

Business Productivity Review: Call for Evidence

Design Council Response

Introduction

1. The Design Council welcomes the government's decision to focus its business productivity review on actions that could be most effective in improving the productivity and growth of small and medium-sized businesses. Our purpose is to make life better by design, using the power of design to improve people's lives and placing design at the heart of action to stimulate economic growth.
2. In this response we will draw on extensive research to demonstrate the role that design is playing in helping businesses to innovate and improve their productivity. Significantly our research shows that while the design economy is growing, its profile mirrors the "long tail" of firms which forms the focus for the productivity review. The design-intensive sector comprises many small firms compared to a few larger firms. The recent growth in the number of businesses in the sector is driven by a large number of start-ups, the majority of which (60%) survive for more than three years¹.
3. We will demonstrate that firm level interventions to help businesses to use design to improve their productivity should form an important strand of action to deliver the industrial strategy. We will draw on our evidence base which shows that designers and design-intensive businesses are productive, that design can contribute to productivity and growth in many sectors and that businesses which invest in design are more likely to invest in research and development and innovation.
4. Our most recent research² shows that design is high value and growing, spreading well beyond the creative industries and right across the UK economy. It also shows, however, that the contribution of design to the economy is concentrated in London, the wider South East and a small number of other clusters. It is important that action is taken to help businesses in other places to release the potential of design and to increase the diversity of the design workforce to ensure that more people and businesses benefit from the impact of design. If this does not happen there is a real danger that many businesses, people and places will be left behind.
5. We are confident that firm level support can help to achieve this. Research carried out by the Enterprise Research Centre shows that firms supported by the Design Council survive longer, grow faster and are more productive than other similar businesses.³

¹ Which is higher than the average for SMEs across the country – 44%

² The Design Economy 2018: The state of design in the UK

³ Design council Support and Businesses Survival and Growth

6. In this submission we:
 - summarise what we mean by the design economy to provide the context for the rest of the submission;
 - present evidence on the productivity of the design economy and the link between design, innovation and productivity;
 - identify the barriers to realising the impact of design on productivity;
 - recommend the steps that can be taken to overcome those barriers and enable more businesses to use design to improve their productivity.

The design economy

7. An important first step in maximising the contribution of design to productivity is to establish a shared understanding of what we mean by design and the design economy. By design we mean one or a combination of the following three things:
 - the design of physical products (such as a car, building, item of furniture or a component);
 - visual design, using traditional or digital media;
 - the design of systems or processes, such as design to ensure that the internal functions or units within a complex business are fully co-ordinated.
8. We use the DCMS definition of a design-intensive industry or business which is one in which at least 30% of the workforce falls within one or more of the design occupations (which range from architects through clothing designers to mechanical engineers and graphic designers). We also consider the contribution designers and people using design skills make in non-design businesses, which range across many occupations and sectors, from banking, engineering, construction to electronics. 68% of the value of design is generated by designers operating in these non-design industries.
9. In order to understand how the whole range of businesses use design we use the Design Ladder, developed in 2001 by the Danish Design Centre. It comprises four steps:
 - Step 1 Non-design: design plays a small or very peripheral part;
 - Step 2 Design as form-giving: design is used at the interface with customers, but is not a fundamental contributor;
 - Step 3 Design as process: design is an important factor in the business;
 - Step 4 Design as strategy: design is an essential factor in the overall business strategy.
10. In 2016 there were 1.69m people employed in design roles – a growth of 6% since 2014. One million of these people work in businesses in sectors other than design, including banking, aerospace and automotive, an indication of how embedded design is across the economy.
11. There were 78,030 design intensive firms operating in the UK in 2017 This represents an increase of 63% since 2010, compared with an increase of 3.7% in the total number of businesses. This growth is being driven by a large number of start-ups, the majority of which (60%) survive for more than three years.

12. The 1006 businesses which participated in our survey of the use of design in UK businesses allocated themselves to the steps on the design ladder as follows:

- Step 1 Non-design: 40%
- Step 2 Design as form-giving: 26%
- Step 3 Design as process: 24%
- Step 4 Design as strategy: 10%.

Design and productivity: the evidence

13. Design and design skills are a driving force behind innovation and growth in UK businesses.

Designers increasingly operate across the whole economy, not just in design businesses.

Designers shape the built environment, the digital world and the products and services we use.

This in turn leads to better places, better products, better processes and better performance.

14. As we explain in this section investing in design improves the chances of businesses innovating.

Our evidence shows that when firms invest significantly in design they are more likely to invest in R&D and combine these activities to drive innovation. This innovation, particularly in process and performance, drives improvement in productivity. This section also includes two case studies illustrating the contribution of design on innovation and productivity.

Case study 1: Fjord

Fjord is an international design and innovation consultancy which was acquired by Accenture Interactive in 2013. Fjord has since grown from 250 people to over 1000 designers in 27 studios across the world.

The acquisition is indicative of a recent trend of large global consulting firms acquiring design studios to expand their service offering to clients. Fjord helps clients embed design in their organisations as a mindset and process that has the potential to drive innovation. This means scaling design within an organisation, bringing different people together to solve problems and come up with ideas and embedding an understanding of design within the organisational culture. Five years ago, Fjord's business design and strategy work was just emerging, while today there is a business or service designer embedded within nearly every project team.

Understanding of design's role in innovation within the business world has grown dramatically. This means that Fjord increasingly work with CEOs and board-level executives who are interested in the role that design can play in strategy. They have noticed a shift with clients over the last five years, with many realising that it's no longer sufficient to develop a design 'veneer' on the surface. Rather, to maintain their position as modern, innovative businesses, they need to be able to apply this same kind of design thinking and process to what they're doing throughout their company.

15. **Designers are highly productive, particularly those working in non-design businesses**

Our research⁴ shows that in 2016 designers were 29% more productive than the average UK worker, each delivering £50,328 GVA per head. Significantly designers working outside the traditional design sector are most productive: generating £54,502 GVA per head per annum.

⁴ Set out in The Design Economy 2018: The state of design in the UK

16. Design-intensive businesses are productive

The design economy generated £85.2bn in gross GVA to the UK in 2016, an increase of 10% since 2014 (compared with a 7% increase nationally). Over the longer term, between 2009 and 2016, the design economy grew by 52% spreading far beyond the creative industries. Designers in non-design industries such as aerospace, automotive and banking account for the majority of this value.

17. Many businesses attribute increases in productivity to design

Long-term sustained productivity does not come from investment in new technology and other capital assets alone. Less tangible assets such as design can trigger innovation that has the potential to push UK productivity to globally competitive levels. Forty per cent of the businesses which participated in our survey said their productivity had increased over the last three years. Of those 31% felt that design had contributed a substantial amount to the increase, including 6% that felt it had been critical.

18. Research from Forrester for IBM found that Project teams doubled design and execution speed with IBM Design Thinking. Profits from faster releases combined with reduced design, development, and maintenance costs to deliver \$678K per minor project and \$3.2M per major project, for \$20.6M in total value. Human-centered design improved product outcomes, reduced the risk of costly failures, and increased portfolio profitability. Refined strategic prioritisation enabled investments in solutions that were less likely to fail. Better design increased average product profits. IBM helped expand design thinking at the organisation over three years to penetrate one quarter of the entire portfolio, enabling \$18.6M in increased profits.⁵

19. Businesses which invest in design are more likely to invest in R&D and innovation

Research by the Enterprise Research Centre shows that when businesses invest in design they are more likely to invest in other intangible assets such as R&D and marketing. This combination of activities drives innovation, and therefore investing in design improves the chances of innovation amongst firms rather than investing in other intangible assets alone⁶.

20. The findings of our design economy survey show that 85% of organisations with any R&D functions or facilities have some design functions or facilities and 50% of those with any design functions or facilities have some R&D functions or facilities. Organisations with R&D and/or design functions in house are significantly more likely than those without them to report growth in employment over the last three years.

21. Our analysis also shows that where businesses position themselves on the design ladder appears to be an accurate reflection of their propensity to innovate, with those towards the top of the ladder being more likely to do so and invest in assets such as design to deliver innovation. Businesses rank design third as a driver of innovation – behind having an R&D budget and R&D staff. Design, R&D and innovation are therefore inextricably linked to higher productivity.

⁵ IBM (2018) *The Total Economic Impact of IBM's Design Thinking Practice*

⁶ The Economic Rationale for a National Design Policy BIS 2010

Case Study 2: Monzo

Monzo is an innovative digital ‘challenger’ bank in the retail banking sector which is using design to build loyalty, differentiate themselves to customers and investors and promote better financial management.

Large financial institutions still dominate market share in the sector, but a new generation of digital-only banks is looking to redefine the modern banking experience. Monzo was started by a team of five co-founders, including a designer, who wanted to develop a banking service that would better fit the preferences and needs of younger consumers, removing the ‘clutter’ of the traditional banking experience. The company launched a prepaid debit card while they went through the two-year process of receiving a formal banking license.

Since then the company has acquired 200,000 loyal users and has grown from an initial team of 13 to over 300 employees. The company’s attention to design was a key differentiator in pitching investors. Monzo also set a record for the quickest crowd-funding campaign in history raising £1 million through the platform Crowdcube in 96 seconds in March 2016. Instead of looking to their banking competitors, the design team draws inspiration from successful brands and digital products like Netflix, Deliveroo and Airbnb, which prioritise simple, universal design principles and are easy for customers to navigate.

Monzo conduct regular user testing, to understand how different people budget, spend, save, invest and borrow money. This includes regular milestones like ‘Testing Tuesdays’ (all-day sessions every few weeks allowing users to try new functions), or collaborative ‘show and tell’ meetings for the design team. Each department within the company is also assigned a direct liaison on the design team.

“Design is a messy process—it’s trial and error, it’s getting the right people in the right room with the right ideas and vision and right skills.” Hugo Cornejo, Head of Design

Design has also been central to Monzo’s mission to help their customers make better decisions about their money, embedding financial well-being into the design of the app. In the future, the design team hopes to use more in-depth ethnographic research methods, spending time with people in their day-to-day lives to identify opportunities for innovation.

22. Understanding the relationship between design, innovation and productivity

The relationship between design, innovation and productivity is a complex one, with innovation both driven by and a driver of design. Our understanding of the relationship is based on an analysis of our Design Economy Survey combined with findings from the UK Innovation Survey. Our core finding, set out in *The Design Economy 2018*, is that firms who invest in design, employ in-house designers or engage a range of design firms are more likely to invest in R&D. This combined investment in design and R&D results in greater innovation which in turn leads to sustained, long term improvements in productivity.

23. This analysis shows that firms engaged in design are 8.1% more likely than other businesses to be a product or service innovator. It also shows that engaging in design increases the probability

of a business pursuing process innovation. Businesses which place themselves on the third step of the design ladder are most dynamic in terms of their plans to improve productivity. Two-thirds of these organisations say that they will deliberately seek to improve productivity over the next three years compared with 49% of those on the top step.

24. When consulting on our response, IBM set out the importance of design to its business, culture and innovation strategies: “Design is central to IBM’s work, it’s a belief that ingrained into IBM’s culture and strategic thinking and one that is even more relevant today. This research amplifies the vital role design is playing today and its importance to the future. The disruption that will be created by automation will make design even more relevant. It will bridge the intersection with the world of business and technology and build an augmented world in which man and machine work together. This will provide the opportunity to create new experiences, products and systems which can change the world.” Jez Bassinder, Unilever IBM Global Consulting Leader, iX lead for FMCG, Retail and Travel & Transport – UKI, IBM Executive Partner
25. Our analysis of the UK Innovation Survey shows engagement with design increases the probability that firms will undertake innovation (including product/service, process and organisational innovation). This effect is largest among manufacturing firms and where firms are also undertaking in-house R&D. The effect of using design for process and organisational innovation also leads to productivity increases. While design also contributes to product/service innovation, this can have a disruptive effect on productivity in the short term as new innovative products are first introduced.
26. These findings are in line with the results of our survey of businesses which have benefited from support from the Design Council. The survey shows that in these firms the growth in turnover exceeded growth in employment – the acid test of firms becoming more productive without shedding labour.

Releasing the potential of design: the challenge

27. In the previous section we summarised the evidence demonstrating the positive impact of design on productivity. But, as we explain in this section, there is a significant unexploited potential of design in the UK and a growing gap between firms, regions and people that use design and those that don’t. This has implications for productivity, with a small number of large firms improving their productivity and pulling away from the long tail of businesses that the government is rightly concerned about.
28. In this section we summarise the results of our research on the barriers that must be overcome if this potential is to be exploited to the full. Those barriers include:
 - the fact that the growth in investment in design is currently concentrated spatially and in a small number of sectors;
 - the lack of diversity in the sector (despite much evidence suggesting that when well-managed and supported, a diverse workforce can positively affect business performance and innovation⁷);
 - the limited understanding within business about the contribution of design to improving productivity.
29. **Exploiting design: mind the gap**

⁷ Design Council (2018) Diversity and business performance, is there a link? (forthcoming)

Every region in the UK bar Northern Ireland has experienced a growth in the number of design firms since 2010. But design is becoming more concentrated in London and the South East. London is the design powerhouse with one in three design firms and one in five design workers. It generates 28% of the design economy's GVA.

30. Two other regions have experienced significant growth in GVA attributable to designers: the North West and West Midlands. This growth appears to be partly attributable to localised design specialities, such as craft design (eg the potteries) and automotive (eg Jaguar Land Rover).
31. Despite these hot spots, all the evidence suggests that design remains widely underused in those parts of the country where it could have the greatest impact on productivity. This conclusion is supported by comparison of our Design Economy data with that from the Centre for Cities. It suggests a growing divide between those local economies (such as Cambridge, Reading and London) where valuable intangible assets such as design appear to have a considerable presence in the form of design firms and other local economies (such as Doncaster and Blackburn) which have a below average presence of design firms.
32. This is important because unless businesses in regions outside London and the South East are supported to mobilise the opportunity of design there is a danger that it will exacerbate the current regional divide and the growing gap between firms, regions and people that use design and those that do not.
33. In a recent paper which investigated survival rates among businesses which were supported to use design by Design Council between 2005-15, findings indicated that these businesses were more productive than average. Their turnover growth exceeded growth in employment, suggesting that there was an increase in productivity amongst these survivor firms (i.e. it means that firms are becoming more productive without shedding labour; these firms are often termed 'growth heroes').
34. **The diversity challenge: The design workforce is predominantly male, young and white.** Seventy eight percent of the workforce is male, compared with 53% of the wider workforce. This is despite the fact that women make up 63% of the people studying creative arts and design and 38% of architecture, building and planning students. Women are also far less likely than men to hold senior roles: only 17% of design managers are women. The design workforce is younger than average: 64% are aged under 45 compared with 57% of the work force as a whole.
35. But there are signs of change. Women are now entering the design economy at a faster rate than men. Since 2010 the percentage of women in the design economy has grown by 42% compared with 17% growth among men. The design economy employs a slightly higher proportion of people from BAME backgrounds than are employed in the wider economy; and at 13% the proportion has increased slightly since our previous analysis (11.4%).
36. Despite these improvements the diversity challenge matters. If design is to make its full contribution to increasing productivity it is essential that more people and businesses have access to high value design occupations and that there is a diverse range of voices in the innovation process.

37. Slater et al, in their 2008 paper in the Harvard Business Review summarise how diversity can contribute to innovation: “Innovation isn't as much about original creation as it is about using old ideas in new ways, places, and combinations...When innovation occurs at the intersection of different fields, cultures, disciplines, activities, and people, diverse workforces can be rich sources of innovation... Minority opinions stimulate creativity and divergent thought, which, through participation, manifest as innovation (De Dreu & West, 2001). Thus, creativity and innovation are enhanced when all human resources, including a multicultural work- force, are employed (Cox, 1994).” (Slater et al, 2008, p 204⁸)

Getting it (or not)

38. There is significant scope for more businesses to exploit the contribution that design can make to improving productivity. Forty per cent of the businesses we surveyed placed themselves on the bottom step of the design ladder – businesses in which design plays little or no part in the business. The EU Innobarometer reached a similar conclusion, finding that 45% of UK firms said they did not use design.

39. Our analysis of the relationship between design and organisational innovation suggests that there is still some way to go for businesses to consistently use design to innovate at an organisation level. Views on whether or not design will play a greater role in a business depend on where they place themselves on the design ladder. Perhaps unsurprisingly businesses on the top step are significantly more likely than average to expect design to play a greater role in the business over the next three years. At the other end of the scale, organisations on the bottom step are significantly more likely to expect that the role of design will reduce, highlight further risks of continued productivity gaps between firms investing in design and those that do not.

40. Of the businesses that reported plans to make deliberate improvements in productivity over half (53%) expected design to make only a small contribution to those plans, More than a quarter of those in manufacturing expect it to make no contribution compared with 42% in business/financial services and 27% in the professional/scientific/technical sector. Over half of the businesses we surveyed do not envisage an increase in the contribution of design to their business over the next three years.

⁸ Slater S.F., Wiegand R.A. and Zwirlein T.J., (2008). The Business Case for Commitment to Diversity, Business Horizons 2008, 51, pp 201-209.

41. In summary, firms in which there is already a focus on design are more likely to develop and grow its contribution in the short to medium term. Our research shows that these are more likely to be larger, multi-site organisations. This highlights the importance of action being taken to release the potential of design to drive improvements in productivity in the long tail of low productivity SME businesses on which the government’s review is focussed.

Case Study 3: Whittington Hospital Pharmacy

The Whittington Hospital is one of the UK’s busiest hospitals employing 4,000 staff who provide care for more than 500,000 people across north London. Chief Pharmacist, Dr Helen Taylor, knew that collecting a prescription was not a pleasant experience for her patients. They entered the pharmacy often feeling unwell and anxious; feelings only exacerbated by long waiting times and lack of communication.

Previous efforts to improve the situation, such as user questionnaires, had resulted in poor levels of patient participation and yielded no clear insights. over a year, Design Council Design Associates Anna White and Sean Miller used design methods and worked closely with Whittington pharmacy to analyse the service and pinpoint areas where improvements could be made. The codesign approach meant the designers’ focus was on allowing pharmacy users to collaboratively create a space that would work best for them.

The project has measurably improved the patient experience at the Whittington, boosted staff morale and increased sales at the pharmacy. Importantly for the hospital, it has also produced a design model that can be applied to other spaces within its walls, and a willingness to experiment.

Dr Taylor said, “The feedback from patients has been extremely positive. Our pharmacy has transformed from a cold and unwelcoming place into a professional modern pharmacy that patients like to visit”.

Releasing the potential of design: agenda for action

42. The previous section has highlighted the challenge of helping the “long tail” of businesses to understand and mobilise the contribution of design to increasing productivity. In this section we explore the action needed to enable more businesses to benefit from design thinking. We draw on the conclusions of a workshop in Wolverhampton hosted by Creative England, the Design Council and the Black Country LEP to explore what action could enable design and the creative industries to contribute more to raising productivity.
43. It is important to broaden the horizons of businesses that already deploy design skills. 59% of the businesses we surveyed believe that design will contribute to substantially to business improvement activities over the next three years. They see this impacting primarily on the development of new products or services and marketing campaigns, yet design offers much more than this. Despite significant evidence of design’s potential contribution to productivity most businesses still do not use it as effectively as they could.
44. There is also a danger that under-investment in design in the UK will damage our international competitiveness. Conducting international comparisons of the design sector is challenging, but we know that several countries have expressed an intention to invest more heavily in higher value sectors such as technology and design. Evidence shows that the majority of the countries whose design export value is growing fastest are those where significant government support and investment has been made to support innovation, including Saudi Arabia, China, the UAE

and South Korea. For example, South Korea spends 4.2% of its GDP on R&D, which is significantly above the OECD average of 2.3% and the UK average of 1.7%⁹.

45. In order to understand how business support might drive greater design use we asked businesses to indicate what they would find helpful. Significantly 88% of respondents showed interest in at least one of five options, the most popular being financial support for investment in design (32%), information on design rights (30%) and training on design and design thinking (27%). Larger businesses were slightly more likely than smaller ones to show an interest in support of this type.

46. **The impact of support**

Our experience shows that design support can have an impact on business survival and growth. Research carried out for us by the Enterprise Research Centre compared 665 companies which had received support from the Design Council with a control group of businesses. The support included, for example, being paired with a designer who helped with brand, marketing and strategy.

47. The analysis showed that firms supported by the Design Council, particularly manufacturing firms, had a relatively high survival rate after receiving support. 91% of the businesses supported by the Design Council were still trading after five years compared with 49% of the control group. They grew by twice as much as businesses in the control group.

48. Our analysis also shows that the forms supported by the Design Council saw higher employment and turnover growth overall, both increasing by at least double that of the control group. The growth rate in turnover exceeded total employment growth for the supported firms pointing to improved productivity overall for this group.

Fusion

49. It is clear from the evidence and the discussion at our workshop that what really drives innovation and productivity is a genuinely integrated approach bringing together a nexus of skills including, for example, engineers, programmers, scientists and marketeers with designers. Creating the conditions in which this fusion can take place requires a new approach to business support and the part that design can play in that support.

50. For example, industrial design studio Map often work in multi-disciplinary teams which combine designers of different specialisms, with engineers, data scientists and entrepreneurs. Collaborating with Universal Design Studio (who specialise in architecture and interior design) they created a multi-level hub at IBM's European headquarters that would provide a physical environment to demonstrate IBM's Artificial Intelligence and Internet of Things (IoT) work with clients and visitors, communicating in a tactile way what IoT could do for their companies. Design can play a role in demonstrating and humanising these complex and abstract technologies, giving them a physical presence that makes them more accessible to the average consumer.

51. A key theme of the discussion at our workshop was the importance of widening awareness of the contribution that design can make to innovation and productivity. The challenge is to open

⁹ Organisation for Economic Cooperation and Development (2016) *Gross Domestic Spending on R&D* [\[online\]](#)

up knowledge about how to tap into the design process and design thinking. Sector intermediaries, with hands on experience of working in businesses in those sectors, were seen as being particularly important acting as brokers or translators.

52. The participants also heighted the importance of informal, organic networks and spaces, virtual and physical, in which business can experience the value of the design process and design expertise. Opportunities for prototyping, product development and testing are also required. It is important to stress that this does not necessarily require major investment in new facilities, rather a capacity to follow the energy and identify and develop places where business already meet and interact is required. Access to finance can be important, but in a flexible form which is bespoke to the needs of individual business rather than meeting the requirements of too tightly defined national programmes or funds.

53. In order to pursue these ideas and do more to mobilise the potential of design to raise productivity the Design Council proposes practical solutions to government to take forward.

54. Our offer to government: developing targeted business support

The Design Council offers to:

- lead a dialogue with all the Growth Hubs, facilitated by government, to establish a shared understanding of the part that design can play and ways in which the hubs' support offer can create the conditions for the fusion referred to above. This could include, for example, a role for growth hubs to:
 - fund the sector brokers or intermediaries referred to above;
 - stimulate and exploit local networks and spaces to connect design expertise with local businesses;
 - revitalise investment in strategic business design support such as Design in Demand highlighted in this response providing clear business benefit from one-off design led support to support innovation and improves processes.
- work with government to lead a design awareness campaign through growth hubs including the dissemination of a compelling and accessible set of case studies on the impact of design on productivity highlighting practical steps that businesses can take to realise the potential of design themselves;
- develop a design and productivity module that can be incorporated in sector deals and local industrial strategies;
- incorporate design led support to grand challenges to respond to problems and generate innovations that bolster long term productivity and market development.

55. Our request of government: piloting a research, design and development tax credit

We recommend that the Government pilots a research, design and development tax credit. The incentive would be targeted at businesses in the sectors with the lowest levels of productivity and the highest chances of automation (such as retail and administrative services) in places which are not currently investing sufficiently in design. Businesses which meet these criteria would benefit most from an uplift in productivity while creating more meaningful, higher value jobs in the process. We are committed to working with key partners to develop and implementation plan to develop, pilot and evaluate this proposal.

Appendix 1: Productivity Roundtable

Date: 13 July 2018
Venue: University of Wolverhampton, Elite Centre for Manufacturing Skills, Springfield Campus, Cambridge Street, Wolverhampton, WV10 0JR

Design Council, Creative England the Black Country LEP hosted a productivity roundtable on 13 July 2018 in Wolverhampton to help inform the Business productivity review with attendees from across businesses in the West Midlands.

Attendees:

Name	Organisation
Sarah Weir	Design Council
Caroline Norbury	Creative England
Sarah Middleton	Black Country LEP
Andre D N Reid	KIONDO Community Led Design & Fabrication
Dan Carins	Black Country Growth Hub
Dr Rannia Leontaridi	BEIS
Phil Swann	Shared Intelligence
Sam Hope	University of Wolverhampton
David Furmage	Greater Birmingham & Solihull Local Enterprise Partnership
Nick Pinks	Covatic
Volha (Olly) Paulovic	Snapify
Ben Robinson	Zebra Digital
Michael Gubbins	West Midlands Screen Bureau

Appendix 2: Steering Group

To help inform the response, Design Council received feedback from a steering group of businesses who strategically use design. Organisations involved included:

- Ernst and Young
- Fjord (part of Accenture Interactive)
- IBM
- Creative England