime – rather than simply reacting to it and ‘cleaning-up’ the consequences – makes common and financial sense as well as being ethically right.’

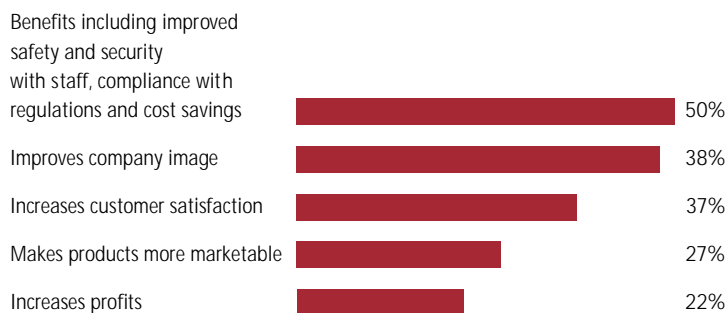
Sir John Stevens, Commissioner of the Metropolitan Police, *Cracking Crime through Design*, Design Council, 2001

‘The design challenge is to incorporate crime reduction without sacrificing aesthetics and ease of use.’

Professor Ken Pease, Professor of Criminology at Huddersfield University, *Design Week*, 29 March 2001

what are the business benefits of designing with crime prevention in mind?

UK companies recognise the benefits of designing crime-resistant products. In a recent survey, UK businesses highlighted a number of advantages of developing crime-resistant goods and services.



Source: Home Office/Design Council research, 2001

Innovation stories

Viagra

When Pfizer started clinical trials for a new angina drug in the late 1980s, the company was surprised to discover an unusual side effect – erections. In a pilot study, it tested the drug on patients with erectile dysfunction, and the letters of support resulting from this trial convinced them that the drug could address a real problem. Viagra is now probably the most talked-about drug in the world, and earned the company more than £1 billion in the first year. *Read the full story online at www.designcouncil.org.uk*

Tiresias font

Many people with less-than-perfect vision struggle to read subtitles and teletext on TV. The Chief Scientist of the Royal National Institute for the Blind was one of them, and he spearheaded a project to design a font that would be easy to read on TV screens. The result was a specially designed font called Tiresias. The font is now mandatory for subtitling on digital terrestrial TV, and is used on European TV and even on BT payphones. *Read the full story, online at www.designcouncil.org.uk*

Smartwater

Smartwater products are water-based solutions that contain a blend of harmless chemicals, each one with its own forensic 'fingerprint'. The clear, non-staining fluid can be sprayed onto intruders, and the 'fingerprint' makes it easy for forensic scientists to link the criminal with the scene of the crime. Smartwater acts as a powerful deterrent, leading to as much as a 30% drop in crime in areas where it is used. *Read the full story, online at www.designcouncil.org.uk*



We're using the earth's resources faster than we can replace them. We've been doing it for more than 30 years, according to some estimates. Design can help to reverse this trend by changing the processes behind products as well as the resources used to make them. More people are discovering that sustainable design is a lever for innovation – and potential profits – rather than a way of doing just enough to stay within the latest regulations. Here are some indicators of what British businesses think and how much they're doing compared to the rest of Europe, as well as the role smart technology can play in improving the environments we live and work in.

why is design for sustainability so important?

- Global temperatures are rising faster than ever before recorded, bringing chaos to weather systems across the world.
- If we carry on burning fossil fuels at present rates, the concentration of greenhouse gases in the atmosphere will increase by 50% within 15 years – risking catastrophic climate shifts.
- More than 100 million Europeans and North Americans live in cities where the air is unsafe to breathe.
- The human economy already takes for itself around 50% of the planet's natural production every year.
- Over the last ten years, environmental disasters have caused over \$600 billion worth of damage – more than in the previous four decades combined.
- More and more of the world's most vulnerable people are now facing acute shortages of fresh water, slumps in food production, devastating floods for some and disastrous droughts for others.

Source: Annual Report 2001, Forum for the Future

why is designing for sustainability important to european companies?

	UK	France	Germany	Sweden	Holland
Meeting customer demands	36%	44%	24%	24%	25%
Regulatory compliance	30%	28%	6%	9%	18%
Environmental benefit	22%	33%	33%	26%	30%
Production/design efficiency	18%	21%	26%	9%	27%
Competitiveness	18%	9%	35%	27%	15%

There are two key influences for companies adopting design for sustainability. The UK and France highlight meeting customer demands as the top driver for change, whereas Germany and Sweden strive for competitiveness, suggesting a more proactive attitude to the benefits of design for sustainability. This may well be because these countries have been forced to deal with regulatory compliance for much longer.

Source: *Design for Sustainability*, Design Council 2001

in what way is designing for sustainability an opportunity for businesses?

Sixty per cent of European companies saw designing for sustainability as an opportunity.

When questioned, all countries except Holland identified competitiveness as the main opportunity, showing a growing awareness of sustainability as a more proactive revenue-generating opportunity.

Of the 4% of companies who saw designing for sustainability as a threat, most said this was due to prohibitive costs.

Top opportunities	UK	France	Germany	Sweden	Holland
Market opportunity	22%				
Competitiveness	20%	25%	13%	20%	
Meeting customer demands	20%		15%		12%
Product/design development		18%			18%
Environment issues/benefits		12%			13%
Core/key to business				18%	
To appeal to customers			20%	14%	

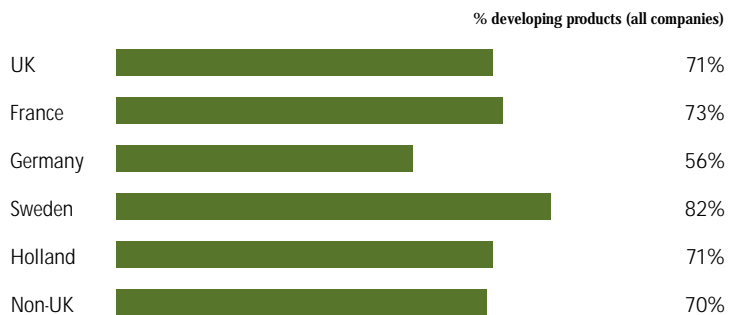
Source: *Design for Sustainability*, Design Council 2001

across europe, how many companies are currently developing products incorporating design for sustainability?

The larger UK companies were most active in incorporating design for sustainability.

Eighty-one per cent of UK companies interviewed employing 200+ staff were currently producing products incorporating sustainable design principles.

Generally, across Europe, the larger the company, the higher the level of sustainable design activity.



Source: *Design for Sustainability*, Design Council 2001

‘...in Germany environmental issues have been addressed for a long time – it’s not like in Britain where they are only starting now. We have already dealt with this and there are the means and regulations for sustainable design in our production.’

Hoffmann & Engelmann AG, German company, quoted in *Design for Sustainability*, Design Council 2001

‘Sweden is highly developed in designing for sustainability and has been including this thinking for the last 20 years. It is extremely important to our customers and all companies in this country.’

Swedish company, quoted in *Design for Sustainability*, Design Council 2001

‘Good design is not just about attractive buildings. Good design can be good for business and for the environment.’

Rt Hon Tony Blair, *The Daily Telegraph*, 7 February 2001

‘Vehicles are responsible for serious environmental consequences throughout their lifecycle... yet we estimate that by 2010 there will be more than one billion motor vehicles in the world.’

World Bank, quoted on Design Council website

‘The global market for environmental goods and services is currently estimated at \$335 billion and is forecast to grow to \$640 billion by 2010.’

Department of Trade and Industry, quoted on Design Council website

‘In three to five years, the largest community of users of the internet by far will be washing machines, dishwashers, freezers and toys. They will reach out to the internet for their intelligence and their performance will be enhanced by it.’

Nicholas Negroponte, Director, MIT Media Lab, quoted in BBC online science and technology news, 4 June 2000

‘Global average temperatures may rise by between 1.4°C and 5.8°C over the next century, according to the most authoritative report yet produced by the UN Intergovernmental Panel on Climate Change (IPCC). The predicted rises are without precedent in 10,000 years.’

The Green Directory website, 26 July 2001

‘Only if wired white goods have intuitive, high-invisible interfaces will smartness sell. “Smart products should only ever enhance what you can do, to make them more of a joy to use,” says Factory’s Adrian Berry. “Technology should make things easier, not harder.”’

Liz Bailey, *The Daily Telegraph*, 4 May 2000

what is the predicted market growth for smart products?

New wireless technologies are opening up opportunities for a lucrative market in new smart products. Bluetooth is leading the way. Used with a WAP or third generation mobile phone, Bluetooth will soon make it possible to control electronic products from outside the home. Morgan Stanley Dean Witter research predicts that the Bluetooth industry could grow to one billion units by 2005.

A Motorola survey shows that UK consumers are particularly interested in smart products for the kitchen; 45% are also interested in products that reduce environmental waste, and 38% expressed an interest in smart products that save money.

Innovation stories

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Read the full story online at www.designcouncil.org.uk

Divine Chocolate

The chocolate industry has seen huge profits over the past few years, largely due to the fact that people have higher disposable incomes, which means they buy more luxury goods. However, the cocoa growers in Africa see little, if any, of those profits. Divine is a fair trade chocolate bar that ploughs a share of its profits back into Ghanaian farming communities. The chocolate bar is now widely available and establishing itself in the £4 billion a year UK chocolate market.

Read the full story online at www.designcouncil.org.uk

Spindigo Project

Due to the popularity of denim, indigo presents ten per cent of the world's dyeing industry. Synthetic indigo is a big pollutant, but a new initiative called the Spindigo Project is examining the possibility of farming woad – a natural source of indigo – commercially in the UK. Fashion designer Becky Earley has created a menswear line for the project, using natural indigo dye and eco-friendly fabrics without compromising on the aesthetics.

Read the full story online at www.designcouncil.org.uk

The Design Council website features constantly updated facts, figures, research reports and quotes on design in Britain and beyond, plus hundreds of examples of the best use of design and innovation by business, education and government.

Visit www.designcouncil.org.uk

Do you have any suggestions for issues we can research in the future? We would welcome your views.

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