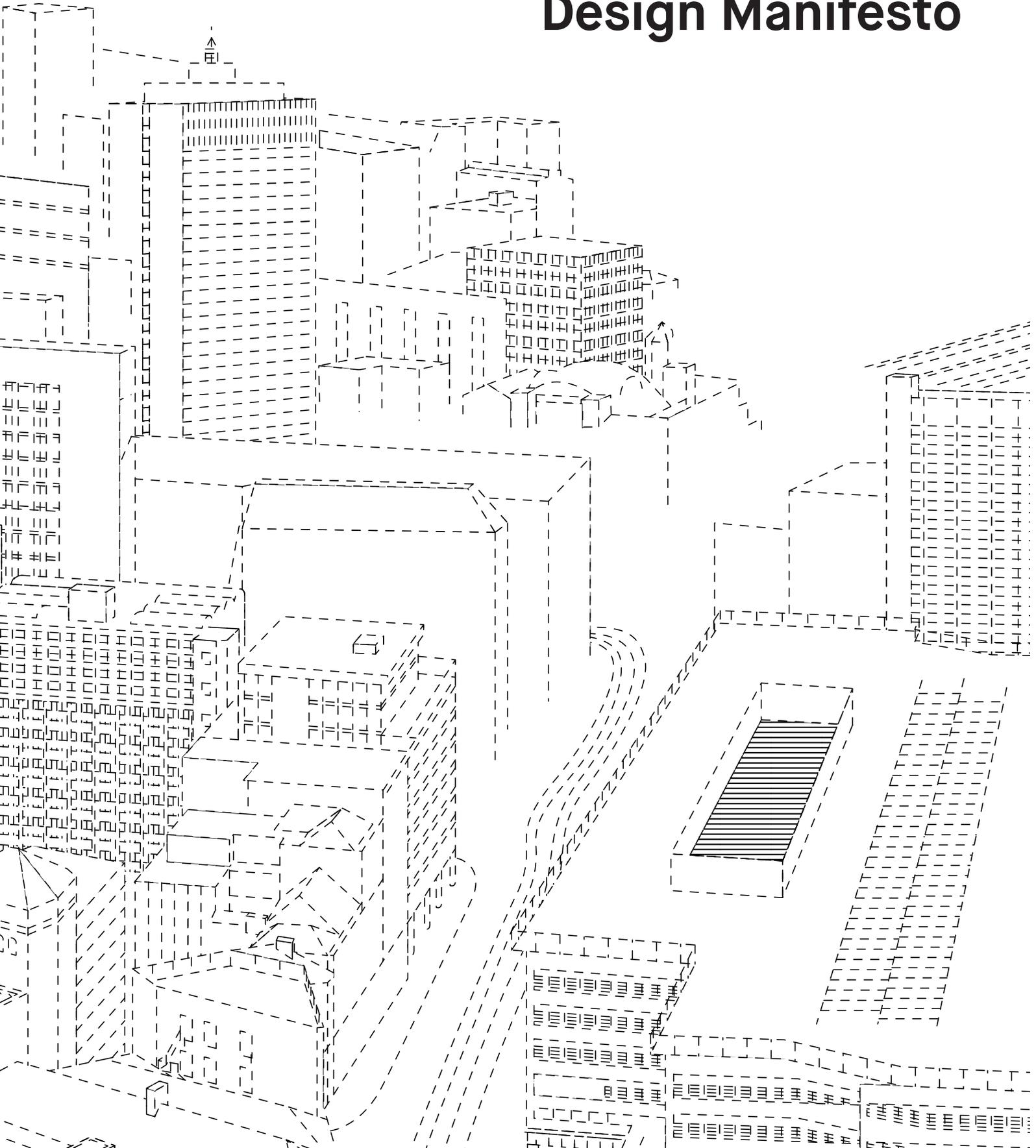


Creating a Manchester Design Manifesto





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The Hacienda nightclub designed by Ben Kelly had its heyday in the 1980s and remains a formative cultural reference point for Mancunians of that generation all over the world.

benkellydesign.com

Designing our future

Design represents a significant opportunity for Manchester: a means to help deliver on our strategic objectives, set world-class standards and reinforce the distinctive imprint of our city on the global stage.

To unlock that opportunity, this document recommends a consultation with stakeholders across a range of sectors and disciplines to form to a coordinated action plan: a “manifesto” to deliver the benefits for the city that connected design thinking can bring.

Design plays a part in almost every aspect of our lives, from the products we use to the services we need, the leisure we enjoy to the environment we inhabit, from how we move around to how we run our organisations and businesses. It is a factor in making sure the digital revolution delivers for its users and for society. Hand in hand with technology and infrastructure, design is a function that is central to delivering our strategic objectives successfully.

While design, as shown in the following pages, is often about problem-solving and how things work, let’s also not forget the value of what things look like. The city we live in, the places we visit and the products we use – if they look good, they enhance our experience.

For centuries, our city and region have been known not simply for what we do, but how we do it: the character we bring to what comes out of “this place”. But as the poet Tony Walsh put it, “if you’re looking for history then yes, we’ve a wealth, but the Manchester way is to make it yourself”.¹

And so we do. From the story of textiles and looms, through the birth of the co-operative movement and stored-program computers right through to the innovation opportunities for product design that will soon be offered by the new Graphene Engineering Innovation Centre, design has helped us create and tell stories about the invention and radical spirit that distinguish this part of the world.

¹ Walsh, Tony and Friends. This is the Place: Choose Love, Choose Manchester. Manchester: Forever Manchester, 2017.

Manchester is the fastest-growing city in the UK and has the highest concentration of creative and digital businesses outside London and the South East: evidence indeed that the region’s creativity and enterprise so evident in the industrial revolution remain a vibrant part of our character today.

The Greater Manchester devolution settlement has created a window of opportunity to shape our own future through the choices we make today. That is an opportunity we must grasp with both hands.

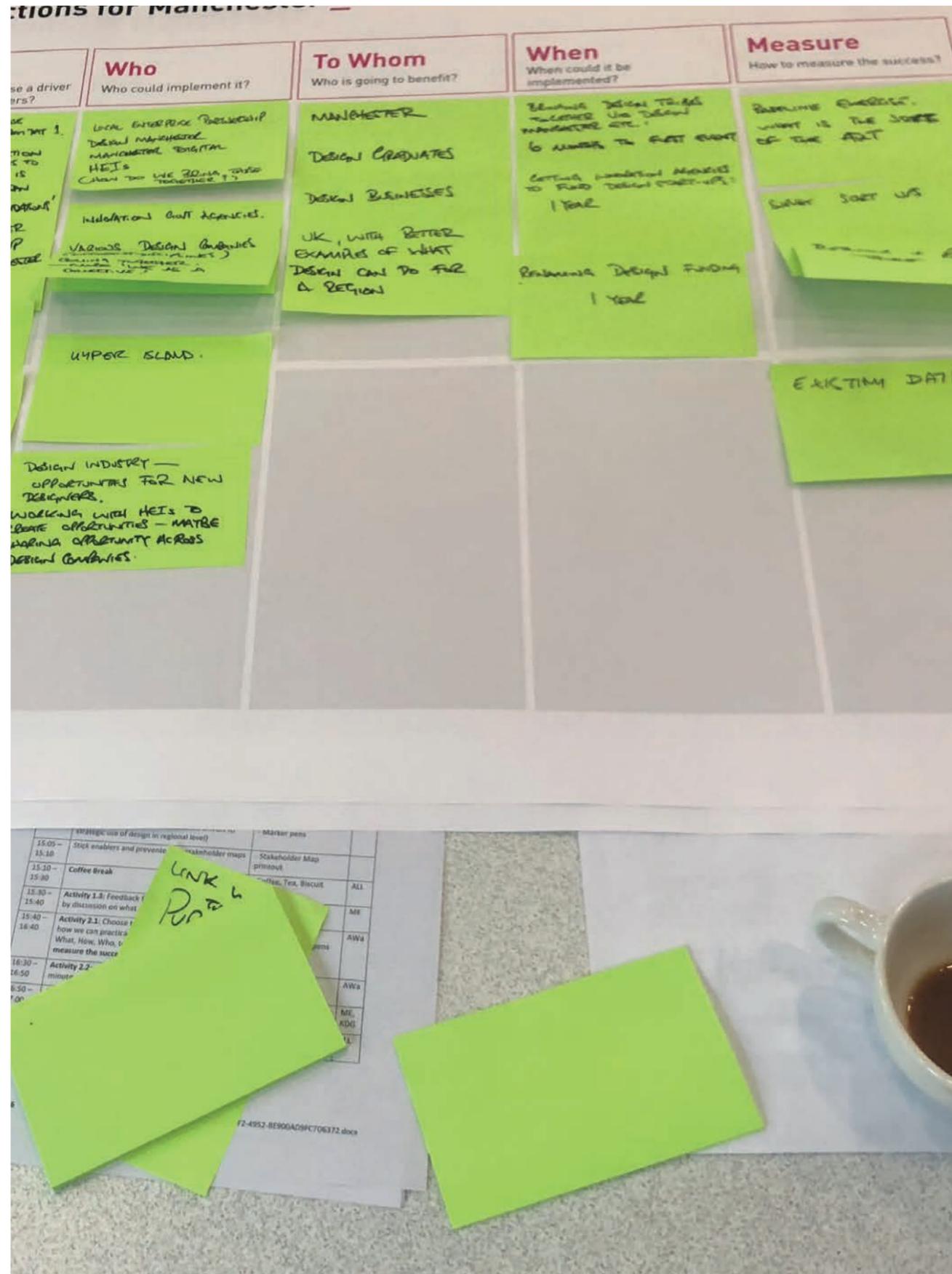
This document is not a conclusion. It is a starting point. A call to action to designers and creative talents, to industry and academic institutions, to our colleagues in the city and across the region and to the communities of Manchester.

To get involved in developing a design manifesto for Manchester.

To seek out the stories of our city’s design heritage and strengths, connect and galvanise our talents to help achieve our objectives, and augment our capabilities.

[To help us design the future we want for this place.](#)

Sir Richard Leese
Leader, Manchester City Council



Made in Manchester

“Design is a funny word. Some people think design means how it looks. But of course, if you dig deeper, it’s really how it works.” — Steve Jobs

In this document we give a brief overview of how design impacts on different aspects of how we live, work and interact in Manchester. In each area, we ask how design can help to make things better.

We are living in an age of rapid transformation, much of it driven by the impact of digital technology and changes in how we communicate and interact. As a city – and with our neighbours in the city region – we face challenges and opportunities arising from our changing place in the world and increased control over our own affairs. It is up to us what we make of it.

The aim of this document is to work with partners, communities and designers to develop a design manifesto for the city: a tool to leverage the power of design and the input of all who use it, to make sure that our future is:

[Made in Manchester.](#)

Deliberations at a Manchester regional workshop at HOME, organised by the UK Design Action Plan, June 2018.

designactionplan.org

The power of design

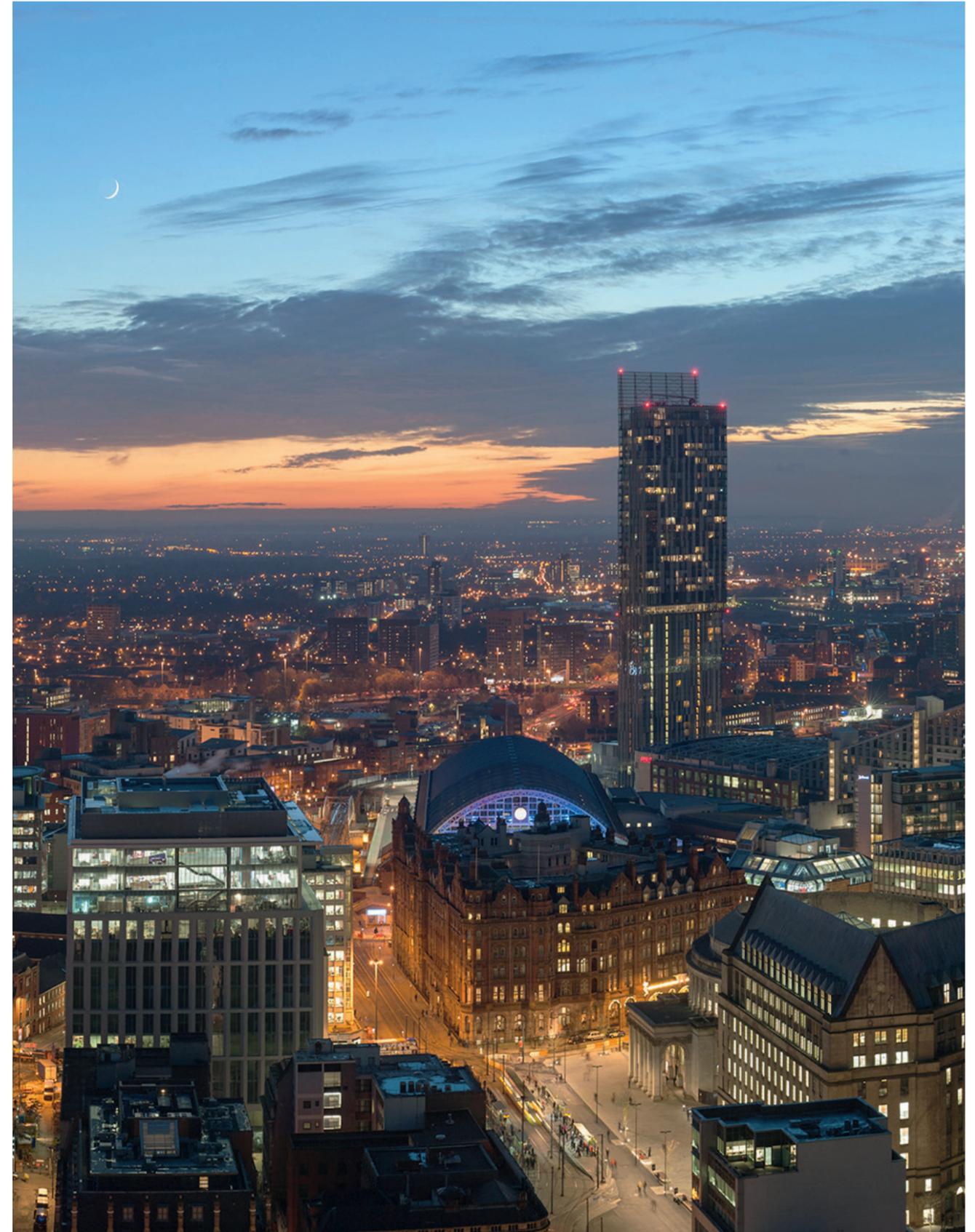
Design thinking and design skills focus on our experience of products, services, interactions and environments. Design asks how we can do things better and gives shape to the future in all things, from the commonplace to the monumental. In this document, which is borne out of a series of consultations and meetings and informed by events at last year's Design Manchester festival, we explore how the power of design can be brought to bear to help Manchester achieve the goals it has set for itself.

Design has a significant impact on cities and the wider UK economy generally, as it does on innovation and attracting inward investment. Innovation is a key part of Britain's industrial strategy, but Greater Manchester has been disadvantaged compared to London in the innovation investment it receives per head of the population from government funding programmes. There is however a growing understanding of the significance of place, and of cities in particular, which underpins the government's restated commitment to development of the Northern Powerhouse. We have the opportunity to respond with compelling proposals for investment in innovation – partnerships to collaborate and explore ideas are key to this.

Driven by global trends, design has also become increasingly prominent in the boardroom in recent years, a development in which a number of Manchester-based industries have been at the forefront. This creates opportunities for competitive advantage and for developing services to promote best practice in organisational leadership and change management.

Design helps create products, interfaces and services to make technology deliver safely and successfully for the people who use it. Manchester has been identified as a 'Creative Capital'², with the UK's largest and fastest-growing creative and digital cluster outside London and the South East. Manchester's strength and opportunity lies less in volume than in the distinctive contribution it makes in digital and across the creative

² Nesta. Creative Nation – How the creative industries are powering the UK's nations and regions. Report, London: Nesta, 2018.





Above: Memorial to Martyn Hett and the other victims of the Manchester Arena bombing, on the set of Coronation Street.

Page 9: Manchester by Andrew Brooks.

> fcbstudios.com

industries, underscoring the importance of encouraging art and design subjects at all levels of education.

The nature of work is changing, threatening some jobs with automation while at the same time offering the prospect of greater control by creatives over their output. The growth of incubators, accelerators and coworking spaces is an illustration of the changing structure of the economy. Design plays a leading role in this, both as a practice whose working methods are at the forefront of those changes, and as a factor in creating new environments, processes and business models. Micro-businesses and SMEs are rapidly becoming a more significant component of "industry", challenging us to come up with new models for procurement and business that embrace and benefit from these flexible and fast-moving structures.

Success and continued growth depend, however, on a pipeline capable of providing skills and talent of the highest quality, in the required numbers and at the right time. Offering creative subjects as an essential component of education and skills training is an important part of building such a pipeline, alongside the need to continue attracting top quality talent from around the world and to increase the opportunities for homegrown creative talent at all levels. In this context clear benefits can be derived from promoting ethnic, socioeconomic and gender diversity in design and in industry generally, addressing continuing barriers to diversity and the problems they cause.

For Manchester, the economic argument for diversity is further strengthened by its importance as a reflection of the city's ethos and character. Manchester aspires to be an inclusive city and has distinctive strength in certain areas of inclusive design: in architecture and the public realm, in the city's longstanding commitment to developing age-friendly environments and services, and in exploring leading-edge areas such as cognitive design, looking at how people with neurodiverse conditions experience products, services and places.

Architecture tells the story of Manchester's past and charts its route to the future, helping to create a successful, equitable and livable city, not only in continuing innovation through signature developments, but also

in public housing and schools, town centres and high streets. Public art offers people both functional and emotional levels to experience the environment. Architecture and the public realm can benefit from partnerships to coordinate and explore new approaches for Manchester, particularly in how to engage with the wider community.

We are in a period of change in the city and the region, one which presents challenges but also unprecedented opportunities to rethink how we deliver services to the public, in areas such as housing, planning, the environment, skills and schools. Transportation and mobility are key to economic growth and opportunity. The rapidly changing mobility landscape includes changing patterns of cycling and walking, the expected growth of autonomous vehicles and increased use of data to make smarter choices. The opportunities for design in this area range from improved service and information design to infrastructure and development of open data applications. In the field of health and care too, there are significant challenges. Technology is widely regarded as key to developing new and sustainable solutions, but these have to be user and community-focused to be successful.

In all these areas, design can help to open things up and collaborate to innovate.

The Manchester design story extends from textiles to computing, industry and architecture to music and culture – and it is constantly evolving. Design offers a distinctive edge to Manchester's contribution in the economy, media and the arts, digital technology, the environment and public services, all factors that help make Manchester a great city in which to live, work and to visit.

This Bee in the City, named Lady Buzzington, was designed by Inscape House School.

[> beeinthecitymcr.co.uk](http://beeinthecitymcr.co.uk)





Principles

To underpin the Manifesto approach, we have formulated five principles.

- Principle 1** **Manchester is a great design city**
Design has been central to the Manchester story since before the industrial revolution and remains key to ensuring a successful and sustainable future.
- Principle 2** **Design delivers improvement**
Design is a significant driver in delivering the Manchester strategies, the Industrial Strategy and the Northern Powerhouse.
- Principle 3** **Our spirit is our value**
For Manchester to succeed globally our focus must be on our distinctive contribution, on quality and on world-class standards in ideas, technologies and innovation. We will succeed if we own the value, not the volume.
- Principle 4** **Design is for everyone**
Designing world-beating products and services, and an equitable city that leaves no-one behind, makes Manchester a region that's great to invest in for the future.
- Principle 5** **The time is now**
At a time of political and economic uncertainty, the devolved powers which Greater Manchester has gained offer the chance to design a better future. We must grasp the opportunity.

Image: The Art Garden at The Whitworth, University of Manchester.

Strategic context

How can we apply design skills and thinking to help achieve our strategic objectives for the city, the region and the country? This is the question we want to address in the Design Manifesto. The aim is not to create a “design strategy”, but to deploy the power of design for the benefit of Manchester by developing a coordinated action plan.

Our objectives as a city are set out in *Our Manchester*: Manchester aims to be an outward-looking city with the skills, infrastructure and connectivity to drive growth, jobs and opportunities in a successful economy. It wants to be a clean, low carbon, safe and equitable city that’s great to live and work in and to visit.



In *Our People Our Place*, the Greater Manchester strategy, we agree with our neighbours that we want this city region to be “one of the best places in the world to grow up, get on and grow old”. To achieve this, we say that we will focus on education and training, jobs, housing, transport, economic growth, health and care, the environment, communities and age-friendly development.

In health and care, the goal described in the *Greater Manchester Population Health Plan* is that more children are born healthy and reach a good level of development, more families are economically active and incomes increase, fewer people die from cardiovascular and respiratory disease and cancer, and more people are supported to age well and remain independent for as long as possible..

Like most cities, Manchester is focused on digital technology. *The Greater Manchester Digital Strategy 2018-2020* wants to create “a world-leading digital city” based on an open and innovative approach, aiming to deliver sector growth, digital resilience, improved skills, productivity and public services, with better outcomes in health, social care, inclusivity, transport and other areas.

Building on the Greater Manchester devolution settlement and the Northern Powerhouse initiative, the government’s *Industrial Strategy*³ seeks to deliver a balanced economy built on the foundations of Ideas, People, Infrastructure, Business Environment and Places. Objectives include stimulating innovation and productivity, improving education and skills, and developing transport, housing and digital infrastructure.

Other strategies and objectives include the Manchester Draft Spatial Framework, the Greater Manchester Transport Strategy 2040, the Manchester Work and Skills Strategy – and importantly, the new Local Industrial Strategy for Greater Manchester. By thinking carefully about what we are seeking to achieve, design can help deliver all of them.

³ HM Government. *Industrial Strategy: Building a Britain for the Future*. White Paper, London: Department for Business, Energy and Industrial Strategy, November 2017.

Design, the engine of growth

Design wraps around all sectors and disciplines. It makes technology, products and services work for the people who use them. It drives growth in the digital and creative sector, and acts as a catalyst in cross-sector innovation.

Design skills contribute an estimated £209.3bn per annum to the UK economy. That is 12% of the overall economic output, equivalent to that of the Wholesale and Retail sector and to that of the Real Estate sector. Almost half of this contribution is made by designers working in non-design sectors, such as finance and retail. Demand for workers with design skills has grown at twice the rate of UK employment overall in the five years since 2012.⁴

Design plays a key role in innovation: 43% of workers with design skills are required to use creativity and alternative thinking to develop new ideas and solve problems. This compares with 6% of UK workers overall.

In the context of place as an element in the UK's industrial strategy, design is a factor in attracting inward investment to create a virtuous cycle of prosperity, by helping to make cities great to live in and to visit, with a rich cultural experience, accessible environment and opportunities for sustainable employment.

4 Design Council. Designing a Future Economy. London: Design Council, February 2018.

Innovation

Ideas sit alongside People, Infrastructure, Business Environment and Places as foundations of the UK's Industrial Strategy. Delivering on the ambitions of that strategy presents challenges for everyone, not least the government, whose record in supporting place-based growth through funding for research and innovation has been patchy.

In the five years to 2016, Innovate UK funding per head of the population in Greater London was £97 compared with just £19 in Greater Manchester.⁵ This disparity finds only partial explanation in quality differentials between geographic clusters: the Manchester region has world-leading expertise in its higher education institutions in science, design, architecture, media, technology, business and numerous specialist disciplines.

There are signs however that this is changing. In recent years, there has been a growing understanding of the role cities and clusters can play in driving economic growth. The City Growth Commission estimated a potential £79bn annual dividend from city devolution.⁶ Others have pointed to the importance of focusing on underperforming cities to improve national productivity⁷ and to the creative industries as a motor of growth for the national economy, advocating collaboration between creative clusters.⁸

The government accepts that city devolution has an important part to play and has committed itself in the Industrial Strategy White Paper to continue building the Northern Powerhouse and Midlands Engine "to help create prosperous communities throughout the UK".⁹ The Arts & Humanities

5 gtr.ukri.org.

6 City Growth Commission. Unleashing Metro Growth: Final Recommendations of the City Growth Commission. Report, London: RSA. 2014.

7 Centre for Cities. The role of place in the UK's productivity problem. Report, London: Centre for Cities, 2017.

8 Nesta. Creative Nation – How the creative industries are powering the UK's nations and regions. Report, London: Nesta, 2018.

9 HM Government. Industrial Strategy: Building a Britain for the Future. White Paper, London: Department for Business, Energy and Industrial Strategy, November 2017.

The Nature Trail at Great Ormond Street Children's Hospital, designed by Jason Bruges Studio.

[> jasonbruges.com](http://jasonbruges.com)

Research Council addresses the challenge with its Creative Clusters Programme focused on 'geographic or sectoral' clusters.¹⁰ Innovate UK operates a regional programme and UKRI has launched its 'Strength in Places' fund, which it is hoped will stimulate longer term strategic growth of innovation clusters.

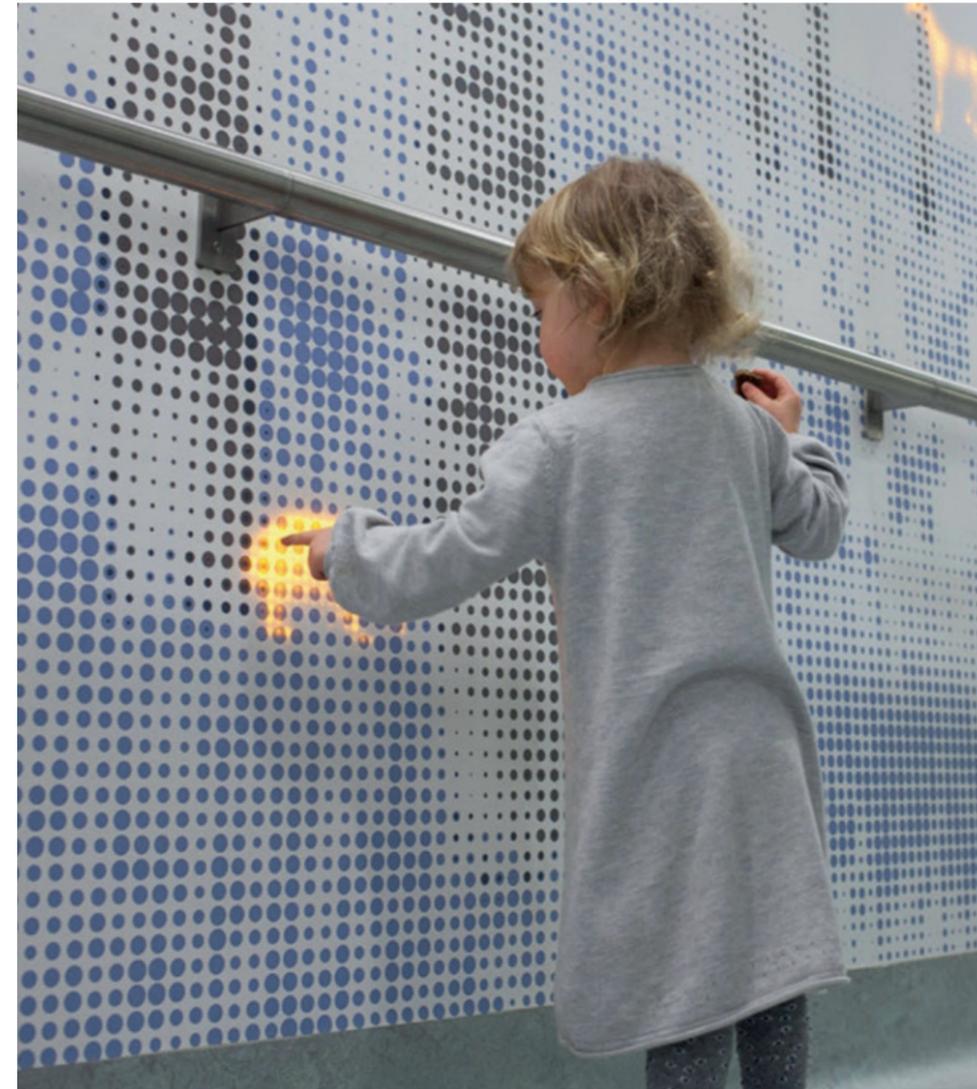
Redressing the balance of investment in innovation is not only on the government's shoulders. Cities and regions, with their Local Enterprise Partnerships, research institutions and other stakeholders, must identify opportunities based on their distinctive strengths to develop – alone or with others – fundable propositions that deliver locally as well as nationally. Manchester has distinctive strengths in the knowledge economy. The Graphene Engineering and Innovation Centre at the University of Manchester highlights one area of great opportunity for Manchester-led innovation. City Verve – the DCMS/Innovate UK-funded IoT demonstrator project for cities – is another example of the sort of activity that must be scaled up significantly to achieve a more balanced landscape of investment in innovation.¹¹

Design has an important role in this, both as a discipline in which the region has world-class expertise in its higher education institutions, cultural organisations and industry, and as a means to drive successful outcomes through programme design, user engagement and cross-sector innovation.

There is ample scope for exploration of design-led innovation that builds on the scientific advances made in the region's world-class universities and research institutions, and on sectoral strengths in areas such as architecture and media.

¹⁰ AHRC Creative Economy. Creative Clusters Programme: Programme Scope. London: AHRC, 2017.

¹¹ cityverve.org.uk.



As part of this process, Design Manchester organised two entrepreneurial discovery-focused Design Innovation Symposia at its annual festival in October 2017, supported by the Arts & Humanities Research Council's Creative Economy Programme.

The focus of the Textiles and Fashion Symposium – with participants including designers, manufacturers, academics and advanced materials scientists – was on automation, design education and materials innovation. The Symposium on Architecture and the Public Realm discussed new ways of engaging with the community in the planning and development of major infrastructure projects.

Design and organisations

Design is at the heart of strategy and development in global corporations such as Apple, Google, Facebook and Samsung. It is still less well represented in the boardrooms of Britain's large companies, but that picture is changing with the increasing inclusion of Chief Design Officers and Creative Directors at board level.

The trend towards design-led business thinking was picked up by Mark Curtis of Accenture's design agency Fjord, who noted back in 2012 that design is entering the boardroom much as marketing did in the 1970s. The power of great design had been understood by Steve Jobs, "whose instincts and expertise helped build the world's most valuable firm" and it remains evident in the continuing central role of Jonathan Ive at Apple. But the trend is not confined to the tech sector. Curtis quotes Peter Schroder, chief design officer at car maker Kia: "In the past, design was used as an innovation tool to update and improve existing products. We see the role of design much more expansively, and we have infused design innovation into our corporate culture."¹²

The significance of design as a factor in today's competitive global environment is highlighted by Anish Gupta: "For most global branded companies such as Coke, Nike, Apple, P&G and Unilever, 80-85% of their market value can be attributed to their brand. Design is about innovation and communication and that's exactly what is needed to build powerful and sustainable brands." He warns, however, that design needs to be involved from the start of innovation, not at the tail end, adding: "Board engagement and belief in design, especially from the CEO/CMO, is the way to ensure this".¹³

DesignStudio's Ben Wright points to the success of businesses created by designers such as Airbnb's co-founder Brian Chesky. Design-led business strategy, says Wright, "is at the heart of generating real value to differentiate services or products to help sustain a competitive advantage for all areas of a business". He warns against seeing design

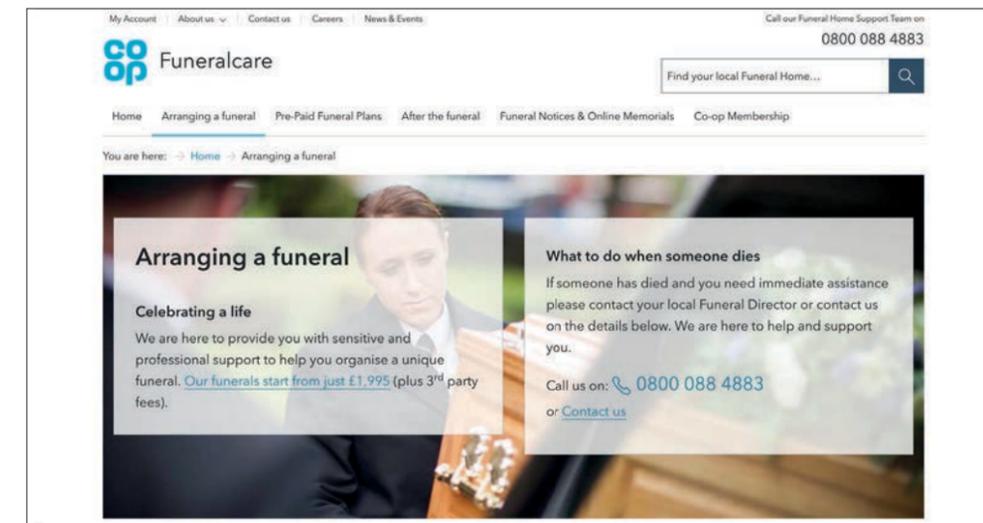
¹² Wired, May 2012.

¹³ designcouncil.org.

as a 'silver bullet' to fix a poor product or strategy. Instead, "It needs to run as a thread throughout the culture and heartbeat of a business".¹⁴

This is important for Manchester, since it is closely linked with creating an investment environment that is attractive for innovative companies large and small. It is also a trend in which Manchester has taken a leading role.

Important businesses located and with heritage in the area, notably the Co-op, AutoTrader and Well Pharmacy, have undertaken significant design-led transformation programmes to review corporate strategy and approach, offering opportunities to local skills and talent, with promising results. This in turn has led to a demand for the services of local design groups to advise government organisations and corporate clients on best practice and approaches to design-led organisational change as a distinctive field of expertise.



The Co-op's redesign of its funeralcare digital service won the Grand Prix at the 2018 Big Chip Awards, which celebrates the digital creative sector across the North of England.

> bigchipawards.com

¹⁴ freshbusinessstinking.com.

Design and digital

Greater Manchester has the largest creative and digital cluster in the UK outside London, employing 82,300 people and generating GVA of more than £4.1 billion each year, with key assets including MediaCityUK and The Sharp Project.¹⁵

There are 15,000 creative, digital and IT students at the region's four universities and nearly 1,600 tech startups were established in 2016.¹⁶ The sector is expanding fast, driven by incubation and rapid growth of micro and small businesses. According to Nesta's European Digital City Index, Greater Manchester is in the top 20 of European digital cities.¹⁷ In its recent 'Creative Nation' report, Nesta identified Manchester as a 'creative capital', confirming that it has the UK's fastest-growing creative industries sector outside London and the South East.¹⁸ Design plays a big part in film, media and photography, all of which are growing rapidly in Manchester, and in fields such as architecture, transport and digital. In product, graphic and fashion design, employment in Greater Manchester rose by over 20%. So, Manchester has a good foundation for its digital strategy.

But to succeed in a world where every city is a digital city, the story must be about more than pipes, speed and coding, where there are numerous powerful contenders and all of which in terms of employment and opportunity are vulnerable to automation.

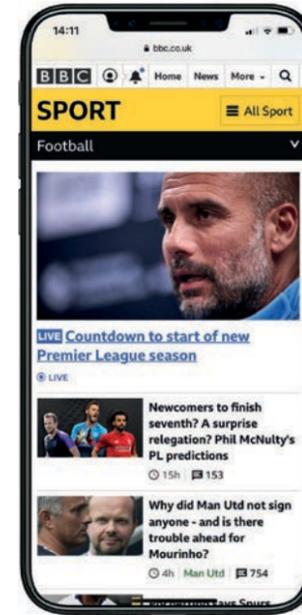
The strength of Greater Manchester is the distinctive contribution it makes, the creativity, character and values that underpin its success historically and today, including in games and media. The combination of technology and design is what makes digital human and usable and makes data comprehensible. As we grow digital engagement across the economy

¹⁵ Mayor of Greater Manchester. The Greater Manchester Digital Strategy 2018-2020. Manchester: GMCA, February 2018.

¹⁶ Swan, Phil, and Simon Nokes. Greater Manchester Digital Strategy Update. Report, Manchester: GMCA, 2017.

¹⁷ Nesta. The Geography of Creativity in the UK: Creative clusters, creative people and creative networks. Report, London: Nesta, 2016.

¹⁸ Nesta. Creative Nation – How the creative industries are powering the UK's nations and regions. Report, London: Nesta, 2018.



BBC Sports mobile site and Apple Watch: quality design drives how digital changes our everyday experience.

[> bbc.co.uk/sport](https://bbc.co.uk/sport) [> apple.com/watch](https://apple.com/watch)

and grasp the innovation opportunities of devolved government, we must design connected solutions that are safe, secure and consistent with empowerment and democratic control.

Sir Peter Bazalgette describes design as "the key component where art and industry meet." We can teach children to code, he says, but "art can inspire them to do something distinctive with that skill. The high productivity human economy we need must have a high level of creativity built in. Jobs that require human insight and ingenuity cannot be replaced by automation" (Bazalgette, February 2017).¹⁹

The importance of creating a world-class digital city cannot be overstated. Manchester's distinctive brand of digital that can compete on the global stage is one where cultural context and creative talent are married seamlessly with technical skills and connectivity.

¹⁹ Bazalgette, Sir Peter. The rocket fuel of art. Document 16 (Design Manchester), February 2017: 56.

Future economy

Driven by data and digital technology, the economy is changing rapidly, both structurally and in the way we work. The design industry is both a leader and early adopter of these changes. Its perceived significance in the startup economy was illustrated by a Creative Review survey on behalf of Allied London on the changing nature of work and workspaces, which revealed that more than half the respondents in coworking spaces identified as being “part of the design industry”.²⁰

The design, digital and wider creative sector described by Nesta as the motor of economic growth is 94.5% made up of start-ups and micro-businesses, defined as firms with fewer than ten employees²¹ – a structure described as “a challenge to conventional business support” in the Creative Industries Council’s Toolkit for Cities and Regions.²²

The benefit of these emerging structures is flexibility, adaptability and speed: fail faster, learn faster. Many larger corporates are well aware of these benefits and supporting the incubators, accelerators and coworking environments where startups and microbusinesses are nurtured – in Manchester they include The Federation (developed by Co-op Digital), and Rise (Barclays’ open innovation programme) among numerous others.

Public procurement plays a big part in realising this potential of this new environment as city regions acquire greater control over spending on infrastructure, services, innovation and skills. Current procurement arrangements present significant barriers to small and recently established businesses. We need, as Professor Rachel Cooper of ImaginationLancaster has put it, “to look at new ways to exchange knowledge so that we can innovate faster, deeper and with greater impact”.²³

²⁰ Creative Review. Creative Workspaces. Report, London: Creative Review with Allied London, 2017.

²¹ Nesta. Creative Nation – How the creative industries are powering the UK’s nations and regions. Report, London: Nesta, 2018.

²² Knowledge Transfer Network. Creative Industries: A Toolkit for Cities and Regions, London: Creative Industries Council, 2017.

²³ Cooper, Rachel. Design & Place: What role for design in a “place-based industrial strategy?”. Document Seventeen (Design Manchester), February 2018: 10-15.



The Federation is a community of digital businesses and innovators in Manchester, built on ethical values.

[> thefederation.coop](http://thefederation.coop)

It is important for government – national and regional – to find ways of optimising the benefits of these new structures by rethinking the established triple helix relationship between government, academia and industry²⁴ with a more flexible approach to working with startups and microbusinesses.

²⁴ Etkowitz, Henry, and Loet Leydesdorff. “The Triple Helix – University-Industry-Government Relations: A Laboratory for Knowledge Based Economic Development.” (EASST Review) 14, no. 1, 1995: 14-19.



Residents were invited to plan the layouts of these new homes in New Islington, Manchester, as part of a pioneering housing project by property developer Urban Splash and architects ShedKM.

urbansplash.co.uk > shedkm.co.uk

Future workplace

Growth in the creative industries, the fastest-growing sector of the economy, is disproportionately threatened by insufficient supply of skills and talent. The government's continuing emphasis on STEM (science, technology, engineering and maths) at the expense of creative subjects is predicated on employment models of the past and not the projected workforce of the future: both are needed to make the best of the prospects for sustainable jobs, with a clear eye on the skills least likely to be replaced by machines.

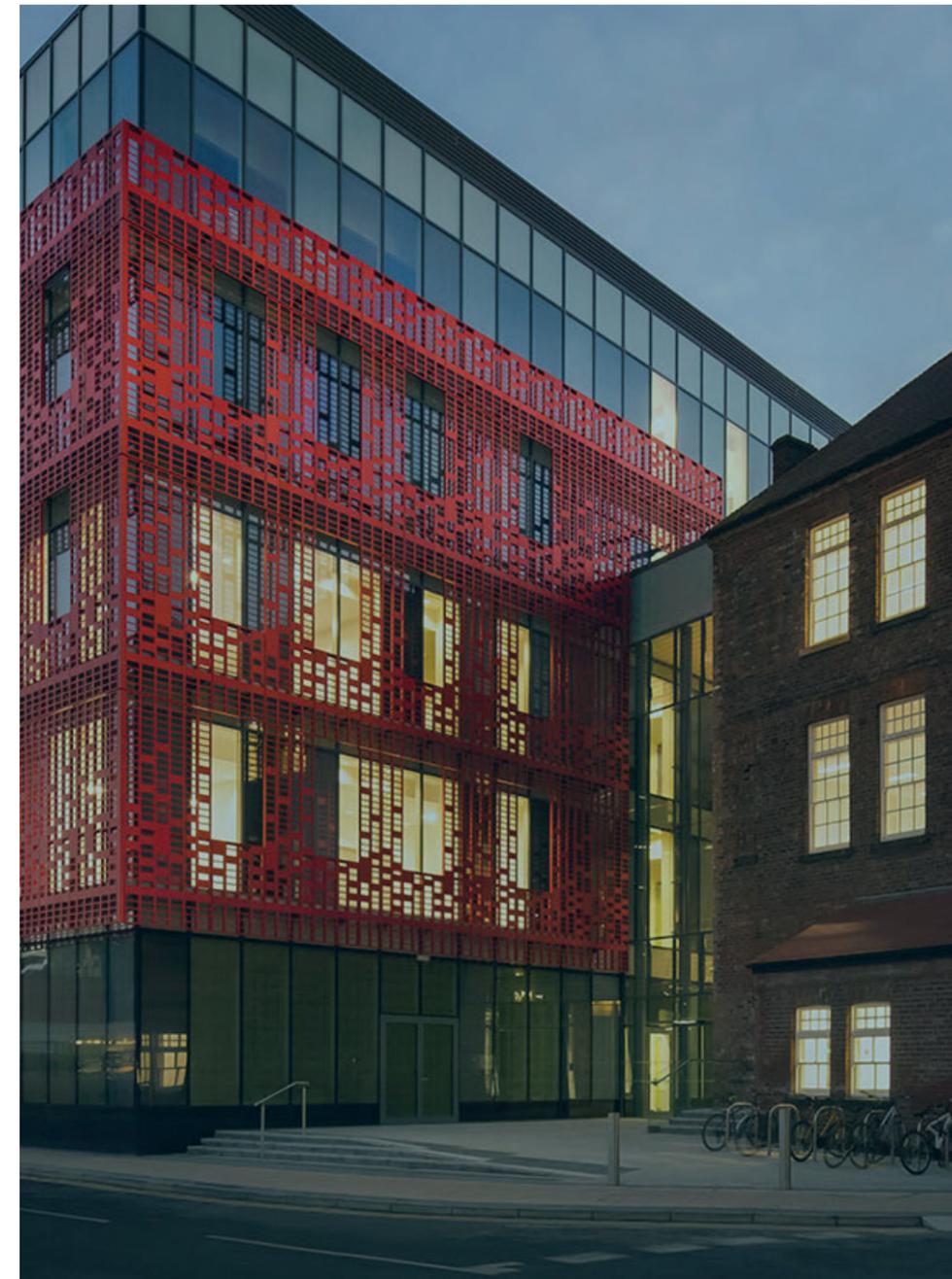
The Creative Industries Federation and Nesta have shown that the projected growth in creative occupations over the next six years (5.3%) will be greater than that for STEM occupations (5.1%), while both are more than double the average projected job growth across the UK economy as a whole (2.5%). This trend is highlighted also by Sir Peter Bazalgette in his independent review of the creative industries: "creative jobs will become a significantly higher percentage of the overall employment landscape by 2030, given their resistance to automation".²⁵ Against this backdrop, entry to GCSE Design and Technology fell by 18,800 last year, and by 47,000 for creative GCSEs overall.²⁶

The risk of growth being curbed by the skills gap is aggravated by the UK's plan to secede from the European Union, since the creative industries nationwide rely heavily on employing freelance and fulltime talent from EU partner nations, particularly in architecture, film, TV and creative technology. The UK film and screen industry alone anticipates an additional 25,000 jobs that need to be filled by 2020 and has identified pipeline shortages in key skills areas such as VFX.²⁷

²⁵ Bazalgette, Sir Peter. Independent Review of the Creative Industries. Report, London: Department for Digital, Culture, Media & Sport, September 2017.

²⁶ Bakhshi, Hasan, and Luise Yang. Creativity and the Future of Work. Report, London: Creative Industries Federation and Nesta, March 2018.

²⁷ British Film Institute. Future Film Skills: An Action Plan. Investing in world class skills to ensure future success. Report, London: BFI, 2017.



This is not only about visas and terms of entry, as the Creative Industries Federation has pointed out in its Global Talent Report. "The world has widely interpreted Brexit as a sign that the UK is turning its back on the world," it says, adding that "we must reverse that impression if we are to attract the talent that has made us a global creative leader".²⁸

²⁸ Creative Industries Federation. Global Talent Report: Why the UK's world-leading creative industries need international workers and how to attract them. Report, London: November 2017.

Page 31: The Citylabs complex off Oxford Road houses Manchester College's Centre of Excellence for Medical Sciences, offering diploma courses to students aged over 19.

> tmc.ac.uk

There is an additional risk to Manchester and the North West if skills shortages caused by Brexit cause intensified competition for talent from the tech and creative sector in London.

The flipside is that there could be significant opportunities for young people growing up in Greater Manchester and the North West to find sustainable employment in creative occupations within the region, if the right training and education is provided.

In Higher Education, this opportunity is well understood and there is significant quality and expertise, including in Manchester School of Art, Manchester School of Architecture, the University of Salford and the University of Bolton. SODA, the new School of Digital Arts due to be launched in 2020, will significantly add to the region's capacity for training world-class talent for the future.

It is equally important to include creative skills training in apprenticeship programmes and to encourage uptake of creative skills subjects at school and at post-16 education in further education colleges. Given the importance of apprenticeships, it is disappointing that the Apprenticeship Levy has not yet proved effective as a way of creating a transformation in the apprenticeships landscape, and that coordination of apprenticeship standards with the design industry has been haphazard.

In the absence of a more forward-looking approach to creative subjects in the secondary curriculum on the part of the government, it is even more important that the design industry plays an active role in informing syllabus, course and programme development at all levels to support the development of the creative skills pipeline to meet the needs of industry and offer effective career pathways to young people in Greater Manchester.

Diversity

In a groundbreaking report on the business case for diversity, McKinsey & Company showed that the most racially and ethnically diverse companies are more likely to have better than average financial returns; companies with more women are more likely to have above average financial returns; and greater gender diversity on senior executive teams boosts performance.²⁹

The lack of diversity is an issue in the design industry as it is elsewhere. Government statistics show that in 2016, 58% of employees in the design sector were male and more than 91% white. In film, media and photography, 63% were male and 89% white. Tech (IT, software and computer services) had the worst gender balance: 78% male – and 82% in that sector were white.³⁰

Within the Greater Manchester region, only 28% of those employed in the digital community are female and the number of BAME employees in the creative industries is 11%³¹ compared to just over 16% in the general population.³²

People from less advantaged socioeconomic backgrounds offer a diversity of experience that adds value and is often not currently exploited by businesses, so this is a particular problem if those who design our products and services are drawn from a limited socioeconomic group. We know that "design that is informed by a restricted palette of experiences and outlooks will only resonate with a similarly restricted audience," creating a situation where many "see the design industry as 'not for them'".³³

29 Hunt, Vivian, Dennis Layton and Sara Prince. Diversity Matters. New York: McKinsey&Co, 2015.

30 Department for Digital, Culture, Media and Sport. DCMS Sectors Economic Estimates 2016: Employment - Creative Industries Sub-Sector. London: HM Government, 2017.

31 Manchester Digital, 2017.

32 NOMIS, 2011 Census Data.

33 Cordwell, Lou. Diversity Centre Stage: Equal opportunity is key to our kind of success. Document Seventeen (Design Manchester), February 2018: 26-27.

Diversity in the Creative Industries: panel discussion at HOME, a 2017 Design Manchester festival event organised by magneticNorth.
 Photo: Fiona Finchett.

> designmcr.com

The most recent Creative Skillset workplace survey showed just how insidious some of the barriers to diversity are, with more than half of respondents having found their job through 'informal recruitment methods' and almost half having done unpaid work at some point prior to getting a job. Educational routes are a factor too, with 78% of the creative media workforce having university degrees, more than half of these in a creative/media subject. The proportion who had attended a fee-paying school, at 14%, was double that in the wider workforce.³⁴

The Creative Industries Federation has pointed out that this is not just an issue of fairness. "The evidence suggests that work to reduce barriers associated with socioeconomic background can also help achieve competitive advantage".³⁵

In Manchester, we know that tackling diversity in the workplace is an essential part of delivering on the objective of an inclusive and equitable city region. A crucial part of this is the image we present of our industry as an accessible, relevant and attractive career path for the best creative talents whatever their gender, ethnic or socioeconomic background.

The Greater Manchester Digital Strategy has set a target that by 2025, the gender balance should be 50/50³⁶. This is important – as AllBright, the organisation for working women, put it: "90% of aspiring and established female founders know someone else who has started his or her own business – if you see it, you can be it".³⁷

So this is an issue for the design industry itself – one where we should share our experiences and efforts more widely with other industries and sectors, so that Manchester can benefit from putting diversity centre stage.

³⁴ Creative Skillset. Workforce Survey 2014. London: Creative Skillset, 2015.

³⁵ Creative Industries Federation. Creative Diversity: The state of diversity in the UK's creative industries, and what we can do about it. Report, London: June 2017.

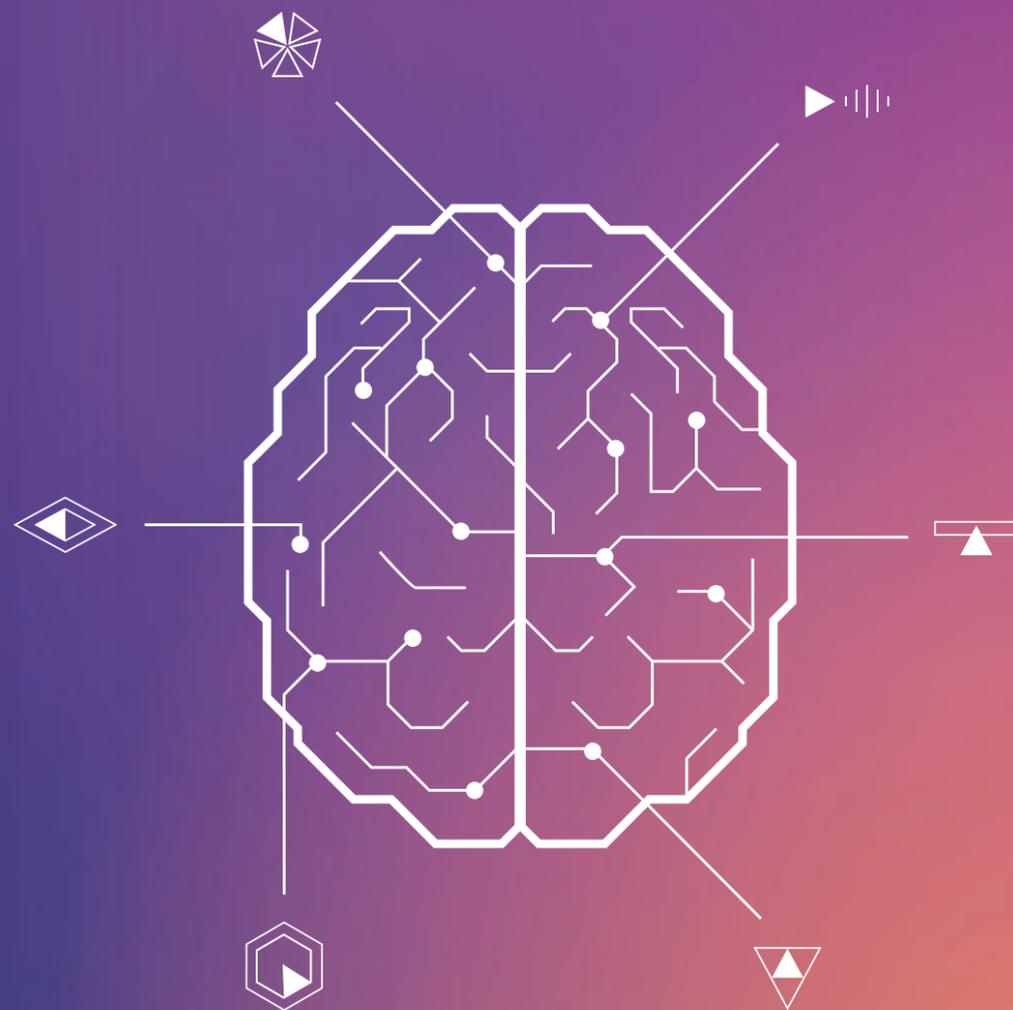
³⁶ The Greater Manchester Digital Strategy 2018-2020.

³⁷ AllBright. Understanding female founders: Our findings. Annual survey. London: June 2017 (available at allbrightcollective.com).



Neurodiversity in the city

How can we design a city that is accessible for neurodiverse people?



#NeurodiverCity
#DM16



Inclusive design

The designer's job is to think about those who end up using the product, service or concept that is designed. That can mean a wide, sometimes unlimited range of people with different needs, desires, perceptions, abilities, languages and cultural contexts.

Inclusive design is the process of finding the best balance of making the design work for as many of those users as possible. It is crucial in transport, buildings and the public realm, where methods have been developed to cater for people with mobility, visual or hearing impairments. There are established accessibility standards for health environments, information design and web design.

As the Disability Discrimination Act recognises, however, the optimal design is often a matter of judgment and balance rather than absolute rules. Best practice in the field is continually evolving.

Inclusive design is an area in which Manchester is actively engaged in innovation and setting new standards.

One example of responding to changing needs is the typeface Reith, recently developed by the BBC to improve legibility across the whole range of the Corporation's output. Existing fonts, the BBC's chief design officer Colin Burns explained, were "not always clear enough when they appear in small, digital, spaces, and we're all reading and watching far more on screens and mobiles these days".³⁸

Another is Manchester City Council's Age-Friendly Manchester programme, now in its 15th year. This has provided a framework for supporting and encouraging researchers, designers and community stakeholders to collaborate on projects such as "New Generation", which was the subject of a series of workshops hosted by Co-op Digital at the Design Manchester festival in 2016.³⁹

³⁸ bbc.co.uk.

³⁹ Kettle, Alice. Creating the new-gen city. Document 16 (Design Manchester), February 2017: 50-51.

Page 36: CAPE began in the BBC as a project supporting neurodiversity in the workplace and has developed into an innovative programme around Cognitive Design.

> bbc.co.uk/events/ecmmbp/live/c5n38g

Encouraging design in the city that is useful and pleasant for people of all ages to use is an important element in creating an “equitable city that’s great to live and work in and to visit” and “one of the best places in the world to... grow old.”

Manchester’s experience in this area presents opportunities to develop new innovation proposals in response to the government’s “Ageing Society” Grand Challenge in the Industrial Strategy – “an invitation to business, academia and civil society to work together to innovate and develop new technologies and industries in areas of strategic importance to our country”.⁴⁰

The BBC initiated another inclusive design project, on which it has collaborated with magneticNorth and HyperIsland. Called CAPE (for Creating A Positive Environment), this project focuses on the experience of people in different positions on the neurodiversity spectrum. The BBC is interested in this area both as an employer and a provider of experiences.

The initial impulse of the project was to “improve access to work for people with hidden cognitive or neurodivergent conditions such as autistic spectrum conditions, learning disabilities, dyslexia, dyspraxia, Tourette’s and so forth”. The approach is to view disabilities as differences “and how this opens us up to the potential for seeing the gifts that every person has, or their unique way of perceiving the world”.⁴¹

This groundbreaking work is developing into a development programme of cognitive design and advancing the practice of inclusive design.

⁴⁰ HM Government. Industrial Strategy: Building a Britain for the Future. White Paper, London: Department for Business, Energy and Industrial Strategy, November 2017.

⁴¹ Haque, Leena and Sean Gilroy. Creating a positive environment. Document 16 (Design Manchester), February 2017: 60–61.

Architecture and the public realm

Architecture is an eloquent teller of the Manchester story. Chetham’s Library is testament to the city’s pre-industrial heritage of cloth and weaving, while the textile mills and warehouses still prominent around the city region symbolise the world’s “first modern city”.

The city’s commercial centre tells of the spirit of defiance and renewal that followed the 1996 IRA bombing. There are some great examples of the restoration of heritage and industrial premises such as the Central Library, The Sharp Project, Oldham Town Hall and Tower Mill in Dukinfield. These stand alongside groundbreaking contemporary developments – from Manchester Science Park to Spinningfields, the City Football Academy and MediaCityUK to the new Factory cultural venue now under development. Manchester’s crane-filled skyline and numerous building sites speak of a place that’s currently very much ‘in design’.

The longlasting impacts, planning constraints and regulatory requirements that attend major projects mean that architecture can sometimes appear inflexible and slow-moving, but there are few areas more susceptible to innovation or more engaged with critical issues for the future, such as energy efficiency and sustainable environments.

As a design discipline, architecture is by definition multidisciplinary. Increasingly there is a need to interact with the fast-moving world of startups and microbusinesses that make up the rest of the design industry to benefit from advances in fields such as immersive experience, augmented reality and data visualisation.

The profession has blossomed in the region in the last 20 years and Manchester Architects, the local branch of RIBA (although, at 150, predating its foundation) is doing much to connect architects to the wider creative industries.

Innovation, excellence and responding to change in the profession and the community are also supported by Manchester School of Architecture, a joint school of Manchester Metropolitan University and the University of

Housing and community were at the heart of the Hulme City Challenge regeneration scheme of the early 1990s. Concept by Joe Berridge, Masterplan by Buttress.

> urbanstrategies.com

> buttress.net

Manchester which is regarded as one of the top architecture schools in the country – most recently ranked sixth in the world, fourth in Europe and second in the UK in the 2017 QS World University Rankings.⁴²

Architecture has a significant role to play in helping to achieve the successful, equitable and livable city described in the strategies. To do so, its focus extends beyond groundbreaking developments in the city centre to public housing and schools, town centres and high streets around the region.

An important factor is the Our Manchester conversation and engagement with community needs, including design of the public realm – as always a hot and popular topic in Manchester as was shown in the public response to the initial design proposals for St Michael's by Make Architects. For developer Gary Neville this was an object lesson in working with designers and engaging with the public. "There is a natural tension between developers and designers," he has said. "Business case and good design do combine, but as a developer that is something you have to make work." Working with Manchester architect Stephen Hodder, Neville engaged community stakeholders and English Heritage in a process to rethink the project from scratch.

While this has worked for the development of his groundbreaking project, Neville is aware that some things require a more coordinated approach. "We need a collective effort to get the green public spaces the city needs," he points out, adding: "It won't happen through individual developers".⁴³

⁴² topuniversities.com.

⁴³ Neville, Gary. My City. Community and design: challenges and new solutions. Document Seventeen (Design Manchester), February 2018: 4-9.



Public art plays an important role in the public realm by creating landmarks and human, emotional connections with place. Katie Popperwell, cultural director of St John's (Allied London), has proposed a coordinated approach to public art in Manchester, involving community engagement, collaboration with local and global talent and cultural enrichment in ways that connect people with place while raising the profile of the region.

The Architecture Innovation Symposium at last year's design festival looked at developing a "Manchester model" for community engagement.

Transport and mobility

Every aspect of how we move around is touched and shaped by design: infrastructure (railways, roads, canals, airports, hubs, stations, bus stops, pedestrian zones); vehicles (planes, boats, cars and bikes, trains, buses and trams, engineering and interiors); information (maps and diagrams, timetables apps and road signs). And then there is service design, covering all aspects of the services received by customers, including journeyplanning, modal integration, user interface and real-time data.

Efficient and affordable transport connections – along with digital connectivity – are among the top determinants of economic prosperity. In Manchester, better connections between districts in the region and the city centre, and the NPR electrified rail connections across the north of England will significantly extend and improve the 'travel to work area', while HS2 will improve speed and connections to London and international freight routes to support the development of a more balanced economy across the country.

Environmental impact, public health, safety and economic regeneration are among the factors that have driven innovation in transport and mobility, with a growing emphasis on understanding the needs of end users, and on nudging their behaviour towards more sustainable ways of using the network and the environment.

Growing concern with health and sustainability has increased the use of cycling and walking, which in turn has seen the introduction of new infrastructure solutions and traffic regulations. Governments and transport providers have sought to encourage the use of public transport and to optimise the efficiency of their networks with a growing emphasis on modal integration, total journeyplanning and smart mobility as well as interventions such as park+ride and congestion charging.

The usability of cities has been addressed through design interventions such as healthy streets and legible cities. There has been a revolution in the design and use of navigational mapping, including widespread acceptance of user-centred heads-up mapping on devices and pedestrian street signs, considered controversial until recently.



Page 43: Autonomous vertical take-off and landing taxis may look futuristic, but they're just around the corner. We know transport will transform, so let's design it to work for everyone.

> autonomousflight.com

The most significant drivers of innovation today are data and sensors, offering better insights to behaviours and pertinent realtime information to users across all media and devices, driving down costs and improving safety and sustainability across all transport modes.

The European VITAL IoT project has shown the effectiveness of using large-scale sensors on the roads network in Istanbul, both for central traffic management and for affecting user behaviour in real time through traffic apps and media announcements.⁴⁴ CityMapper is among numerous apps now offering realtime transport and travel information to millions of city users daily. Data and sensors also underpin the development of autonomous vehicles, which is receiving significant innovation investment from the EU and the UK Government.

In October 2017, Ford established a "smart mobility" innovation office in London, targeting near-term development of smart mobility technologies and focusing specifically on the needs of European cities.⁴⁵ Recently they tested a "smart parking" concept in Milton Keynes, crowd-sourcing vehicle sensor data to help drivers find parking spaces, in collaboration with Jaguar LandRover, Tata and Transport Systems Catapult.⁴⁶

A similar scheme developed by City Verve in Manchester focuses on modal integration and promotes the switch to public transport by guiding drivers to parking spaces near transport connecting points.⁴⁷

The design challenges and opportunities for Manchester in transport and mobility are many, including:

- creating great cycle routes from all districts into the city centre,
- redeveloping and improving the numerous stations in the region as hubs connecting communities with information and experiences as well as railway lines,

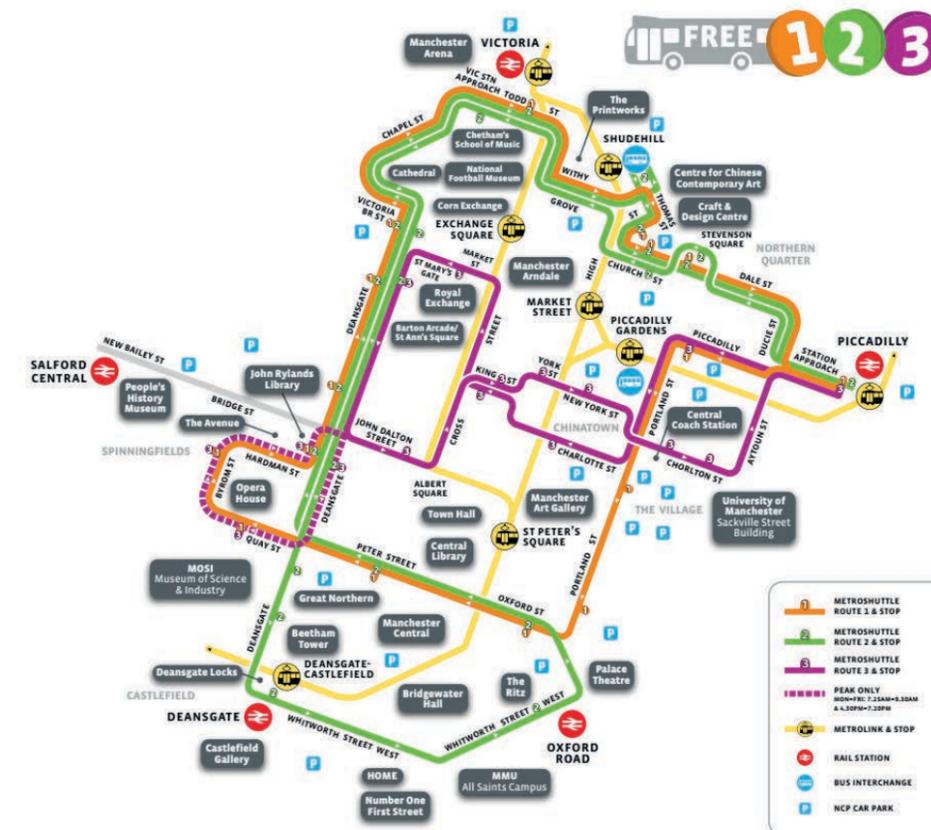
44 Oktug, Sema, Kasper de Graaf and Esmá Dilek. VITAL IoT: Smart Cities Applications and Deployments V3. Galway: VITAL-IoT Consortium, 2016.

45 TransportXtra.com, 2017.

46 ts.catapult.org.uk.

47 cityverve.org.

- improving relationships between private and public data inputs to offer richer, more pertinent information in real time,
- ensuring multimodal transport and mobility information is available to everyone across all media and devices,
- continually improve availability and access to open data to allow the design of better services,
- encouraging opportunities for design talent from across the region to contribute to the major infrastructure developments,
- use the design process to better understand the needs of, engage, and where beneficial co-design services with the end users.



Manchester city centre Metroshuttle map.

> tfgm.com



Health and care

The logic of devolving the health and social care budget in Greater Manchester “relies heavily on the idea that the effectiveness and efficiency of the health and social care system requires wholesale transformation as opposed to incremental change”.⁴⁸

There are significant challenges in the city of Manchester as well as the wider region, in physical and mental health and in dealing with an ageing population. Within the city of Manchester outcomes vary significantly between areas. Life expectancy is 8.5 years lower for men and 7.1 years lower for women in the most deprived areas of Manchester compared to the least deprived areas.⁴⁹

The most recent figures show that baby boys born in Manchester in 2014 could expect to live to 75.8 years, the second worst outlook in the country (for Greater Manchester overall the figure was 77.8 and the best in the country was Kensington and Chelsea at 83.3). Baby girls, looking at 79.9 years, have the third worst outlook, compared with Greater Manchester’s 81.4 and Chiltern’s 86.7.⁵⁰

The picture for today’s 65-year-olds is even starker, women and men both coming out worst in the country with, respectively, another 18.8 or 15.9 years to live, compared with Greater Manchester (19.9 and 17.7) and the nation’s best places for longevity, Camden, promising another 24.6 years for women, and men looking at another 21.6 years in Kensington and Chelsea.

A great deal of exciting work is being done by the Greater Manchester Health and Social Care Partnership – including within the City Verve

⁴⁸ Lorne, Dr Colin, Dr Anna Coleman, Professor Ruth McDonald, Professor Kieran Walshe, Dr Yiu-Shing Lau, Dr Alex Turner, Professor Matt Sutton. Researching Health & Social Care Devolution: Learning from Greater Manchester. Interim Findings. University of Manchester and NHS National Institute for Health Research, 2016.

⁴⁹ Manchester City Council. Manchester Public Health Annual Report 2016-2017. Manchester, 2017.

⁵⁰ Office for National Statistics. Regional and sub-regional productivity in the UK: Jan 2017. Article, London: Office for National Statistics, 2017.



Page 46: Alder Hey Children's Health Park, designed by BDP.

Left: Humanitas retirement homes in the Netherlands are running a scheme for students to live rent-free with elderly people.

Right: Maggie's Centre Manchester: an oasis of calm for affected families, © Nigel Young | Foster + Partners.

> bdp.com

> fosterandpartners.com

project – to develop solutions that rely on emerging technologies. At least as important is how patients, families and communities can be (re-)engaged in creating better health outcomes and reducing the dependence of high cost insitutional care.

At the Design Manchester debate in October 2015, Andrea Siodmok, the head of the Cabinet Office Policy Lab, asked "How can we design better ways that we the public can organise our lives to support a smaller, transformed public service?" She pointed to the experience of patient hotels in Sweden "encouraging families into the health and care environment in ways our hospitals are not designed to do".⁵¹

In Manchester, the Maggie's Centre designed by Foster + Partners in the grounds of the Christie Hospital – winner of the 2017 RIBA North West Building of the Year – was described by the head of the centre, Sinéad Collins, as "an oasis of calm... we let the building do the talking for the first few minutes".

The focus in Manchester is on designing services to integrate health and care, co-designing services with end users, promoting independence and "care in the connected community", ensuring that technology solutions are user-centred, and creating environments that support well-being.

⁵¹ De Graaf, Kasper. The Great Debate: The value(s) of design. Document 15, Design Manchester, February 2016.





The Manchester story

In a turn of phrase that overlooks a segment of the population at least as responsible for its underlying truth, the historian A.J.P. Taylor said that “Manchester is the only English city which can look London in the face, not merely as a regional capital but as a rival version of how men should live in a community”.⁵²

Design is central to our distinctiveness – in how we make things and do things and change things – in all the ways described in these pages and more.

Dr Jennifer Harris, the former deputy director of the Whitworth and one of the UK’s foremost textiles curators, has said that “textiles lie at the heart of Manchester as a design city,” not only in the industrial revolution but in shaping the city’s architecture, culture and international profile.⁵³ This is reflected not only in our heritage and environment, but also in the continuing influence of Manchester-trained textile designers internationally and in the resurgent textiles and fashion sector in the region in recent years.

But the spirit of Manchester was always more pervasive than that, from the birth of the co-operative movement to the inspiration of suffragettes. Pointing out that Freddie Williams and Tom Kilburn designed and built the world’s first stored-program computer at the University of Manchester – and that the first commercially available computer was built “just up the road” at Ferranti – the broadcaster Brian Redhead described the North West as the birthplace of not only the first Industrial Revolution, but also the second.⁵⁴

“There is,” he added, “no better illustration of the old truth that what Manchester thinks today, London thinks tomorrow, and the world the day after, than this: when Vincent de Ferranti invited the president of the Board of Trade in London to contribute government money to the development

⁵² New York Times, 1957.

⁵³ Harris, Jennifer. Reinventing Textiles: Innovation and the transformative power of textiles”. Document Seventeen, Design Manchester, February 2018.

⁵⁴ Redhead, Brian. Manchester A Celebration. London: Andre Deutsch, 1993.

Page 50: *Walrus and Tusk in the Northern Quarter*,
designed by NoChintz.

> nochintz.co.uk

costs of that first commercial computer, the president, Stafford Cripps, replied: 'It is the government's considered opinion that there will never be a need in Britain for more than two computers''.

As a Global Beta City in the categorisation of the Globalization and World Cities Research Network,⁵⁵ Manchester's distinctive character is a crucial asset. Demonstrating how we use our spirit and ingenuity to design a better future reinforces this.

Alan Kidd and Terry Wyke observed that interest in Manchester at the time of the industrial revolution began "when the rest of the world realised that what was happening represented a vision of the future".⁵⁶ This is again the challenge today, presented by devolution, digitalisation and the threats to global alliances and structures.

Good design is key to making the city more enjoyable to live in and more attractive for inward investment and a sustainable, prosperous future. Other cities – including Dublin⁵⁷ and Cape Town⁵⁸, who competed for the title of World Design Capital in 2013 – have shown in recent times that they benefit from placing design at the heart of their approach. Manchester is at least as well placed, in terms of its history, its assets and its character, to develop its own distinctive programme for design to play its part here.

For Manchester, design presents a vision of the future that is not about the boxes we want to tick, but about our people, our place, our city: about how we shape a future, inclusively and distinctively, in ways that will resonate around the world.

55 lboro.ac.uk/gawc.

56 Kidd, Alan, and Terry Wyke. *Manchester – Making the Modern City*. Liverpool: Liverpool University Press, 2016.

57 Dublin City Council. *Pivot Dublin: Turn design inside out*. Bid Book WDC14, Dublin: Dublin City Council, Fingal County Council, South Dublin County Council and Dun Laoghaire-Rathdown County Council, 2011.

58 Cape Town Partnership and Creative Cape Town. *CPT. Live Design. Transform Life*. Bid Book WDC14, Cape Town: City of Cape Town, 2011.

Towards a manifesto

We have in these pages only scratched the surface of how we can leverage the power of design. How do we turn that into a design manifesto for the city: an action plan to help us achieve the future we want for the city and all its residents?

The first action in starting the creation of a design manifesto for Manchester is to put together a core group of stakeholders who want to support and help shape this effort. This core group will form an initial advisory board, to guide the development work that needs to be done.

Tackling the different areas described in this document, we will then work together to build networks and partnerships to inform design solutions. As part of that work, we will identify the workstreams that will help us deliver on the city's strategic objectives.

The Design Manifesto for Manchester will be a call to action and a programme with defined deliverables. Where appropriate, it will be a business case for funding new projects and ideas. It will be delivered by a core team of designers and organisers at the heart of an open network that includes the design community, civic and industry stakeholders and the communities of Manchester.

This is not only about what designers do. It is also about opening doors for talent and creativity in the community. Designers of all kinds will work with service providers, stakeholders and communities to review current practice and existing plans, and to create outcomes that best serve those who need and use them.

Our vision is that over the next decade Manchester will once again be widely known the world over as a design city with a unique character. By asking not just 'what' but 'how', Manchester will again present an alternative version of how people can live in a community in the 21st century, creating an inclusive and collaborative city with a sustainable environment that is not only great for its citizens but attractive to talent and investment from around the world.



Mellor Primary School is in a wooded area on the edge of the Peak District. Sarah Wigglesworth Architects worked with the school and the community to create imaginative indoor and outdoor learning spaces.

swarch.co.uk

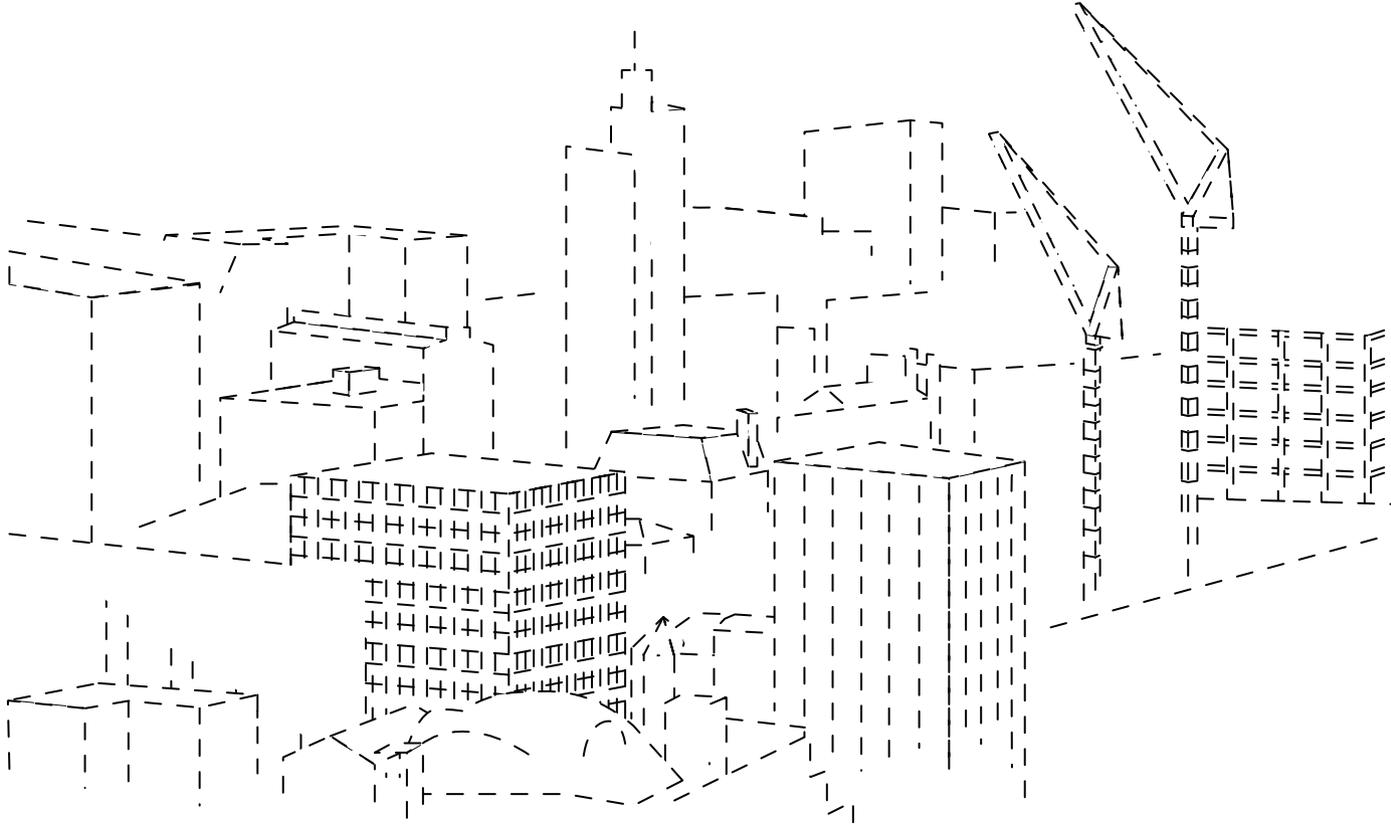
Covers, from front right to back: Nature Trail at Great Ormond Street; Bee in the City; Dry Bar (Ben Kelly Design); Hulme City Challenge; Ivydale Primary School (Hawkins\Brown, photo © Jack Hobhouse)

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www.manchester.gov.uk

www.designmcr.com/manifesto



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