



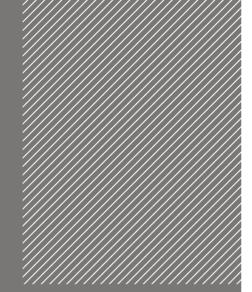
Bringing the business of design to life with Deutsche Bank



Design Ventura 2010 – 2020

Celebrating 10 years of young design talent

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Introduction: Lareena Hilton **Global Head of Brand** Communications and CSR **Deutsche Bank**

Design Ventura is a very important programme to us. A flaaship within Deutsche Bank's Corporate Social Responsibility Born to Be education programme, its scale, the support it gives young people, and the quality of students' work, all fit closely with our core objectives.

Everyone is born with a talent, but barriers such as disadvantage, inequality or lack of role models can stand in the way of success. Through education-led projects, Born to Be aims to target the barriers that prevent young people from achieving their full potential. Our initiatives for 11–18 year olds help support wellbeing, raise aspirations and improve access towards further education and employment. In the context of the Covid-19 pandemic and the impact this has had on education, this feels more important than ever.

"Through education-led projects, Born to Be aims to target the barriers that prevent young from achieving their full potential."

People sometimes ask why a global bank is funding a design programme for schools. The skills students develop through their Design Venturg journey, such as confidence, flexibility and resilience, are important for everyday life. They learn about pricing, how to communicate their ideas and work as a team. Some students have gone on to be professional designers and entrepreneurs, others have gained skills that have helped them get into university, secure work experience or land their first job.

Above: Lareena Hilton at the Desian Ventura Pitching Event 2019 at Winchester House



Our relationship with the Design Museum is long-standing and the team delivers the competition brilliantly. We are always looking to innovate and broaden the audience for Design Ventura, and working alongside the museum we have achieved this. For example, the recent online mini challenge was rolled out to support remote learning during lockdown and received 3,000 submissions from students across the country. Just one example of how our teams collaborate to keep growing the programme's impact.

From small beginnings ten years ago, we have made a big jump in the numbers of schools and students involved. Today Design Ventura reaches more than 15,000 students from some 250 UK state secondary schools and a growing number of international institutions every year.

We know the pressure teachers are under, and this programme aims to help them out. The free online resources, workshops and professional development opportunities bring teachers together and inspire them with ideas and learnings they can apply in the classroom.

Over the past ten years, students have become far more aware of sustainability and social issues such as health and mental wellbeing. They are aware of world affairs in a way my generation never was and that really shows in the Design Ventura entries.

At Deutsche Bank, we're very proud of what Design Ventura has achieved over the past decade. The reach, scale and quality of engagement are exemplary. We want Design Ventura to continue to shine a light on future young creative talent and we look forward to inspiring even more designers of the future.



What is Design Ventura?

Above: Design Ventura workshop at the Design Museum 2018

Design Ventura is 10! The Design Museum's flagship learning programme for schools has been supporting students and teachers for over a decade. This exciting annual design competition challenges students to design an original product that will take pride of place in the Design Museum Shop.

Today we need creativity more than ever, resilient and flexible young minds that can think outside of the box to address the major challenges of today and tomorrow. At the Design Museum and Deutsche Bank we believe that the creative industries are some of the most important industries of tomorrow: resilient to automation, at the forefront of innovation, and with the ability to tackle major global challenges.

Design Ventura offers students a taster of what it is like to turn an idea into reality in a real-world situation. A live brief is set by a leading designer that invites students to consider ethical, sustainable, accessible and user-centred design principles as well as business considerations such as budgeting and marketing to create a product that is made and sold, raising money for charity. Since 2010, more than 108,000 students from all over the country and beyond have taken part in Design Ventura, gaining creative, business, and key life skills. Ten new products have been made and sold, raising more than £14,600 for charities including Greenpeace, Great Ormond Street Hospital and David Idowu Foundation.

Equipping young people with design thinking and entrepreneurial skills is vital in supporting them to reach their full potential in life beyond school. And yet, creative subjects are undervalued in our current education system. Many arts and design options are disappearing from timetables altogether. Design Ventura aims to put design firmly back on the educational agenda, to show how inspiring, beneficial and (yes) useful it can be for young people, whether they want to pursue a career in the creative industries or not.

As well as filling an increasing void in the UK curriculum, Design Ventura boosts creativity, confidence and teamworking – valuable assets in any walk of life. And that's something worth celebrating.

Case study: Jodie Valery

Design Ventura provided a great launch pad for Jodie Valery. Part of the 2010 winning team from Haberdashers' Aske's Hatcham College with their Dove Bunting submission, she went on to graduate with a degree in Publishing Design from Norwich University of the Arts in 2019. More recently, she started working for BBC Studios as a Junior Designer.

Post-university, Jodie ran student workshops at her old school in South London and also became a volunteer for Design Ventura 2019: 'Having recently graduated, I was looking to build on my work experiences,' Jodie explains. 'I liked the idea of giving back and inspiring young people doing the competition.'

For Jodie, the Design Museum is a place of inspiration, though she feels it can be intimidating too: 'It's in a lovely place, but Kensington can be hard for young people to relate too. If they feel excluded, Design Ventura can show them that they're not,' she says.

She feels that the programme promotes diversity: 'Any student can see that design can be a field they can get into, to have another voice,' she says. 'It was difficult for me at school, but Design Ventura immersed me in creativity. I hope my experience inspires and motivates the young people in my workshops.' "You need things like Design Ventura to give you the confidence to believe I could work in this area. It is possible."

Jodie credits Design Ventura with improving her job prospects. Shy and introverted as a child, it helped her to learn to speak in public and her confidence grew. Volunteering also helped: 'It was good for employers to see I'd been proactive,' she says.

What's more, workshops and events around Design Ventura helped Jodie towards a more rounded understanding of design: 'I try to be open to different learning and new things. I really liked the way Deutsche Bank volunteers showed that even if you're more into maths and science, creative thinking makes you more enriched.'

'It is also nice to meet other industry professionals and talk about different areas of design. You meet different kinds of people, which is really useful. You need things like Design Ventura to give you the confidence to believe I could work in this area. It is possible.'

Right: Jodie Valery volunteering at the Design Ventura 2019 Celebration Event



Design Ventura 2020 Poppy Parry, **Project Manager Design Ventura**



Desian Ventura 2020 was unlike any other year. A lot changed in the context of the Covid-19 pandemic, especially for schools. **Design Ventura continued to run throughout** lockdown, but 2020 saw some key changes the extension of the programme to run over two terms and the creation of even more online resources.

In this most unusual year, we were amazed by the resourcefulness of teachers and the resilience of students, who continued to meet everyday challenges with incredible creativity. To support remote learning, we ran an online mini challenge for years 7 and 8 that received more than 3.000 entries, created an online ideas generator (theideamachine.org) used by 16,000 people, and a paper forms workshop video that was viewed more than 6,000 times.

Artist and designer Yinka Ilori was the brief setter for the year when everything changed and I had the pleasure to interview him about his life and work.







Above: Happy Street by Yinka Ilori, London

In conversation with: **Yinka Ilori**

Where do you get your inspiration?

One thing I always take inspiration from is my parents and how they wore colour, textiles, and print. It was so bold. It was an extension of their culture and identity. I want to celebrate that in my work. For me it's about being proud of my culture and heritage, proud of where I come from. I want people to understand the power of objects and how they can tell stories. I also want to educate people about the value of everyday objects and recycling. I want to move away from the idea that if something is broken, you throw it away. I'd like my work to raise questions about how we buy things and how we waste.

Why did you choose to be the Design Ventura 2020 brief setter?

I wish I'd had a programme like Design Ventura when I was younger. I am here now, but the young people behind me, they are the future of the industry, the future of design. We need to nurture that young creative talent, encourage and support those young people. They have incredible ideas. I want them to know that they can make a career out of design, that they can be entrepreneurs.

2020 has been an unusual year. What is the most significant thing you have learnt recently? One thing I learnt this year is to really appreciate my time. Taking time to assess why I am doing a project, figuring out what I want to say, researching more, slowing down my process and really enjoying it.

Finally, do you have any advice for designers who are just starting out?

My advice for any young up-and-coming designer would be: trust the process and don't be greedy. There's no such thing as overnight success, it can take years. I was working in retail when I started out, trying to build up a collection of work, investing money into my business, before I got any commissions. It takes sacrifice, it's not all glitz and glam, but it's definitely worth it.

We've always had high hopes for Design Ventura, but it has exceeded our expectations again and again. When launched in 2010, these were some of the aims and objectives we set for the programme:



Design Ventura > 10 Year Project Review

Putting students together with industry experts to inspire their creative thinking and design skills. Building their confidence, resilience and employability along the way.

Explaining what design is to young people and igniting a lifelong passion for the subject.
Connecting this to practical next steps for further education and future careers.

Building long-lasting relationships with schools and investing in teachers by offering professional development opportunities.

Raising the profile of design subjects in schools. Showing how they develop transferable skills and contribute to a well-rounded learning experience.

Exploring exciting new ways for museums to contribute to education, and how we might harness these innovations to remain relevant for the future.

Below: Design Ventura workshop at the Design Museum 2019



How it all works

Right: Design Ventura Pitching Event 2019 **Bottom:** The Design Museum Shop 2019



Registration

Online registration for schools opens in the summer term. Head for ventura.designmuseum.org and sign up!



Pre-prep

Free Continuing Professional Development events for teachers available online and in person at the Design Museum.

03

The brief The Design Ventura brief is set by a high-profile designer.

05

Website

All of the resources needed to run the programme are available for free online at ventura.designmuseum.org





Kick off

Design Ventura goes live in schools in the autumn term. This can be taught as part of curriculum lessons, as an off-timetable day, or as an extra-curricular activity or club.



Workshops Free workshops are held at the Design Museum, online and in schools, suppor

Museum, online and in schools, supported by designers and business volunteers from Deutsche Bank.



We release a series of free online learning webinars for teachers and students, supported by industry experts.



Shortlisting

School teams pitch to their peers and teachers, who select one idea to go forward into the competition. A shortlisting panel selects the top shortlisted ideas from these entries.



Celebrate!

Awards and winners are announced, and the student prototypes feature in a public exhibition at the Design Museum.





Pitching The top teams

The top teams are invited to pitch their product idea to a panel of expert judges.



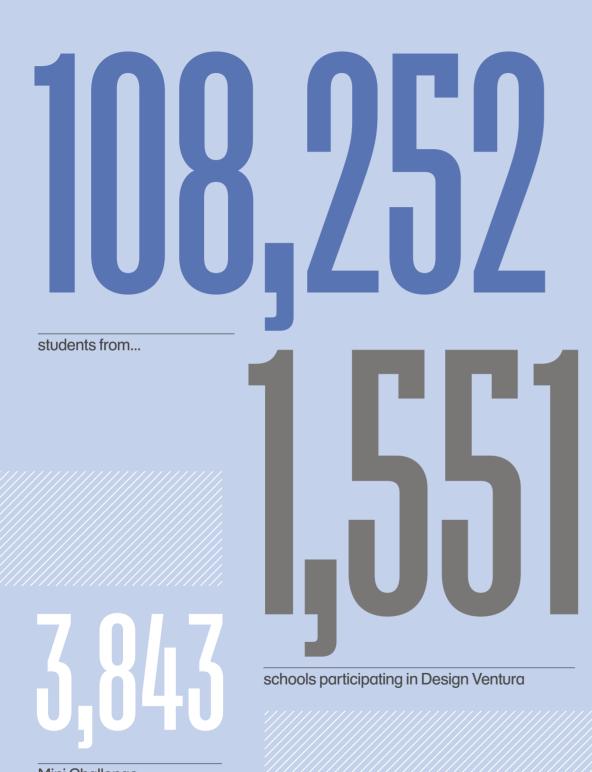
Develop

The winning team work with professional designers to develop and manufacture their product for sale.



Launch

The winning product goes on sale in the Design Museum Shop and online. Proceeds from sales are donated to a charity chosen by the students.



9,779

students participating in museum workshops



museum workshops delivered, supported by 514 volunteers from design and business

teachers trained through Continued Professional Development opportunities

unique student products made and sold, raising:

for charities including Rainforest Alliance UK, MOVE and The Brain Tumour Charity

Mini Challenge submissions

10 years in the making



Left: Design Ventura Pitching Event 2016

2013

Design Ventura awarded the Museum and Heritage Award for Educational Initiative 2013. "What you actually get out of the Design Ventura project is brilliant! Your very own design being turned into a real product sold from a shop's shelf."

Participating Student, Design Ventura 2017



2010

Design Ventura launched at the Design Museum in Shad Thames. 832 young people from 32 state secondary schools in London take part.

Left: Dove Bunting, Design Ventura Winning Product 2010 Right: Design Ventura workshop at the Design Museum 2019



2016

The Design Museum moves into the former Commonwealth Building in Kensington. 10,335 students from 240 schools take part in Design Ventura. "...what the Design Museum have put together is possibly the best package for teaching students about the whole design process l've ever seen..."

Participating Teacher, Design Ventura 2016



Above: Petal Pot, Design Ventura 2017 winning product Left: Design Ventura 2017 winning team from Weatherhead High School with Petal Pot Below: Design Ventura Pitching Day 2019 In conversation with: Morag Myerscough Below: Designer, Maker, User by Morag Myerscough at the Design Museum

Colour dominates Morag Myerscough's designs. Clashing pinks and oranges, vibrant blues and greens characterise her work, from structural installations to hospital bedrooms. Pattern also abounds and though she studied graphic design at college, today she's best known for her threedimensional thinking.

2019

The Design Museum celebrates its 30th birthday and Design Ventura turns 10. 16,651 students from 300 schools take part in Design Ventura. "I learnt that you will always make mistakes in life but instead of focusing on them, use them to get better and learn."

Participating Student, Design Ventura 2019



Left: Design Ventura 2019 judge Morag Myerscough at the Pitching Event at Winchester House Below: Make Happy by Morag Myerscough, Hong Kong Morag's journey in design began at Highbury Hill High School for Girls where, encouraged by her art teacher, she managed to secure a coveted place at St Martin's School of Art (now Central St Martin's). 'They steered me towards graphic design probably because I had drawn the school badge,' she says.

But it was at the Royal College of Art, where she took a Masters degree, that she really found her métier. 'I was determined to be the person who thought bigger. These days, I work in a space that encompasses art, architecture, design and other visual influences, but isn't defined by any of them.'

In her professional life, Morag worked in design and architectural practices at home and abroad before striking out on her own, setting up Studio Myerscough in 1993. Since then she's taken on all kinds of projects, for museums and health trusts, global festivals and community spaces. Her work embraces sustainability in the broadest sense, from creating community to materials and processes.





Top: Sheffield Children's Hospital by Morag Myerscough, Sheffield Below: The Club Under my House by Morag Myerscough, London

In Design Ventura's landmark 10th anniversary, it was fitting that Morag was invited to be part of the judging panel. 'I really loved it. Those kids were brilliant, not only presenting to five adult professionals, but with an audience too. It was clear that the schools had worked really hard with the pupils on their ideas.'

One of the most important aspects of the competition, she believes, is that it helps young people to realise that they can make a living through being creative. But even if they don't choose that path, the skills they learn are highly transferable. 'Sometimes the idea that creativity is as important as any other subject is lost in schools. It gives you a very layered way of thinking. There's no right answer, just different approaches.'

Her advice to emerging designers is to listen to people and be a sponge for ideas and culture, but above all to stay flexible. 'It's taken me 20 years to get to do what I wanted to do all along – to make physical structures in spaces. You can have different careers along the way,' she says. 'Make sure you are in a position to change yourself when you want to.'

As a child, Morag used to love embroidery and in 1976, had a piece shown at an exhibition at London's Commonwealth Institute, now the Design Museum. She was then aged 12 and the only young exhibitor to price her work in the catalogue... for the princely sum of £9.

Since then, her relationship with the Design Museum has blossomed. Over the past 20-plus years, she's helped create a series of critically acclaimed exhibitions, including Memphis Remembered (2001), Web Wizards (2001), Archigram (2004), and the hugely popular Formula One (2006).

When the Design Museum moved to its new Kensington home in 2016, Morag won the Europewide tender to design the permanent exhibition space. She's also served as a judge on Beazley Designs of the Year and produced all manner of promotional literature. 'Yes, I've been part of the family for a long time,' she laughs. "Sometimes the idea that creativity is as important as any other subject is lost in schools. It gives you a very layered way of thinking. There's no right answer, just different approaches."



Brief setters and judges



Design Ventura brief setters

Each year Design Ventura invites a leading designer to set the brief. Their work ranges from textiles to architecture and frames and inspires the students' learning.

2020 Yinka Ilori Artist and Designe

2019 Assemble Design Collective

2018 Donna Wilson Textile Designer

2017 Anna Bullus Founder, Gumdrop Lta

2016 Asif Khan Architect and Deputy Chair of the Design Museum Trustees

2015 Jay Osgerby and Edward Barber Founding Directors, Barber Osgerby

2014 Jane Ní Dhulchaointigh Founder, Sugru

2013 Guy Jeremiah Managing Director, Ohyo

2012 Anya Hindmarch Managing Director and Creative Director, Anya Hindmarch

2011 Naomi Cleaver

2010 Sebastian Conran Designer and Design Museum Truste

Design Ventura judges

Each year leading designers and businesspeople are invited to sit on the judging panel for the pitching day to help pick the winning idea. This has included:

Shahidha Bari Academic, Critic and Broadcaster

Heather Corcoran Outreach Lead, Kickstarter

Katie Greenyer Talent and Network Director, Pentland Brands

Angus Montgomery Editor, Design Week

Morag Myerscough Artist and Designer

Chris Ruse Director of Capital Markets and Treasury Solutions, Deutsche Bank

Duncan Sanders Head of Trading, the Design Museum

Michael Skapinker Associate Editor, Financial Times

Christoph Woermann Global Head of Corporate Bank Marketing at Deutsche Bank



Left: Judges at the Design Ventura 2019 Pitching Event Right: Judges at the Design Ventura 2018 Pitching Event





Case study: Simon Balle All-through School

Jack Andrews is Head of Design and Technology at Simon Balle All-through School in Hertford. He has taken part in Design Ventura seven times – including in 2018 when his school won with Active Snap, which was later picked up by games manufacturer Tomy UK. He started running Design Ventura as an extracurricular option, before later integrating the programme into the year 10 Design and Technology GCSE curriculum. Here, Jack explains some of the many benefits of Design Ventura both to his students and to himself.

Above: Design Ventura 2018 winning team from Simon Balle All-through School with their teacher Jack Andrews Above right: Active Snap as manufactured for nationwide sale by Tomy UK

What drew you to Design Ventura in the first place?

It's a vessel to get students to understand what they were doing in their GCSE course work, as well as things outside of it. So, you learn more entrepreneurial skills. You learn more about business, you learn more about finance etc. And obviously the three [Design Ventura] boards break down into research and investigation, idea generation, development and prototyping. Which are skills [students] have to develop for GCSE anyway.

Are there any aspects of Design Ventura that you feel are particularly valuable?

I like the fact it's three slides and you have to put your best foot forward and show your story concisely. And the kids have to pick out their best bits. You've got a submission and a 3 minute pitch. You have to get to the point, as you would in industry. You've entered Design Ventura seven times, has this affected the way you approach teaching Design and Technology over the years? I bring a lot more business in now. Into how we can make designs feasible within the real world, especially at A-level. We make sure that they're going out there doing site visits or speaking to people at Louis Vuitton, even if it's a Store Manager. It's more real than it was previously.

"I bring a lot more business in now. Into how we can make designs feasible within the real world, especially at A-level."

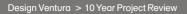
Do you think Design Ventura has changed attitudes towards design at your school? I suppose [now that] they've seen that somebody's won. And that it's not stopped at winning. The success of that and the success of the grades has all come hand-in-hand. I'm Head of Department and it's been driven by my success, which has driven the kids' success, which has driven more kids to want to do it, which has come back full circle. **Tim Marlow** Chief Executive and Director of the Design Museum

On the 10th anniversary of Design Ventura there was much to celebrate but we are also reflecting on the global pandemic of 2020 and 2021 and the impact it has had on all of us. It has brought a new understanding of the role design plays in our lives from hygiene and health to architecture, apps and technology.

It also re-emphasises the importance of learning programmes of the quality of Design Ventura in supporting the next generation, programmes that endow young people with a range of skills including creative problem solving, resilience, and the ability to respond flexibly to real-world challenges.

The events of the past year have also shown us that we have a responsibility to support the design industries to become more representative of society as a whole. As such, the Design Museum has expanded its learning programme so it can act as a potential pathway into professional design for those from underrepresented communities and backgrounds.

With its huge reach, Design Ventura is at the heart of this. Over the past decade, participation has grown from 61 schools in 2010 to 270 schools and 15,000 students taking part this last year. This growing participation bucks wider trends within creative education and evaluation shows the true value of the programme for increasing young people's confidence, aspirations and giving them key transferable skills. The ambition, scale and accessibility of the programme is something we are very proud of and our thanks go to Deutsche Bank for making this possible.



incredibly inspiring ways. They identify everyday problems and come up with innovative solutions.
From a spinning thumb plate with a guard for people who find it hard to hold a plate full of food, to a gift card that helps revive exhausted bees, to a rainforest-themed activity kit that aims to raise awareness about endangered habitats... and those aren't even the ideas that won. It is a shame that we can only make one product each year. It would be great if shortlisted entries elicited broader investment like with Active Snap being developed for nationwide sale by Tomy UK.
It is worth reminding ourselves that design has

Students respond to the Design Ventura brief in

It is worth reminding ourselves that design has practical applications not just for product but also for infrastructure and the services and systems we rely on every day. It is literally all around us, all of the time. This is why the connection with industry is so central to Design Ventura. Volunteers from design and business support workshops and events and young people get so much from interacting with professionals.

The Design Ventura programme is all about looking forward, investing in young people, giving them the skills to become the change makers of the future. In a further ten years' time, I'm confident there will be some highly successful designers who have come through Design Ventura. But it's not just about nurturing the designers of the future, every young person can get something from design, whether they work in the creative industries or not. For the teachers, doctors, bankers or artists of the future, we believe in the power of learning from design.

LUUKINI FORWARI

Left: Tim Marlow at the Design Museum 2019 Our thanks go to everyone who has supported Design Ventura since 2010. The project would not have happened without the dedication of hundreds of teachers, the energy of thousands of students and the support of our community of volunteers from the design sector and Deutsche Bank.

Right: 10th anniversary trophy made from recycled plastic packaging and waste yoghurt pots

Industry Experts

To all the brief setters, judges and industry expert volunteers who have supported the programme, thank you!

Deutsche Bank

Amy Harris, Lareena Hilton, Krysia Kozniewska, Nicole Lovett, Tiina Lee, Chris Ruse, Ben Sadler, Lauren Seaman, Zoe Smith, Rosie Towe, Nicola Wallace and Christoph Woermann

Design Museum

Olivia Bailey, Sophie Cunningham, David Houston, Fiona MacDonald, Tim Marlow, Poppy Parry, Avni Patel, Steven Preston, Duncan Sanders, Elysia Thorpe, Sumitra Upham and Tom Wilson

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Design Ventura 2010 – 2020

Celebrating 10 years of young creative entrepreneurs

