



Design  
Manchester

Document  
15

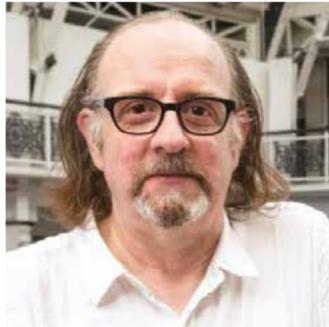
# Design Manchester

## Document 15

Held at venues throughout the city from 14 to 22 October 2015, **DM15** was the third annual festival organised by Design Manchester.



John Owens



Malcolm Garrett



Fiona McGarva

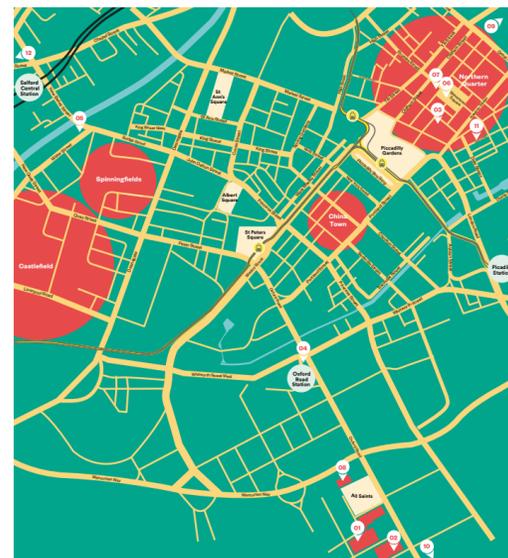
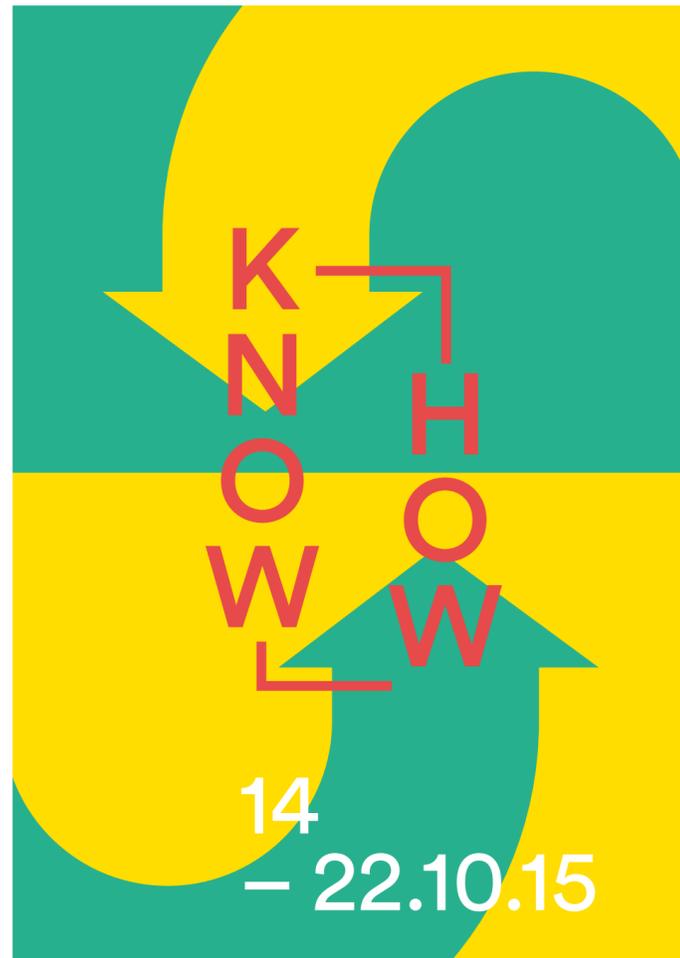


Kasper de Graaf

Developed by designers John Owens and Malcolm Garrett as curators, entertainment and culture publicist Fiona McGarva as Festival Director and writer Kasper de Graaf coordinating partnerships, Design Manchester supports and promotes design thinking and practice in and from one of the world's great design cities. Our originative annual October festival celebrates design creativity, collaboration and inclusivity in art, culture, industry, the city and all aspects of life.

**DM15** once again engaged students, families, educators, designers, artists, filmmakers, craftspeople and many others from Greater Manchester and beyond in a series of events which are documented in the following pages.

[www.designmcr.com](http://www.designmcr.com)  
@designmcr



- |                                    |                            |
|------------------------------------|----------------------------|
| 01 MSA Benzie Building             | 07 Fred Akkous             |
| 02 Royal Northern College of Music | 08 MMU Special Collections |
| 03 2022NG                          | 09 The Sharp Project       |
| 04 70 Oxford Street                | 10 The Whitworth           |
| 05 People's History Museum         | 11 Kosmonaut               |
| 06 PLY                             | 12 Islington Mill          |

# Manchester in Mind

ART  
LW

Exhibition  
**Kosmonaut**  
8-22 October

A Design Manchester partner event produced by Another Story.

[www.manchesterinmind.co.uk](http://www.manchesterinmind.co.uk)

A week before the festival kick-off, Manchester in Mind opened with a showcase of original print designs – a small selection of which is reproduced here – that explore and celebrate the significance of Manchester's minds.

Hand-picked by judges from AnotherStory, Manchester Mind, Clint Boon & Stan Chow, the designs delve into the diverse population that makes Manchester unique.

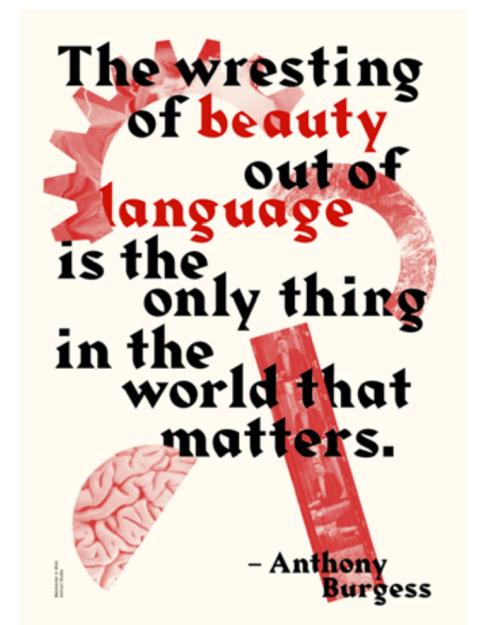
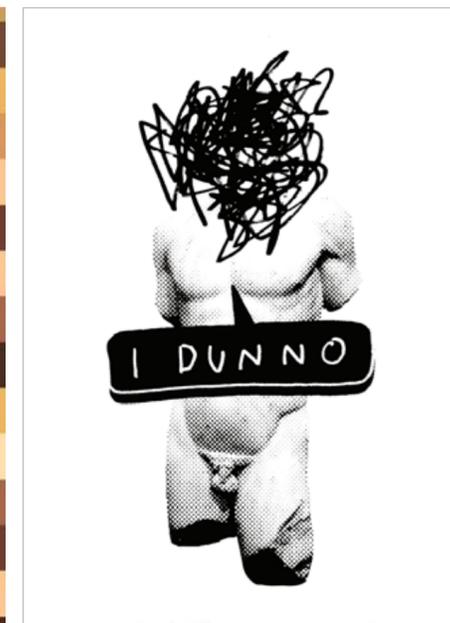
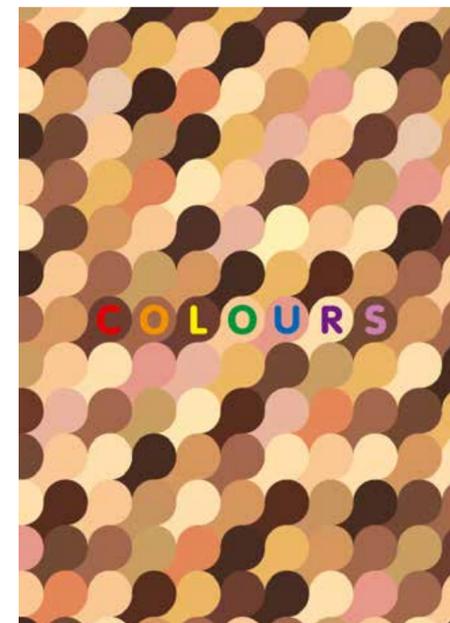


**Diversity**  
Racco  
297x420mm print on G . F Smith Colorplan 270 gsm White Frost

"Manchester's diversity is one of its greatest assets and strengths. The city has gained countrywide recognition for its work on equality and diversity, making it a vibrant and unique place."

**I Dunno**  
Daniel Johnston  
297x420mm print on G . F Smith Colorplan 270 gsm White Frost

"Celebrating the great Manchester mind Stephen Patrick Morrissey. 'Does the body rule the mind or does the mind rule the body...?' From 'Still Ill' – released in 1984."



**Wresting of Beauty**  
Instruct Studio  
297x420mm print on G . F Smith Colorplan 270 gsm White Frost

"A quote by one of the greatest Manchester minds, Anthony Burgess. Born in Harpurhey in the suburbs of Manchester, Burgess went on to become one of the most renowned English literary figures of the mid to late 1900s. Best known for his dystopian novel, 'A Clockwork Orange', which was later made into the highly controversial film by Stanley Kubrick."

**Be You**  
Tash Willcocks  
297x420mm print on G . F Smith Colorplan 270 gsm White Frost

"It sums up the Manchester swagger to the teen dancing jagers, the Definitely Maybe and the creation of Baby... the way this fine city tells us to go out, take on the world and just BE YOU while you're at it."





# ART NOW — Swifty

'Unfinished Business' Exhibition  
**PLY, Fred Aldous and Kosmonaut**  
 14–22 October (Kosmonaut continues)

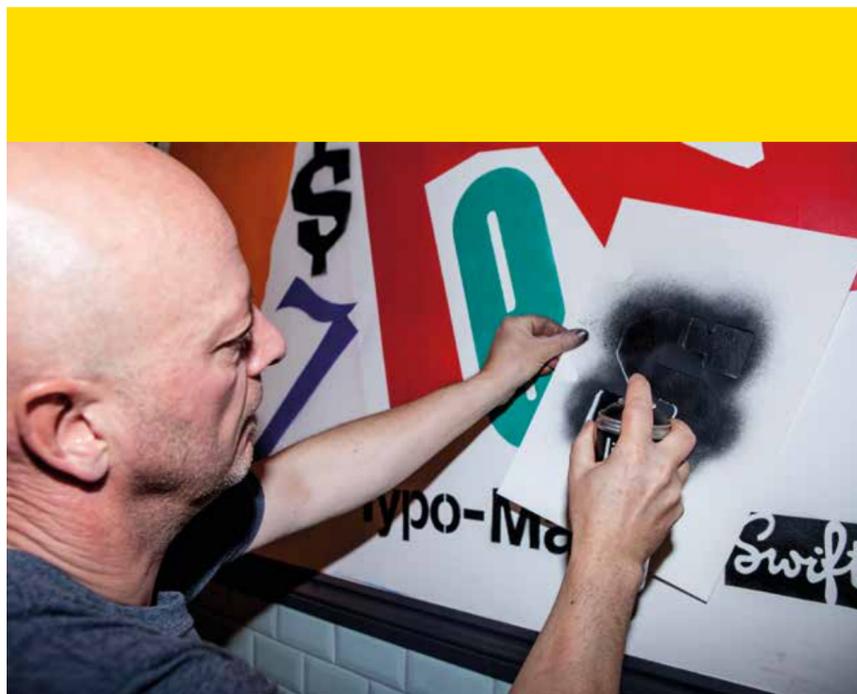
Swifty in conversation with Professor David Crow  
**PLY**  
 14 October

[www.swift.co.uk](http://www.swift.co.uk)



Top: Swifty in conversation with his Manchester Polytechnic contemporary, now the Dean of Manchester School of Art, Prof David Crow.

Below: Swifty creating his installation at Kosmonaut.



Opposite: GARRETT > CROW > SWIFT', 841 x 1189 mm, work created for the exhibition.

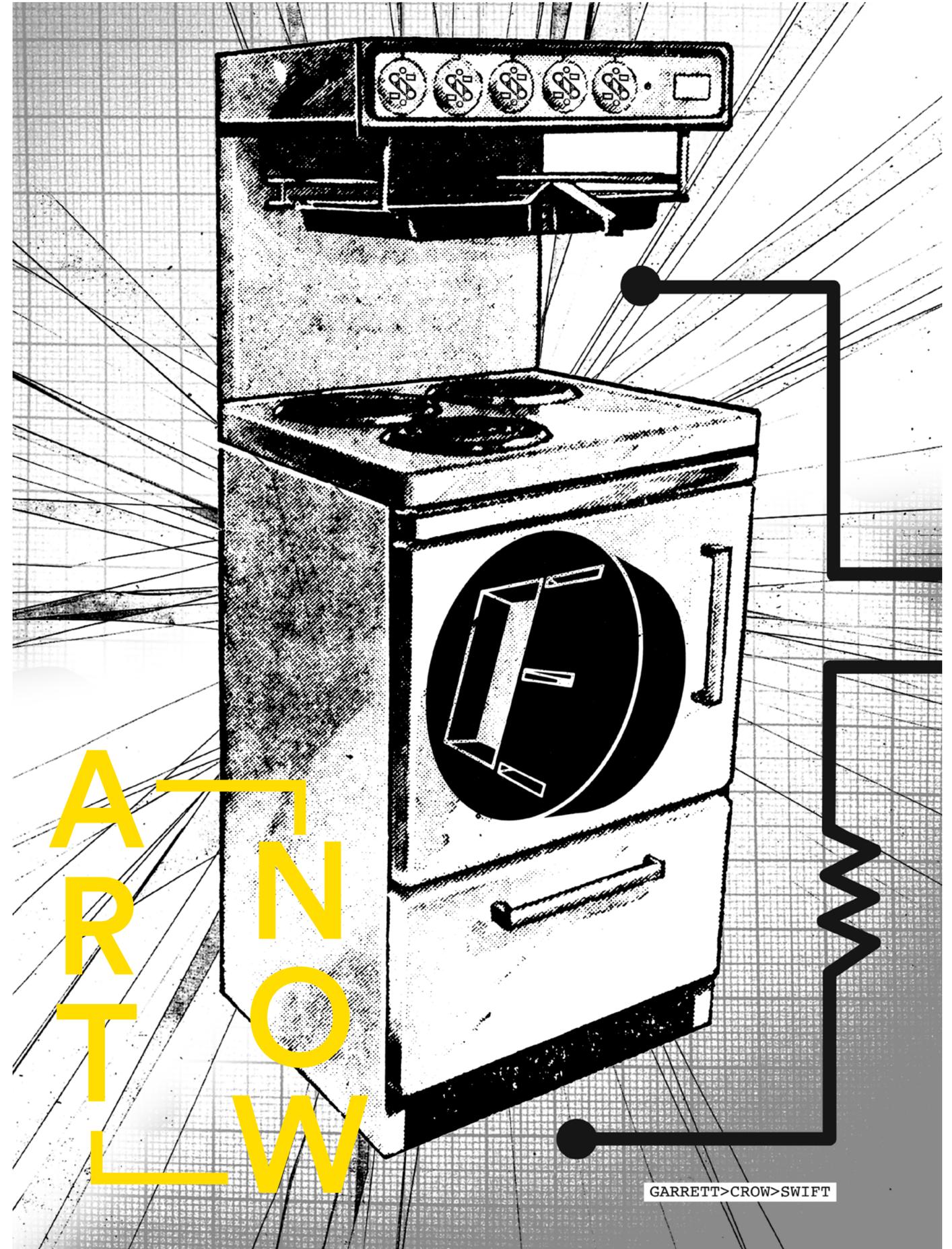
Front cover: Swifty installation in the window of Fred Aldous, Manchester's specialist supplier of art, craft and design materials for nearly 130 years, at 37 Lever Street in the Northern Quarter.

'Unfinished Business' is a collection of appropriated imagery from my archive going back three decades. Paying attention to the work that was produced in the mid 1980s at Manchester School of Art (then a 'Poly'). It's all about hand-drawn typography, early Apple Macintosh experiments in 'MacPaint' and of course my influences from that period: the work of Malcolm Garrett and Assorted iMaGes, Linder Sterling and Dave Crow's groundbreaking work for 'Fresh' magazine – and of course the city of Manchester: the rain, the grey, the music and the people! The exhibition also showcases selected fonts, logos and statements from my practice spanning over 25 years.

They are all photocopies! Why photocopies, you ask? Well, the answer is simple. I think the humble photocopy is a very under-rated medium! Going back through my archive I was astounded how many photocopies I had. Back in the heady days of cut and paste – well before the Mac came along – the photocopier was the most important tool in the graphic designer's studio. We used it to enlarge photographs for positional guides on our artwork, as an experimental tool to distort, stretch, over copy and distress. And most importantly, we copied our mechanical artworks before going to print as a reference. I was astounded how good these humble photocopies looked after sitting in my loft for nearly three decades. The blacks were as strong as ever! and I was drawn to the quirks of the technology particularly when the toner was getting low!

SWIFTY

*Fred Aldous\** **ABSOLUT.**  
 SINCE 1886



GARRETT>CROW>SWIFT

# MUSIC HOW

## — New Order

## — Jon Drape

70 Oxford Street, Manchester School of Art  
15 October

[www.neworder.com](http://www.neworder.com)  
[www.festivalnumber6.com](http://www.festivalnumber6.com)



Katie Popperwell (top right) in conversation with New Order's Stephen Morris (top left) about 'Music Complete' and Peter Saville's sleeve design, and (above left to right) Jon Drape and Luke Bainbridge about Festival No. 6.



FANATIC

MUSIC

An entire village of Grade 1 listed buildings in an inaccessible location may seem an unlikely location for a music and arts festival, but for Festival No. 6 (Best New Festival 2012, Best Small Festival 2013 & 2015, Best Line-Up 2014 etc) the style, history and character of Portmeirion in North Wales are key to its appeal. Portmeirion is the brainchild of the architect Sir Clough Williams-Ellis, who scavenged the camp eccentricities of Britain's crumbling stately homes to build this folly in the style of an Italianate village between 1925 and 1975. "He'd been to Portofino in northern Italy and thought, this is what North Wales needs!" exclaimed Jon Drape, underlining the continuing oddity of the place.

Portmeirion has always attracted culture and art – Noël Coward escaped the blitz to write 'Blithe Spirit' here; George Harrison used it as a film location and the setting for his 50th birthday party – but it will forever live in popular culture as The Village in Patrick McGooohan's 1960s TV series 'The Prisoner' – the festival's name a direct reference to McGooohan's character: Number Six.

Design is always an important aspect of the festival experience, particularly for a small festival whose growth potential is severely constrained by geography. Festival director Jon Drape – also known for Manchester's Parklife and numerous other high profile events – came to Design Manchester's 'Music How' event with No. 6's head of arts and culture, the Guardian writer Luke Bainbridge, to submit to questioning by Katie Popperwell on the general theme of design and music.

With the heritage of Portmeirion and the identity of 'The Prisoner' reflected in the themes, signage and graphics, design is central to how the festival is positioned – and this extends to how it celebrates Welsh culture, with popular performances of a male voice choir and bi-lingual signage. "That engagement with Welsh culture, Welsh business and the local community are so important," says Drape. "The festival wouldn't happen unless it was authentic. We're still here after four years because of that."

Beyond this, festivals are about designing experiences. Bainbridge described how 3D sound was used to design a unique experience in the screening of Kevin Allen's 2015 movie of 'Under Milk Wood': "We screened it in the piazza, the main hub of the village, and we got Martyn Ware (Heaven 17, Illustrious) to translate the film audio into 3D. We had 35 speakers around the whole piazza. That was a world première, it's never been done before."

A broader cultural perspective remains the focus. "With No. 6, we're always keen that it shouldn't be just about the headline acts," Bainbridge emphasised. "It should be more about the whole experience. We're getting to the stage where people know that they're going to have a magical weekend – and the headliners are almost a bonus."

Not that the headline acts are insignificant – and among the most popular were New Order, whose Stephen Morris was Popperwell's examinee for Part 2 of Music How.

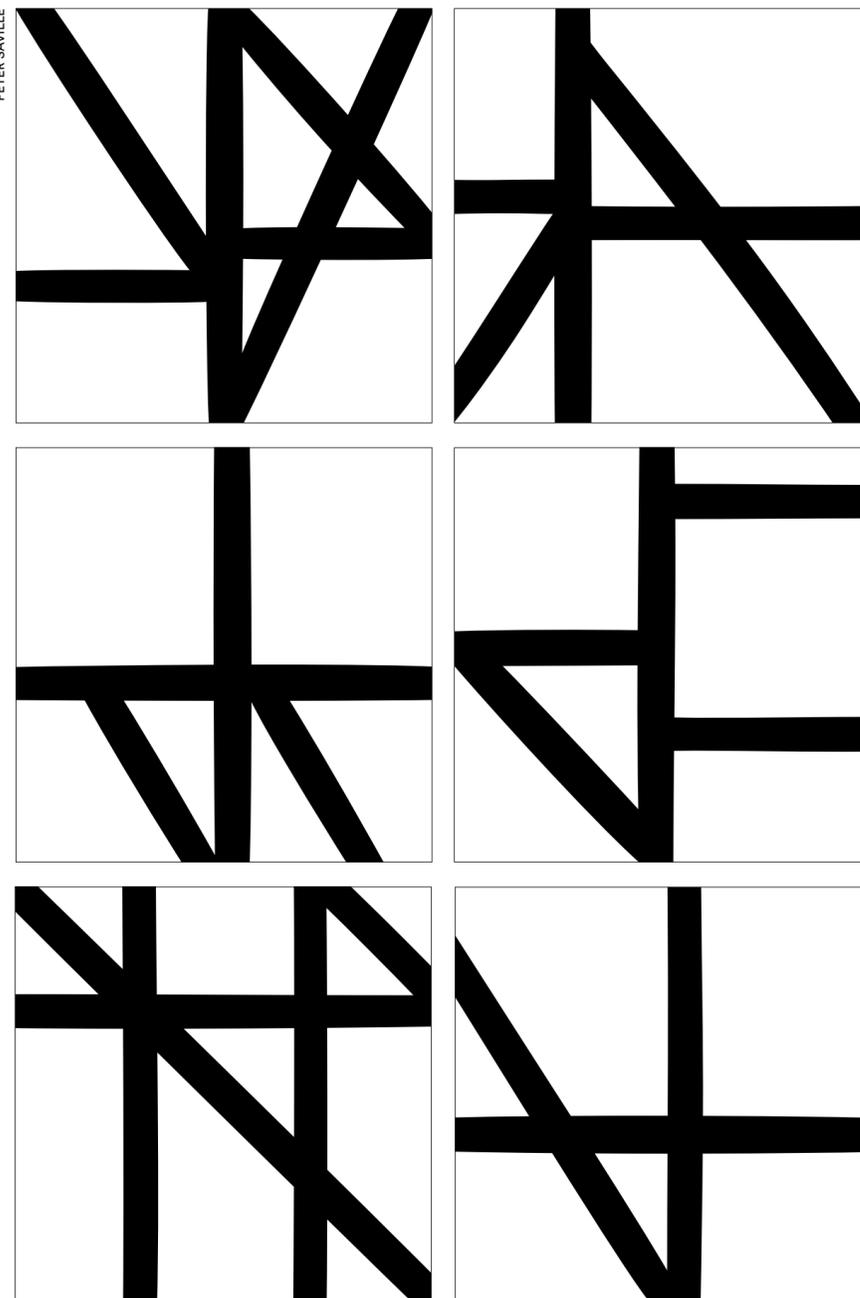
Design – and more particularly the record sleeve designs by Peter Saville – have been part of the Joy Division / New Order story since the release of 'Unknown Pleasures' in 1979, which Morris explained had started with Bernard Sumner "skiving off work in the library looking at pictures", where he found the pulsar image and showed it to Saville, who loved it, reversed its colours to a spectral white out of black and created a stylish layout. "The thing about Peter," said Morris, "is that he will always take something from you, even though you probably don't know what it is at the time. We are involved, in a funny way."

To Morris, the physical packaging is an important part of experiencing music and the resurgent appeal of vinyl is



FANATIC

PETER SAVILLE



welcome. "There is an appeal about a 12" record sleeve that something small on a computer, or even a CD, hasn't got." A CD is there to be abused, and streamed music means you listen only to what you like straight away without the album experience of learning to love things that do not instantly appeal. The 12" record is something precious you look after and its look and feel define you and your relationship with the music.

Popperwell noted that Saville's clean modernist design approach was a radical departure from the fanzine aesthetic so prevalent in the late 1970s. "Now it's everywhere but in the early 1980s it was very surprising," Morris agreed. The Tony Wilson / Factory approach, though, "wasn't an attempt to make a myth, it was an attempt to define something. It was industrial art, I suppose because it was from Manchester. The record sleeve should be a thing of beauty. From the very beginning we didn't want to put four ugly mugs on the front, we wanted a lovely design."

So what, enquired Popperwell, was it like working with Saville on the beautiful sleeve and packaging for the new album, 'Music Complete'?

"What happens is you go for dinner and you say: 'Peter, we're doing a new record and we were wondering whether you could do the sleeve?' 'Well, I don't really do record sleeves anymore. I'm an artist. I do art.' 'Fine, OK, we won't trouble you, we thought we'd ask, out of politeness more than anything...' 'I have got an idea, though.' 'Right, OK, let's see your idea.'

"It's kind of a little dance you have to do with Peter. And he did actually come up for the first time with something that didn't change too much, and we thought, yes! Maybe because he had a good name for it, which was Techno Tudor. It's basically Tudor architecture. It was originally in very vibrant colours, the lines with very acidic colours."

The book included in the package features numerous black and white variations on the theme. Is it, asked Popperwell jokingly, a colouring book? "What's missing is the little numbers! But no, I can tell you, that's deadly serious... 'Stephen, it's playful on the outside, but when you take it out, it's stark, it's deadly serious. You can see the Tudor buildings straight off.'

"Peter said about that sleeve: 'That's Peter Saville, not trying!'" Morris recalled. "You should see him when he tries. Wow!"

KASPER DE GRAAF

"The design is inspired by the mock Tudor houses of Cheshire. Like them, there's not a straight line in it"  
— Peter Saville

# The Great Debate — The VALUES of DESIGN

The Whitworth  
16 October

[www.vimeo.com/DesignManchester](http://www.vimeo.com/DesignManchester)

The debate took place in the beautiful Whitworth gallery, redesigned by MUMA and nominated for the 2015 Stirling Prize.



Sponsored by Shoosmiths, a leading national law firm whose media and creative industries team has been immersed in these industries and the emerging media market for more than 20 years.

Supported by the All-Party Parliamentary Design and Innovation Group, the RSA Faculty of Royal Designers for Industry and Astra Signs.

Directed / produced by Kasper de Graaf & Keith Jobling, filmed by Blue Multimedia.

2015 is the second year we've organised a public debate as a highlight of the Design Manchester festival – and once again, our panel underscored Manchester's place at the heart of the nation's cultural discourse.

The debate was chaired by RSA chief executive Matthew Taylor and the panel comprised Manchester City Council's head of City Policy Jessica Bowles, the head of the Policy Lab at the Cabinet Office Dr Andrea Siodmok, the founder of magneticNorth Lou Cordwell and Design Council chief John Mathers. Once again the audience was equally qualified, with representatives of the government digital service, the universities, Manchester Science Park and the Knowledge Transfer Network alongside designers, architects, filmmakers, artists and creative businesses from Manchester and elsewhere.

If last year's subject (the then new-fangled northern powerhouse) was topical, this year's – 'the Values of Design' – was eternal. What values do we express as individuals and as a society in what we produce? What contribution do we make as designers to the world in which we live? What role does design have in the economy? What is 'Manchester' about the design of our city and our services?

## What's it worth?

The big question of whether the economic value of design is more important than its social value – put by SharpFutures' Tom Clarke – met unsurprisingly with a consensus among panel and audience that both are crucial. On the economic front, John Mathers pointed out that design now adds £72 billion a year to the UK economy and is growing rapidly in Manchester and the north west. Design has a key role if the government is to meet its targets for economic growth and jobs in the region in the coming decade. You cannot ignore the economics, Andrea Siodmok agreed, quoting the great Raymond Loewy's observation that "the most beautiful curve in the world is an upward sales graph". However, to the economic and social considerations, she would add a third: the environment. "We should look at design as a driver of value and its impact in terms of circularity."

If we're talking about the contribution of design, whether social or economic, Lou Cordwell pointed out, we have to remember its horizontal, cross-sector function. Design has its own sector but design thinking contributes in almost all other areas too. What does it mean for Manchester? The architect Dominic Sagar – one of the founders of the Northern Quarter Association and now a senior lecturer at Manchester School of Architecture – appealed for creativity and a radical approach to solving social problems. Investment in the city is welcome, but "we don't want to become Brandchester or Blandchester and have our spirit squashed".

“... a vibrant, buzzy, exciting city is fuelled by designers and great design”

Left to right: John Mathers, Jessica Bowles, Matthew Taylor, Andrea Siodmok and Lou Cordwell.



Right: Dominic Sagar advocates creative solutions to social challenges.

Far right: Adapt Studios' Andy Kayley asks how we can best respond to the challenges of devolved health and care with a rapidly ageing population.

Below right: Professor Dame Nancy Rothwell underlines importance of the arts by videolink.



No danger of that, parried Jessica Bowles. For one thing, we must avoid growing inequality as it undermines the city's economic and social health. "Manchester has a radical and progressive history and a radical and progressive future," she said. For another, distinctiveness is at the heart of how mid-size cities need to build a long-term future, creating an interesting place where people want to live, stay, visit and invest. "That sense of a vibrant, buzzy, exciting city is fuelled by designers and great design."

## Growing local talent

With all the planned investment in the new Factory cultural centre and The Corridor, Carol Isherwood of Shoosmiths wondered, should we favour Manchester-based architects over global superstars?

Manchester is a world-class city that can and does collaborate with the best talents in the world, but there is a case, Lou Cordwell thought, for using this window of opportunity to stimulate local talent at all development stages and show that "if you want to make your name and be world-class in your field, this city is the place you can do it."

The architecture competitions, Jessica Bowles agreed, are just one element of a much bigger range of design, development and delivery stages. Encouraging local talent was a key feature of the Town Hall extension and Central Library redevelopment, with 100 local apprentices acquiring high-grade craft skills working in listed buildings.

## The health of the region

Devolution of the health budget is one of the most tangible outcomes to date of the Northern Powerhouse deal between the Greater Manchester authorities and the government. But with a rapidly ageing population and a £2 billion shortfall in the budget, asked Adapt Studios' Andy Kayley, can we rise to the challenge?

The simple truth is that if we don't do something different in health and social care we are going to be bust, was Jessica Bowles' blunt response. "We need to drive innovation into practice at scale in health and social care settings." The city is looking at creating the best development environment for trying new ideas and at how to incentivise best thinking and best practice. "We have the opportunity to join things up in a different way to get the creativity and break down the intersections between different silos."

The unanimous view was that radical solutions are called for and design is fundamental to that. "How can we design better ways that we the public can organise our lives to support a smaller, transformed public service?" was Andrea Siodmok's take. Patient hotels in Sweden encourage families into the health and care environment in ways our hospitals are not designed to do. We need a wider shift in the way health and care is given that calls more upon citizens.

Taking control "back into our own hands" is what is needed, agreed John Mathers – using fundamental design principles of understanding and listening to the users, and then helping them develop scaleable solutions.

## The art of education

This debate was an opportunity to make the voice of the design community heard in Manchester City Council's consultation about its draft strategy for the next ten years – not least in the field of education and skills. "It is important," that draft states, "that children and young people growing up in Manchester aspire to be part of the city's success" – and the first measure of that success listed in the skills section would be to "improve educational attainment to be above the national average at every key stage with a focus on STEM [science, tech, engineering and maths] subjects."



That approach was challenged by David Spendlove, who had sent in a question which pointed to the fall in student and trainee teacher numbers in design and technology, criticising the government's marginalisation of design and creative subjects. "How," he demanded, "can we resuscitate and reinvigorate the presence of design in education and skills at all stages?"

Professor Dame Nancy Rothwell, the vice-chancellor of Manchester University and chair of The Corridor, offered an unequivocal response by videolink: "Culture and arts," she emphasised, "are just as important to us as the STEM subjects and will play an increasingly important part in the future of The Corridor."

One problem, Lou Cordwell pointed out, is that many parents are unfamiliar with the rapidly changing nature of careers in design. 'User experience', for example, is a new notion they may find hard to support as a career choice, so people need to be exposed to the next generation of design careers. It's important, agreed John Mathers, that design is seen as a valuable and sensible alternative. "It's a real driver of growth in the UK, it adds real value and it is a very sensible alternative to STEM subjects." More than that, design thinking should be taught to everyone as an alternative way of coming at solutions.

## The future of design

Now that we live in a world where technology enables everyone to publish, record music, broadcast and design, what, wondered Alison Buckley of the Knowledge Transfer Network, is the changing role of designers in the future?

“... the future of design is to set the vision and ambitions of organisations”

Lou Cordwell pointed to the growing role of design in organisations, with some of the biggest companies such as Apple and Google placing design at the heart of their approach. "I hope the future role of design is to set the vision and the ambitions of companies and organisations." The faster the world changes, the more we need design, agreed Andrea Siodmok. "The hallmark of design is that it responds to new challenges and problems. It moves at an incredible pace and as a designer, you're only as good as what you learned last week."

Interdisciplinarity is another area where design can make the difference, added John Mathers. "Design can convene different skills and practices in a way few

# The VALUES of DESIGN

## The Great Debate



making design decisions every single day.” But, said Lou Cordwell, it’s true there is a misunderstanding of what design is in the modern day at all levels, “whether you’re a 16-year old considering your career or a 40-year old running a company.” It’s a gap we won’t bridge just by talking to ourselves, Jessica Bowles pointed out. “How do you connect up with other interests and bring design out of your own discussions? It is through those cross-sectoral discussions that you get real traction.”

And that is of great importance in a city whose population expanded 20% in the first decade of the century and is continuing to grow rapidly. Design matters not just in the physical environment but in how we live, to create equity and avoid polarisation. “If we don’t design well, we will end up with a city that is not the best it could be.”

KASPER DE GRAAF

# Design is —

“The interplay between function and aesthetic.”  
— David Leathlean, MMU

“Purposeful creativity.”  
— Andrea Siodmok, Policy Lab, The Cabinet Office

“Being able to do things well and beautifully.”  
— Jessica Bowles, MCC

“Ideas that solve problems.”  
— Lou Cordwell, magneticNorth

“When creativity bumps headlong into innovation.”  
— Christine Cort, Manchester International Festival

“Making a difference to the way people lead their lives, not just the next piece of wallpaper which is what my father thinks design is.”  
— John Mathers, Design Council

other practices can do as well, because it is about solving problems.” This is what sets designers apart from policymakers, Matthew Taylor observed: “Policymakers hate it when something goes wrong but designers quite like it, because it’s an opportunity to learn and do things differently.”

Jessica Bowles agreed that a design-led approach can bring the changes that are needed to improve public services. “Traditional project management processes with predetermined outcomes are so ingrained in what public services do, but very often this does not deliver great outcomes,” she pointed out. But while a design-led approach has great merit, she sounded a note of caution: “Don’t underestimate the challenge of making that happen within organisations!”

**Creative Europe**  
The spectre of the EU referendum was raised by Clive Grinyer, who asked what the impact would be on the creative industries if we pull out.

Apart from a diplomatic civil servant neutrality observed by Andrea Siodmok, there was a clear consensus on this issue among the panel – and overwhelmingly the audience too, in a show of hands taken by Matthew. “The city would be poorer not being part of Europe,” Jessica Bowles stated unequivocally. The ability to welcome more people to live, work and experience time in Manchester creates an important ferment.

If we think Britain’s ahead of the game, we’ve got quite a shock coming, added John Mathers. We’d be poorer “because of what we can learn in ways we don’t even realise, by sharing and participating in what’s going on.” To Lou Cordwell, the idea that closing our borders would be a good thing for the creative process is alien. “Design and creativity is about new experience, open minds and wanting to be exposed to new people and new ways of thinking.”

**Science and design**  
In 2016, Manchester is the European City of Science. What, Malcolm Garrett wondered, could this mean for design and the creative industries in the region?

One thing Lou Cordwell is keenly aware of as chair of the Manchester City of Science marketing group, is that the thousands of journalists and others coming to the events in Manchester this year are not just interested in science. They want to see football games, amazing buildings and the culture of the city. It is best to recognise that people have a broad palette. “I hope they come away not just with an awareness of Manchester and science, but also of Manchester and great design.”

In practical terms design has much to offer the world of science, added John Mathers, pointing to the unlocked IP potential in universities. “If you take design thinking and translate some of those ideas, there are huge opportunities.”

**The voice of design**  
The debate rounded off with the question of how we can make sure the value of design is better understood by the public and policymakers. It was initiated by the Dean of Manchester School of Art, Professor David Crow, who picked up on a recurring theme of the evening: the cross-silo nature of design.

The wider question, Andrea Siodmok thought, is how good design decisions are made. Quoting Angela Dumas’ observation that 90% of design decisions are not made by designers, she reminded us that “like it or not, policymakers are



Opposite: Alison Buckley asks the question, flanked from left by Pentagram Associate Partner Jane Plüer, Adapt for Art’s Steph Graham, Professor David Crow and DM Co-Curator Malcolm Garrett.

Left: Malcolm Garrett in conversation with DM Festival Director Fiona McGarva, Professor David Crow and Ben Terrett.

Right: the unmistakable figure of Designersblock’s Piers Roberts participating in the ongoing discussion in the South Gallery.

Below left: Siphosenkosi Hutton Maplanka in discussion with David Leathlean from MMU and, behind, Swifty talking to Mohamed Mossam.

Below: John Mathers and Adapt Studios’ Andy Docherty.

Bottom left: Andrea Siodmok talks to Julian Maynard, and Clive Grinyer with Lynda Relph-Knight.



“If we don’t design well, we will end up with a city that is not the best it could be”

# National Art&Design Saturday Club

Masterclass with John Owens and Malcolm Garrett  
The Benzie Building, Manchester School of Art  
17 October

A Design Manchester partner event produced by National Art&Design Saturday Club.

[www.saturday-club.org](http://www.saturday-club.org)



Introduced by Design Manchester in 2014, Manchester School of Art is in the second year of running and hosting a free weekly club for 14-16 year olds under the Sorrell Foundation's National Art&Design Saturday Club initiative. With participants from 16 schools in the region, the club aims to nurture young people's talent and build their confidence and self-esteem within a creative environment.

The club offers at least 30 sessions of inspiring classes over the academic year, introducing a range of different disciplines tapping into MSA's specialist facilities, staff and students. Club members also visit Manchester's best museums and galleries, and exhibit their work in their own summer show at Somerset House, London. They are given the opportunity to attend a masterclass with some of the UK's foremost designers, makers or artists. This year, the club coincided with the Design Manchester festival and the masterclass was led by its co-curators Malcolm Garrett and John Owens.

Schools currently participating are: Blessed Thomas Holford, St Monica's RC High School, Trinity High School, Priestnall High School, Woodhey School, Wright Robinson, The Barlow High School, Knutsford Academy, Sale Grammar, Stockport Grammar, Chorlton High School, Bacup and Rawtenstall Grammar, Withington Girls, Saddleworth High School, Canon Slade School and Manchester Creative Studio.

ELLE SIMMS

# Manchester Print Festival

People's History Museum  
17-18 October

A Design Manchester partner event produced by Manchester Print Fair with participation and support from G . F Smith.

[www.manchesterprintfair.co.uk](http://www.manchesterprintfair.co.uk)  
[www.gfsmith.com](http://www.gfsmith.com)

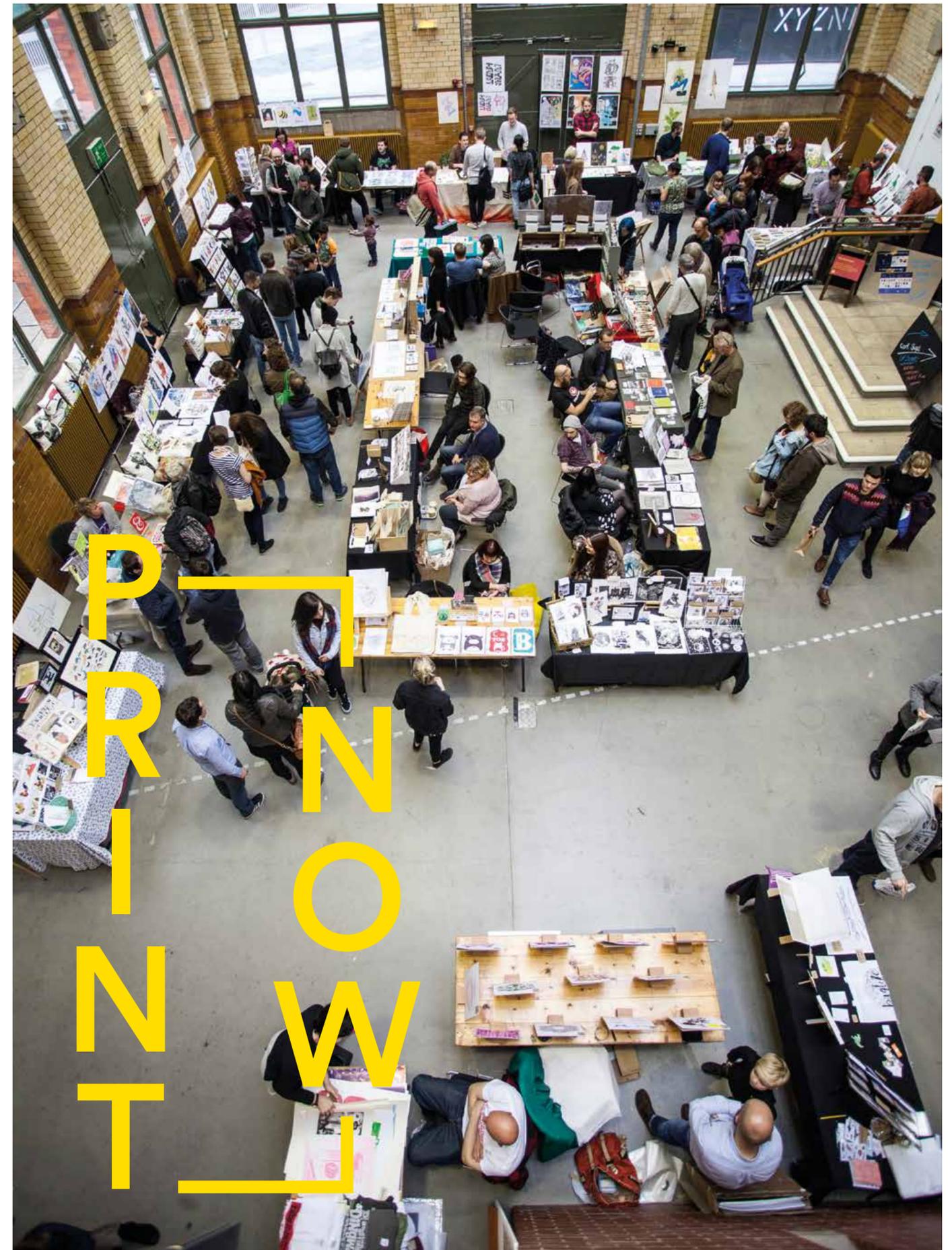
Once again, the Design Manchester Print Festival was a popular weekend event, attracting many visitors to the stalls and maker workshops. This was the third year G . F Smith has sponsored the event. Previously it had taken place in smaller venues that weren't so family friendly, so we brought it to the People's History Museum and suggested putting on some maker workshops, which we curate.

Last year we started with four workshops: the Doodle Wall, Screenprinting, Letterpress and Origami. This year we had a bigger space, again with the Doodle Wall and Letterpress, the Origami workshop which this time focused on making paper teapots, two Screenprinting workshops, Paper Flowers and Badge Making. Kids (of all ages!) really enjoy these maker workshops, all of which are led by volunteers, and produce some great outcomes.

For G . F Smith it's all about community. We've been closely linked with the creative industries for 130 years, supporting all aspects of art and design with speciality paper for all creative needs. The business is national and international, but our commitment to the community in the north west is strong. We believe in cultural investment and by being involved in this way with Design Manchester, we make sure we have a big community presence within that buzzy and growing creative industry and also connect with the massive student base in the region.

We're excited and proud to support Design Manchester and hope to remain involved for many years to come, helping to make the fair into an important annual community event for young and old.

JANE CROWTHER



# Made You Look

Documentary screening and Q&A  
70 Oxford Street, Manchester School of Art,  
18 October

[www.madeyoulookdoc.co.uk](http://www.madeyoulookdoc.co.uk)

'Made You Look', a Look & Yes documentary by Paul O'Connor and Anthony Peters, offers a fascinating glimpse into the techniques and inspirations of a wide range of contemporary makers: artists, designers, printers, illustrators and others who create physical objects in the digital age or who work at the interface between physical and virtual. DM15 put on a screening followed by a Q&A with producer David Waterson and some of the featured artists.

What they have in common is a passion for making – from Ben O'Brien saying it's "human instinct to want to make something" to Fred Deakin acknowledging his "creative itch" and Helen Musselwhite using her scalpel like a pencil (sometimes leaving her DNA splashed on the work). Sophie Dauvois and her team at Okido art and science magazine for 3-7 year-olds are eager to pass on that bug and it is really not so far-fetched to see making as the hot new thing.

This, though, is not the making of a bygone age: most artists are either shaped by or actively explore the interface between physical and digital – Peepshow Collective describing their work as "like moulding clay but digitally, in vector form."

Publisher Sam Arthur of Nobrow acknowledges that the rationale for making is different now. "If we're going to print something, it has to deserve being printed. The age of publishing purely as dissemination of information is over. Now it's about creating product that people want to keep, cherish, collect – and display perhaps. Print provides that."

The one thing that has not changed is a timeless passion for making.

"There's a million senses you have when you're painting," says graphic artist Jon Burgerman. It's not just that you're using a brush or a pen. "It's the thickness of the pen, the weight of it, the paper, the friction of the nib on the paper, how quickly the ink comes out... Does it sit on the surface? Does it bleed into the paper? Can I lick it and smudge it? Can I tilt the paper? Can I rotate it round? Can I fold it in half? How the light hits it, whether it's warm or cold, how it dries. These are all things that make working with real materials exciting and interesting."

The documentary is available on Vimeo and is a great resource for students, designers and artists interested in different techniques and examples of making.



"The one thing that has not changed is a timeless passion for making"



From top: Jon Burgerman talks tactile. Work by Anthony Burrill, Hattie Stewart and Helen Musselwhite. All taken from 'Made You Look'.



# Code How

Manchester CoderDojo  
The Sharp Project  
18 October

A Design Manchester partner event produced by Manchester CoderDojo.

[www.mccoderdojo.org.uk](http://www.mccoderdojo.org.uk)  
[www.sharpfutures.org.uk](http://www.sharpfutures.org.uk)

MALCOLM GARRETT



Manchester CoderDojo is a coding club for young people, hosted by social enterprise SharpFutures at Manchester's digital production facility The Sharp Project. It takes place on the second Sunday of each month.

Part of the global CoderDojo programming network, Manchester CoderDojo started in 2012 at MadLab but soon outgrew the space and moved to the larger environment of The Campus at The Sharp Project in Newton Heath, East Manchester. The event is run by a team of volunteers who provide technical support, workshop delivery and mentoring, while SharpFutures look after the event and venue logistics.

A hundred young people attend Manchester CoderDojo each month with their parents or guardians, taking part in a range of coding activities using programmes such as Minetest, Python, Scratch as well as hardware such as Raspberry Pi, Sonic Pi or Lego Mindstorms (robotics). Additionally there are workshops for beginners or those new to CoderDojo along with more advanced workshops with a focus on HTML and Javascript.

Building on the successful 'DesignDojo' at last year's Design Manchester festival, for DM15 Manchester CoderDojo staged a design special, moving its regular 'second Sunday' slot to fit in with the wider festival programme. This allowed participants from the festival to attend Manchester CoderDojo and get a unique sense of the event, to take part in workshops and coding sessions, as well as seeing how important design is in all aspects of coding.

TOM CLARKE



# CODE HOW



"CoderDojo is a coding club for young people"



# FILM HOW — Northern Soul — Factory

Northern Soul film screening  
**Kosmonaut**  
18 October

Conversation with the makers of Northern Soul  
— Debbie Gray, producer  
— Gary Welch, music supervisor  
— Lauren Reyhani, wardrobe supervisor  
and Phil Chalk, MD of animation studio Factory  
**70 Oxford Street, Manchester School of Art**  
19 October

[www.northernsoulthefilm.com](http://www.northernsoulthefilm.com)  
[www.factorycreate.com](http://www.factorycreate.com)



EMILY STEIN



EMILY STEIN

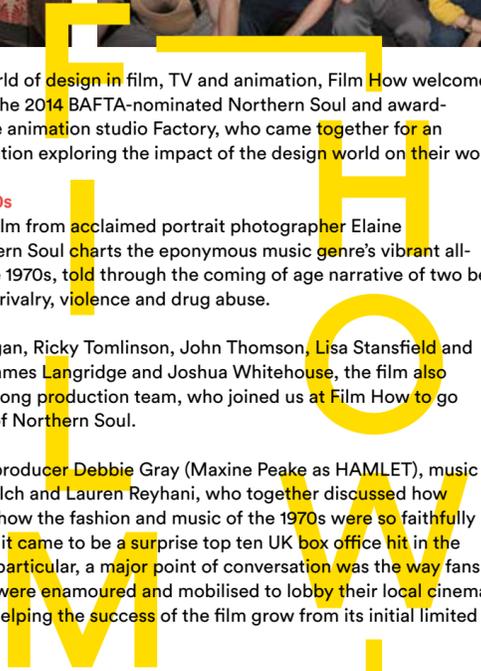
Delving into the world of design in film, TV and animation, Film How welcomed key figures behind the 2014 BAFTA-nominated Northern Soul and award-winning multi-genre animation studio Factory, who came together for an evening of conversation exploring the impact of the design world on their work.

## Recreating the 1970s

The debut feature film from acclaimed portrait photographer Elaine Constantine, Northern Soul charts the eponymous music genre's vibrant all-nighter scene of the 1970s, told through the coming of age narrative of two best friends confronting rivalry, violence and drug abuse.

Starring Steve Coogan, Ricky Tomlinson, John Thomson, Lisa Stansfield and newcomers Elliot James Langridge and Joshua Whitehouse, the film also benefited from a strong production team, who joined us at Film How to go behind the scenes of Northern Soul.

Speakers included producer Debbie Gray (Maxine Peake as HAMLET), music supervisor Gary Welch and Lauren Reyhani, who together discussed how the film was made, how the fashion and music of the 1970s were so faithfully recreated, and how it came to be a surprise top ten UK box office hit in the week of release. In particular, a major point of conversation was the way fans of the music genre were enamoured and mobilised to lobby their local cinemas to screen the film, helping the success of the film grow from its initial limited release.



FACTORY / ITV

Above: **Newzoids**  
Newzoids is a topical puppet animation sketch show which satirises pop stars, politicians, sports faces and TV favourites, and depicts some of the most popular faces in modern pop culture, co-produced by Citrus Television and Factory for ITV.

Right: **Clangers**  
Winner of the 2015 BAFTA for best pre-school animation, Factory is making Clangers for co-producers CBeebies, Coolabi, Small Films and Sprout. The stop motion cult classic was created by Peter Firmin and Oliver Postgate and first screened in 1969.



BBC / COOLABI



EMILY STEIN

## Rising stars of animation

Also in the lineup was Phil Chalk, managing director of Altrincham-based multi-genre animation studio Factory, which is responsible for high profile productions such as Newzoids (ITV), Clangers (CBeebies), Scream Street (CBBC) and two specials for Disney and Club Penguin.

Giving insight to the realities of animation production in the North West, Phil explored how Altrincham has fast become such a well-respected name in the global animation industry, having only just celebrated its fifth birthday in October. Speaking at a time following a period of remarkable growth for the company, the evening emphasised the progression of a young business in the North West, which continues to draw the attention of key players in the animation world.

## The role of design

By highlighting the role of design in film and television, the event helped reflect the ethos of this year's Design Manchester, opening up the world of design to reveal its relevance in interesting, unlikely and, most crucially, relatable areas such as box office hit films and children's animated television programmes.

FIONA McGARVA



Over three years, the annual DM festival has engaged designers, artists and the community in a wide array of activities and events. Here are some highlights.

**From the left...**  
Top row: Andrew Shoben at DM13; Peter Saville, Professor David Crow and Michael C Place at DM14.

Row two: 10x10 at DM13; the Great Debate panel DM14 (Professor David Crow, Caroline Norbury, Robert Yates, Lou Cordwell and Sir Richard Leese).

Row three: Katie Popperwell at DM15; 10x10 at DM14; Helen Storey at DM14, in Manchester Art Gallery in partnership with Manchester Science Festival.

Row four: National Art&Design Saturday Club, DM15; Malcolm Garrett at DM14; Goldie and Gary Aspden at adidas SPEZIAL, DM15.

Row five: Ben Terrett at DM15; Tash Willcocks at The Great Debate, DM14.

Row six: Noel Gallagher at adidas SPEZIAL, DM14; Rejane Dal Bello at DM14.

# DESIGN NOW

Presentations and Q&A  
Hudson-Powell and Malika Favre  
Introduced by Fred Deakin  
Royal Northern College of Music  
19 October

[www.pentagram.com/#/blog/124645](http://www.pentagram.com/#/blog/124645)  
[www.malikafavre.com](http://www.malikafavre.com)

Chairing an event with my old colleague Malika Favre and rising stars Hudson-Powell was a daunting prospect, but the Manchester audience were very welcoming and the level of debate was high.

The three of us spanned immensely varied design disciplines and styles: nonetheless there was a clear commonality in our approaches and values. Hudson Powell's more interactive pieces explored the fascinating area where cutting edge digital practice merges with client work, something they seem to achieve effortlessly as their recent appointment as Pentagram partners illustrates. Malika's illustration style is incredibly strong but her talk also allowed us to see the logic and mechanics behind

her work and shared the endless subtleties that might otherwise have been missed.

For me the questions were the highlight of the evening: professional practice, political changes and the creative process were all explored extensively and these conversations with a very clued up crowd stimulated much intense debate which continued afterwards over food and alcohol. It was a remarkable gathering which speaks to the strong curation of the event: I'm already looking forward to my next Design Manchester experience.

FRED DEAKIN



Opposite: top Fred Deakin and below, the audience at RNCM.

Above: Malika Favre lists the things that make her tick, and one of her Kama Sutra illustrations.

Below: Hudson-Powell's responsive alphabet; Jody Hudson-Powell and Luke Powell present their thinking.



# DESIGN HOW

## Presentations and Q&A

- Lee Fasciani, creative director of Territory Studio
- Clive Grinyer, customer experience director of Barclays Bank
- Steve O'Connor, executive design director of IDEO
- Ben Terrett, outgoing design director of Government Digital Service

## Chaired by

- Angus Montgomery, editor of DesignWeek
- Royal Northern College of Music**  
20 October

[www.gds.blog.gov.uk](http://www.gds.blog.gov.uk) | [@benterrett](https://twitter.com/benterrett)  
[www.clivegrinyer.com](http://www.clivegrinyer.com)  
[www.ideo.com](http://www.ideo.com)  
[www.territorystudio.com](http://www.territorystudio.com)



Design Manchester's Design How evening brought together four of the UK's leading design practitioners to look at where design is today and where it is moving to in the future.

Ben Terrett – recently announced as group design director at the Co-operative – talked through a case study of his work on the award-winning Gov.uk project for the Government Digital Service.

Barclays customer experience director Clive Grinyer explained how the bank is using design to get closer to its users, while Steve O'Connor, executive design director at IDEO, lifted the lid on the consultancy's approach to design thinking and talked about how organisations can use design to avoid becoming irrelevant "zombies".

Territory Studio director Lee Fasciani then took us into the future, showing some of his consultancy's work on films such as Prometheus and The Martian, where the design team has worked to imagine user interfaces of the future.

While the speakers also had diverse backgrounds and experiences, some common themes emerged.

The role of design to simplify, explain and create meaning was one that came up several times, from Terrett's description of stripping out extraneous graphics from

Gov.uk to create a cleaner service to Grinyer talking about experimenting with simplified visualisations of pension pots.

But alongside this, there was still an endorsement of the designer as visionary. While all the speakers agreed that user feedback and iterative development were now key in the design process, it was clear that there is still a need for that initial moment of inspiration that only a designer can bring.

This was most obvious in Territory's visionary visualisations of what NASA might look like in 2040 (which were entertainingly juxtaposed with its current, rather clunky, interface) but also clear in the way, for example, that O'Connor and his IDEO team approach business or organisational problems.

But one of the key messages that came through was design's responsibility to the user – from improving government or bank services, to working with organisations around the world to make them more effective, to creating visions to inspire and entertain us about what the future might hold.

Not just Design How then, but also Design Why.

ANGUS MONTGOMERY

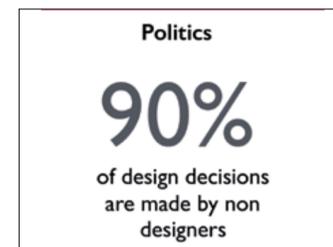


**Ben Terrett**

Ben Terrett outlined the principles that have transformed government digital services. He has joined the Co-op to build a world-class design team and says: "I could not think of a better place to start looking for more talent than Design Manchester."



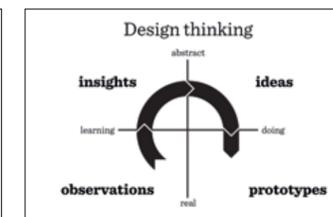
**Clive Grinyer**



Politics, technology, people, vision. These four words define for me the leadership required to make design work, the embracing of technology, people at the centre of all we do and the creative vision to go beyond expectations to an exciting and surprising future.



**Steve O'Connor**



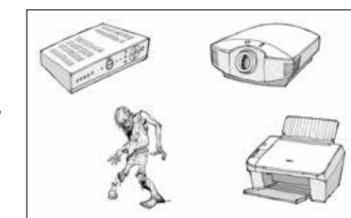
We observe people in the real world and look for the underlying needs and behaviour that underpins what we see. We call this insight. We use insights to find opportunities for a business to evolve their offer or create a new product. We create lots of ideas from these opportunities and take a few back to people as prototypes. What they do with these prototypes are new observations we use to drive the next design cycle.

Asking people what they want often doesn't work. People don't tell the truth. Not because they are lying but because they don't know what they don't know. But they will find an answer nonetheless. We build things



early as a way to drive a conversation with a customer. Here we were trying to understand Korean behaviour around on-demand TV. We used remote control block models and asked people to draw on them what they thought should be on them. We then asked them why.

Some products are fossilised in a technology archetype or business model that is difficult to change. And consumers can't use their choice to drive the market. Market forces don't



work. The situation continues often because of the huge barriers of cost of entry. Like zombies walking. It takes an innovative company or technology to break the deadlock. If you crack one of these the whole market can be an open field.



**Lee Fasciani**



Opening our minds and creative vision to the possibilities of the future allows us to imagine how we should interact with products today and tomorrow. We are creating the future and it's an exciting place.



# Know How

How to get your design career off to a flying start, by Stockport-born Matt Cooper-Wright, senior designer at IDEO  
70 Oxford Street, Manchester School of Art  
20 October

@matt\_speaks

how to...  
MAKE YOURSELF  
**Indispensable**

→ **Be Humble,**  
→ **Be Confident!**

**GET READY**  
TO  
**LEARN & RELEARN**  
**TOOLS**

**MAKE**  
**OTHERS**  
**SUCCESSFUL**

Surround  
yourself  
with  
**interesting people**

**Be an**  
**INTERESTING**  
person

**Be bold**

**Look for**  
**opportunities**  
**to learn**  
(on **projects**)

One piece of career advice from a wise fellow designer has always stuck with me: 'Make yourself indispensable'. (Thanks @amycoperwright).

It sounds deceptively simple – but how should you go about it? I've broken it down into seven specific tips.

I recently visited the head of a graphic design course in London. She told me about a student who had applied with a confident business card: Jane Smith, Fashion Designer, Illustrator, Musician, Film Maker, Poet, Business Woman, Entrepreneur.'

The course leader suggested that claiming such a broad range of skills might be a bit disingenuous for a 17-year-old. The student (perhaps feeling a little criticised) stood her ground: "But I want to be like Pharrell!" she said.

Spotting when to be confident and when to be humble isn't easy, but recognising good advice when it comes your way is a skill to practise. When you work with other designers you need to switch modes between confidently leading and defending your point of view, and humbly stepping back to let others improve your ideas. This is how to collaborate: it's not just working on the same project at the same time; it's a process of push and pull. Great collaborators will earn and keep their position in any team.

Ten years ago when I started out, you could make a lot of money as a Flash developer. It seemed a safe, and lucrative bet. Today, Flash is all but gone. We're working in an era of continuous change, disruption and innovation. Whatever you're doing today, there's a good chance you won't be doing the same thing in three years. That's incredibly exciting. It's also incredibly challenging.

Here are the tools I used every day three years ago:



... and here are the ones I use today:



Almost every one of them has changed. You're a member of a profession in the ascendancy: design has never had so much influence and credibility. With it comes a responsibility to stay on top of your game, and your tools.

Today I ply my trade as an interaction designer. There may be more or less change happening in my discipline than in yours, but the advice is true of all the designers I work with at IDEO.

I don't see this trend changing. For designers it's not mastering one piece of software or another, but continually picking up new tools.

That's not to say what you know now is useless. But if you expect to be changing tools every six months it might change the way you use software. Staying on top of your toolkit will mean you're ready for the next brief that comes your way, whatever the challenge.

It might seem counterintuitive, but when you prioritise the success of the others in your team it raises the standards for everyone including yourself.

When you begin your career, making your boss look good will certainly have a positive impact on your success. You should have the same approach with your colleagues and those junior to you.

Finally this ethos should extend to those paying your wages: remember that your job as a designer is ultimately to make your client successful.

Any designer who works hard to make me look good ranks highly on the indispensability rating.

We're lucky to work in a world where—thanks to social media—there's nothing stopping you from being in the company of interesting people. It's now possible to build a rich and varied list of people to follow on Twitter, Medium, Pinterest and LinkedIn, to widen your intellectual horizons.

But your contemporaries and fellow graduates are interesting too—granted, some more than others—so stay connected to them. They are all on the same path as you and over time will build their own networks and areas of expertise. It's impossible to say which of your peers will go furthest, but assume that any one of them might.

Your network is part of the value you will bring to the teams you work with. Start growing your network now as an investment in the future.

The flip side of surrounding yourself with interesting people, is being one yourself. This will mean different things to different people but I can recommend two things:

**Read (widely)**  
Make sure to look beyond your field as you'll find inspiration comes when you draw connections from the otherwise unconnected. Pop science, classic literature, business theory—it doesn't matter which part of the internet you find something to read, just make sure you don't start in the design section.

**Write (with focus)**  
Recently I've been writing about Design Research on Medium. (Shameless plug, I know.) It started with a lot of work on my part, but remained focussed on a topic close to my profession. Writing about the work you do as a designer will develop your opinions and knowledge while you take ownership of the information you share.

Interesting people are indispensable as they're guaranteed to bring something to the conversation. Inspiration is found in the links between disparate ideas; the broader your palette of ideas the more likely you are to inspire those around you.

In your early career you'll be faced with opportunities that might look risky. Be bold and step up to take them. The chances are the people around you will be your safety net—it's rare that you'll be completely on your own. Rise to the occasion and trust your instincts.

Being the kind of person willing to make decisions with confidence will make you incredibly useful. The most complex design projects today are solved by teams of individuals empowered to make decisions—the old model of a 'Creative Director' acting as a bottleneck are numbered. The sooner you demonstrate the ability to take responsibility, the sooner you'll unlock opportunities to progress your career.

Finally, your journey as a designer will be one of continuous learning. If you're lucky, you'll be able to act on some of this advice while getting paid to do great work. As designers we're unbelievably fortunate to have that chance.

The moments of greatest harmony are where your personal interests align with the goals of a project. If you reframe each of your projects as an opportunity to learn something new you'll find motivation comes easily.

Any good workplace will know the value in supporting their employees' desire to learn, but it's much easier to support the learning when it's adding value to the project and client at the same time.

If you can upgrade your own skillset alongside your day-to-day responsibilities you become a very valuable member of the team.

Looking at the advice I've shared here you'll note that I'm not suggesting any technical skills or abilities. I'm not, for example, suggesting you should learn to code or master Photoshop.

You'll also notice that there's nothing in my advice that's specific to a career in design. I'd like to think that the mindset that makes you indispensable will be relevant whatever you're doing in 10 years time, wherever your career takes you.

(Thanks to Ed White – @edwhite28 – for ever valuable wrangling, refining and rejigging.)

# Collabology

Creative student workshop presented by Fred Deakin  
70 Oxford Street, Manchester School of Art  
19 October

[www.collabology.org](http://www.collabology.org) | [@collabology](https://twitter.com/collabology)  
[www.creativeskillset.org/who\\_we\\_help/creative\\_professionals/free\\_online\\_courses/collabology](http://www.creativeskillset.org/who_we_help/creative_professionals/free_online_courses/collabology)  
[www.romicagawon.wordpress.com](http://www.romicagawon.wordpress.com) | [@romica\\_sp](https://twitter.com/romica_sp)

I spent a great afternoon presenting a taster of my workshop to an audience of Manchester students, taking them through various exercises designed to increase their self-awareness of their individual practices to prepare them for wider collaborations. The students were very receptive and participated enthusiastically, helped I suspect by the presence of Gary and Jess, two graduates of my previous Manchester workshop who showed the audience what they had gained from participating. Afterwards I was really happy to see that one of the students (Romica Spiegl, a graphic design student at the University of Salford) had turned her experience into a blog account which is in part reproduced below. Looks like she got some benefit! I hope to be delivering the full workshop experience to a Manchester audience very soon.

FRED DEAKIN

Collabology is a series of workshops for people from different disciplines who try to work together and create a project in an industry-standard environment. "As a bridge between academia and industry, Collabology runs intensive, collaborative workshops that introduce hand-selected students to the fast-paced and cross-disciplinary environment of modern professional practice" according to Creative Skillset.

After Fred introduced himself and his work, we were asked to find a workshop buddy to go through a few exercises.

**How do you work?**  
(Task 1: Describe your design/creative process in two minutes)

In the first task, your buddy listens and gives feedback for two minutes about which areas of your creative process are structural or generative.

What I learned: I found out that so far I have been working without trying to do much research or find context for my work. In the past, when I got a brief, I usually made a few sketches and then went on with one idea that got more and more refined. Through the feedback from my buddy (a graphic design graduate) I realised it could help to find more and more interesting ideas through trying to develop a few ideas and then move on with the strongest one. Funnily enough, today, during our uni session for Exploring Graphic Communication I realised that I am really prone to this pattern of pursuing one initial idea. Of course this doesn't mean that my projects are boring or bad, but I realised that I don't give myself the opportunity to discover an even better option... because I'm stubborn. So now I will try to push myself and develop a few ideas before I move on to creating an actual piece of work.

**"I want to inspire change for the better through design"**

**What do you do?**  
(Task 2: Create your elevator pitch. If you meet Bill Gates in the elevator... what would you say?)



MALCOLM GARRETT

In the second task we had two minutes to describe to our buddies what we do. Some of us found this quite easy, others – like me – had a harder time defining themselves. After two minutes our buddy had to sum our words up in one sentence. My buddy's notes on my short talk were: Teach painting – reaching out online – inspire – responsible – positive change – honest / authentic.

His elevator pitch for me was "I want to inspire change for the better in others through design".

Fred mentioned: "When you say it, you should feel it". I somehow do resonate with this sentence but maybe the structure or wording is not 100% aligned with how I feel about my work. Fred also said that for some of us it will take longer to find this. Reflecting on this a bit more, it seems I want to create positive change, reach people online and inspire them through teaching and sharing design in an honest and authentic way.

**What do you know?**  
(Task 3: Talk about skills that you have and wish to have.)

In the third task, we again had two minutes to talk about our skillset and areas we would be interested in developing. It showed I have a wide range of skills due to my diverse educational background and interests. The task would be to find a way to combine them – and I do think this will happen in my own creative business.

Skills I have include: Business School, Accounting, Programming, Photoshop, InDesign, Illustrator, Video/Audio editing, Flash, Photography, Social Anthropology. Skills I want: Coding WP themes, Lighting for Photography, Typography, After Effects, App Design, Starting a business, e-commerce.

**Conclusion**  
Participating in this workshop has helped me identify how I work, the patterns I follow and how I can develop my creative process. Furthermore, I realised I still need to find a way to specialise and to define who I am as creative practitioner and where I want my business to go. And last, I have a list of skills that I want to develop further. This workshop was a great opportunity and I encourage you to take advantage of such events.

ROMICA SPIEGL

# Manchester Moleskine

Twenty Twenty Two  
21 October

A Design Manchester partner event produced by Manchester Moleskine.

[@MCR\\_Moleskine](https://twitter.com/MCR_Moleskine)  
[@She\\_Chair](https://twitter.com/She_Chair)



ALEX MEAD



ALEX MEAD



ALEX MEAD

Manchester Moleskine celebrated the conclusion of DM15 with a party and exhibition based on one simple idea: an A5 Moleskine® sketchbook was circulated to 52 Manchester creatives, each invited to contribute a unique piece. The party, and DM15, signed off with a rousing and brilliant performance by the She Choir, an all-female Manchester choir open to all, performing ear-blastingly good covers of excellent songs.

# Manchester Worker Bee

Design competition and screenprinting party with prizes.  
Islington Mill  
22 October

A Design Manchester partner event produced by one69A.

[www.one69A.com/workerbee](http://www.one69A.com/workerbee)

To celebrate the incredible variety of creative talent in Manchester, One69A organised Manchester Worker Bee, a design competition and screen printing party with a selection of prizes.

The party included live screenprinting demonstrations and workshops for visitors to get involved in, as well as live music and refreshments.



# DM15 In numbers

Design Manchester's third annual festival reached a record number of people through media coverage, social media, events, exhibitions and interactions.

Manchester is one of the world's great design cities. Design Manchester seeks to engage all designers, artists, creative professionals, students, businesses, policymakers, public institutions and the community in promoting invention and creativity.

This year's festival featured 17 events over eight days, with one exhibition – Manchester in Mind – starting a week before the festival and another – Swifty's 'Unfinished Business' – continuing with an installation at Kosmonaut until April 2016. Five Swifty works from the exhibition have been acquired by Manchester Metropolitan University's Special Collections Gallery.

More than 21,000 people attended this year's events presented by 124 artists and more than 100 volunteers. Just over half the attendees were female and 20% came from outside the region. Design Manchester appeals to all people in or connected to Manchester all over the world.

With more than 3,000 interactions across some 2,000 Twitter and Facebook accounts, DM15 was exposed to a reach of over 4 million people in September/October 2015. Digging a little deeper, the stats reveal considerable interest outside Manchester, with 5,000 Facebook visitors from London and 1,000 from outside the UK.

Online and printed media carried at least 46 pieces of coverage with total reach exceeding 19 million people.

## Print, Outdoor & Social

A comprehensive print and outdoor campaign was rolled out across the North West before and during the festival. Print distribution of 50,000 items over two months was undertaken by The Audience Agency, ensuring targeted, heavy footfall sites were covered, along with all major cultural institutions in the city.

In partnership with Manchester City Council and Ocean Media, we have access to the most prominent digital advertising screens in Manchester City Centre. Below is an example of a 16-metre animated screen with a weekly footfall of approximately 1.6 million people.



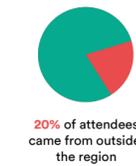
## Festival

21,000  
Attendees

17  
Events

124  
Artists

100  
Volunteers



## Audiences

Design Community  
Families  
Schoolchildren  
Students  
Educators  
Policy Makers

## Press

46+  
Coverage

19m People  
Reached

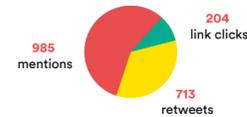
PR & Comms is managed by cultural/events specialists Sundae Communications



## Social

4,045,903  
Impressions

3,000  
Interactions



## Engagement Age & Gender



46% Male / 54% Female

## Key influencers

@CreativeReview  
1.19M Followers  
@GOV.UK  
1.03M Followers  
@IDEO  
276k Followers  
@GREATBritain  
243k followers  
@Design\_Week  
234k Followers  
@Pentagram  
217k Followers

## Coverage in

Time Out  
Design Week  
Creative Review  
Eye Magazine  
Form Fifty Five  
Creative Pool  
The Double Negative  
We Heart  
Prolific North  
Manchester Wire  
Inky Goodness  
Big Issue North  
Creative Tourist  
Manchester Evening News  
GM Business Week  
Northern Soul  
Eventifier  
The Double Negative  
The Co-Operative blog  
typeradio.org  
Gov.uk blog  
+ many more

# DM15 Connect Now

## Brand & sponsorship opportunities

As shown in these pages, Design Manchester works closely with sponsors and partners to engage with the industry and the community, and to increase the visibility of Manchester as one of the world's great cities of design and creativity. There is a range of opportunities for sponsoring our festival from next year and for working with us as a partner in one or more of our programmes and events. Bespoke packages can be developed to align with your brand, from sponsoring workshops and hosting exhibitions to launching a product.

There are numerous networking opportunities throughout the festival, with key industry figures participating alongside a large cross section of creative students and professionals from across the country and elsewhere.

For more info, please contact [kasper@designmcr.com](mailto:kasper@designmcr.com) or [fiona@designmcr.com](mailto:fiona@designmcr.com)

## Creative opportunities

At the heart of DM is collaboration. We organise and help curate multiple events such as screenings, exhibitions and talks with numerous individuals and organisations. Our experienced creative team has a passion for facilitating ideas, connecting artists and bringing the right audiences to experience them. If you have an idea for an event, a partnership or just want to get involved with the festival, we would love to hear from you.

For more info, please contact [john@designmcr.com](mailto:john@designmcr.com) or [malcolm@designmcr.com](mailto:malcolm@designmcr.com)

View the debate and other Design Manchester content at [www.vimeo.com/DesignManchester](http://www.vimeo.com/DesignManchester)

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## Design Manchester

Festival director	Fiona McGarva
Curators	John Owens Malcolm Garrett RDI
Partnerships	Kasper de Graaf
DM15 Producer	Jon-Paul Waddington
Design	Instruct Studio & Images&Co
Publicity	Sundae Communications
Accountants	Bright Partnership
Web build	Adapt Studios
Consultancy	Adapt for Arts Simon Poulter

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DM15 – Swifty exhibition in partnership with Absolut



DM14 – SPEZIAL exhibition in partnership with adidas



DM13 – 10x10 Exhibition supported by Bench Clothing



DM13 / DM14 / DM15 – Print Festival supported by G. F. Smith Papers

## Document 15

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Design	Images&Co & Instruct Studio

## Special thanks

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## Print and paper

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If you have a project you would like to discuss, speak to Matt Galloway 01625 870000 | [sales@galloways.co.uk](mailto:sales@galloways.co.uk)

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