



AUSTRALIAN DESIGN ALLIANCE

The Context Workshops Report

Understanding the Current Landscape of Design in Australia.

VERSION 2 – JUNE 2022

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Covid-19

The AdA conducted the Context Workshops throughout 2019 with the expectation that this report would be launched in early 2020, setting the future direction for the AdA as a representative body for the Australian Design Industry.

Due to the impact of Covid-19 both here in Australia and globally, the AdA decided to hold off on launching the report until there was a more suitable time to do so.

As an organisation, we felt it was essential to ensure we did not lose the voice of the industry amid the noise of what has become one of the most challenging times in our current history.

We believe that much of the content of this report continues to be relevant. However, we will be looking to the industry to ensure that the issues raised are still valid or need reviewing through the lens of a post-global pandemic world.

[AdA]

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AUSTRALIAN DESIGN ALLIANCE

The Context workshops were designed and delivered by the AdA team, Paul van Barneveld and Jo-Ann Kellock.

This report was compiled and written by Paul van Barneveld on behalf of the AdA.

Who is the Australian Design Alliance?

The Australian Design Alliance [AdA] is an alliance between the peak professional organisations representing Designers across all aspects of Australia's design industry. The organisation emerged from a series of industry consultations about how Design should be an integral element of Australia's national innovation system.

Since its launch in 2010, the AdA's vision has been to develop a culture of Design in Australia to strengthen economic competitiveness, innovation and sustainability. Its mission is to achieve more significant advancement, recognition and valuing of Australian Design by governments, business and the broader community.

Australia's design professionals are internationally renowned as creative and innovative thinkers, highly skilled in their chosen discipline and as project managers. These are crucial capabilities for a more productive Australian economy.

AdA's Definition of Design

The Australian Design Alliance [AdA] defines design as:

“Design is an intellectual process of insight, discovery, and conception that makes a positive contribution to the human condition and a better world.”

AdA's Purpose

The purpose of the Australian Design Alliance [AdA] is to:

‘Build the Value of Australian Design through a collective and collaborative voice!’

AdA's Goals

To maintain the focus of the AdA as it moves forward in the current environment, the goals of the organisation are:

- To raise the profile of Design as a significant contributor to the Australian economy and to encourage our design community to step up and recognise this contribution.
- To be the representative link between the design industry and government, leading policy change and innovation to embed a National Design Policy (NDP) into the Australian Innovation Agenda.
- To create stronger and more collaborative links between AdA member organisations to strengthen the voice of all sectors of Design in Australia.

The AdA Context Workshops

The Context workshops were developed to provide the AdA with an opportunity to engage directly with members of the Design industry to obtain a snapshot of the current landscape of the state of Design in Australia.

Conducted in Melbourne, Sydney, Brisbane, Adelaide and Perth during 2019, the workshops were designed to stimulate conversation about the issues facing the Design industry in Australia. Workshop participants came from across the sector including Design industry representatives, education providers, member associations, government and business sectors.

STATS

5 CAPITAL CITIES
15 WORKSHOP HOURS
52 PARTICIPANTS

SECTORS

- Communication Design
- Interior Design
- Product Design
- Architecture
- Landscape Architecture
- Building Designers
- Fashion
- Engineering
- Government
- Education
- Design Industry Bodies

The workshops followed a simple agenda, first discussing the broader state of the Design industry, followed by a collaborative discussion with all participants to refine the issues identified. The conversation then focused on highlighting the common concerns facing the Design industry as a whole.

Initially focused on five pillars of observation: Political, Economic, Social, Technology and Legal, these were extended to include Education and Industry based on participant feedback during the workshops.

The workshop followed four key activities to identify the issues:

- **Observation:** Collective brainstorming to understand the current landscape.
- **Mapping:** Documenting the issues to determine commonalities across the sectors.
- **Value:** Identifying the critical issues for the industry.
- **Action:** What could be done to address the key issues facing the Australian Design industry.

The raw issues are collated at Appendix 1 with the Workshop Pillar Highlights on pages 4 and 5.

Workshop Outcomes

An interesting outcome of the workshops was how the concerns raised were common across both the sector and the country. Although not always voiced in the same way, the themes and sentiment behind each of them were consistent.

A clear theme evident during the workshops was that in Australia, the process of Design is largely misunderstood, undervalued. Especially by governments who fail to properly engage with Design, and by businesses who see Design as an add on or serving a superficial purpose, rather than as a strategic tool.

However, the question was raised around the Design industry's role in contributing to this perception. As an industry, we consistently celebrate the Design output or artifact. Very few of these programs recognise the influence the Design process has had on the final outcome or the impact on the end user. In addition to this, a lack of consistent language for Design, even between disciplines, contributes to the challenge of positioning Design as an intellectual process over being defined as an outcome or artifact.

The Common Issues

The Australian Design industry is multi-disciplinary, but common issues are impacting all areas of the sector and are identified as:

- The process of Design is misunderstood, and as a result, greatly undervalued.
- Whilst isolated activities by State and Federal Governments that engage with Design have proved successful, to have a meaningful impact a much greater level of engagement is required.
- The economic impact of Design is not adequately measured. Although there are some state-based statistics on the income generated by the Design industry, there is little available that demonstrates the impact of Design on the Australian economy.
- Outside of the industry, Design is often viewed as a superficial endeavour, usually applied at the end of a process. Design is rarely engaged with at the beginning of a project as a strategic tool to improve the eventual outcome.
- Designers feel undervalued and are expected to prove themselves or justify their costs to clients in a manner not required of other professions. Requests for speculative work or free pitching by some businesses and governments compound the view that Design outputs are easily created or of minor value.
- Designers need to challenge the language we use to articulate the Design process to better communicate the strategic significance of Design and its contribution to the economy and society.

WORKSHOP PILLAR HIGHLIGHTS

The common issues highlighted during the workshops for each pillar.

POLITICAL

A lack of engagement between Government and both the Design Industry and Design in general.

This includes:

- For the Government to change its perspective on Design – the conversation about the value of Design needs to be reframed.
- Design needs advocates in both business and government to raise the profile and to discuss the strategic value of Design.
- The conversation needs to change with all levels of government in Australia to create greater engagement with the Design industry.

ECONOMIC

Changing the conversation about the Value of Design should be a priority with a focus on shifting perceptions from Design being a superficial add on to something that drives better outcomes.

This includes:

- There is a lack of conversation backed by evidence to talk about the valuable impact Design can have on the economic landscape in Australia.
- The contribution of the Australian Design industry is undervalued – the cost vs value equation is unbalanced.
- Design is largely misunderstood in Australia – seen as a luxury or as a superficial application to achieve an aesthetic output rather than an intellectual process used to resolve simple to complex problems.

SOCIAL

A clear Australian 'National Policy for Design' is needed to change how we as a country, understand what Design is and its potential value across government, business and our society.

This includes:

- The power of Design is undervalued and often confused as decoration.
- The conversation needs to change to reposition Design as a valuable intellectual process that can help provide innovative solutions for problems both big and small.
- We need a voice in Australia that communicates the value of Design that doesn't focus on Design as being purely an aesthetic output.

TECHNOLOGICAL

Technology can be used to enhance Design but has impacted on the output of Design with tools often favoured over the strategic application of Design.

This includes:

- The digital transformation of Design – accessibility to the tools of Design or DIY Design has affected the sustainability of some disciplines.
- New technologies require new competencies by Designers to maximise their impact.
- Understanding how Human Centred Design sits within the technology landscape.
- Technology has created unrealistic expectations of timeframes – devaluing the process through pressure to deliver.

WORKSHOP PILLAR HIGHLIGHTS *Continued*

LEGAL

The Design sector needs a greater understanding of their rights concerning copyright and the protection of their Intellectual Property.

This includes:

- Education about IP and copyright protection is needed to support the Design industry.
- Unregistered Designs need a more accessible pathway for registration and protection.
- There is a need for a National Design Policy for Australia embedded into legislation.
- Better IP protections for Designers specifically around their iterative Designs
 - it must be straight forward and more cost-effective to register and protect Designs.

EDUCATION

Design should be embedded in the National Education Curriculum to change how new generations of Australian understand and engage with Design.

This includes:

- Changing our language for talking about Design to dispel the myths and misconceptions.
- Creating a consistent language to support this.
- Design education (not arts & crafts) needs to be embedded into the early school curriculum and taken through all levels of schooling.
- Changing how Design is understood begins with education in schools.

INDUSTRY

The Design industry lacks confidence – a possible result of a culture that does not value the contribution of Design or lack of government policy recognising the sector.

This includes:

- The need for an Accreditation program for the Design industry to raise the professional standard of Designers.
- The Design industries own perception of its value – what frames this?
- Designers range from 'the gifted amateur' to 'skilled professional' – this presents risks to the discipline and professional standards.
- Most Design recognition focuses on Design outputs rather than on the Design process or effectiveness of the outcome.

Literature Review: A National Design Policy – How does Australia Compare on the Global Stage

To address the notion that in Australia, the process of Design is misunderstood and as a result, greatly undervalued, a literature review was undertaken to consider how Australia values Design. The study also examined how Australia compares on the global stage with other jurisdictions that have adopted a National Design policy.

Design: strategic tool or superficial add-on?

The conversations with industry suggested that Design is often considered a superficial add on rather than as a strategic tool to lead innovation and business improvement or to solve problems. The Victorian Government's report, *Victoria Design 2015*, supports this observation. It states that although the 2015 annual revenue for Design consultancies in Victoria was a combined \$5.0B, this figure doesn't indicate how businesses are engaging with Design. *'While the results indicate that overall use of Design among businesses is increasing, it appears that much of this new use of Design is translating into rather basic or superficial use of Design. There is no indication (as yet) of a greater proportion of businesses making more effective and well-integrated use of design'* (Creative Victoria, 2015, p. 1).

In contrast to this, more recent international reports by the UK Design Council, *The Design Economy 2018* (2018) and New Zealand group DesignCo's, *The Value of Design to New Zealand* (2017), both outline the how use of Design is changing, with businesses recognising that *Design can be used as a resource for innovation, adapting to the needs of the user, or generate ideas that push boundaries* (UK Design Council 2018, p. 10). The adoption of a design

approach into a business can also have a significant impact on their performance compared to those that don't. In 2018's McKinsey report, *The Business Value of Design*, companies that scored highly on their *McKinsey Design Index*, (which assesses a company's design performance), outperformed industry benchmarks by as much as two to one (McKinsey 2018, p. 3).

Although the Victoria Design 2015 report is now almost seven years old and restricted to Victoria, at the time of this report, it is the most recent snapshot available that looks exclusively at the Design Industry.

How does Australia compare?

By comparing Australia with other countries, we can gain an understanding of our level of Design maturity as a nation. This maturity can be linked directly to how our governments and business sectors invest in and engage with Design.

A 2009 paper by Hollanders & van Cruysen, *Design, Creativity and Innovation: A Score Board Approach*, considers the benefits of integrated policies for Design: *Design is a key driver not only of firms but also of countries' competitiveness. It is not only integrated into businesses as a strategic tool to drive innovation and growth but also to foster national competitiveness by contributing to general creativity and the image of countries as a brand.* (Hollanders & van Cruysen, 2009).

To gain an understanding of possible methodologies that could be used to evaluate Australia's commitment to Design, three separate but similar studies were identified that have developed methods to benchmark a country's Design performance.

The aforementioned *'Design, Creative and Innovation: A Score Board Approach'* (Hollanders & van Cruysen, 2009) looks specifically at European countries, *'International Design Scoreboard: Initial Indicators of International Design Capabilities'* (Moultrie & Livesey, 2009) looks globally at 12 countries, and *'Design for Europe: Employing Scenarios to Benchmark the Effectiveness of European Design Policy'* (Evans & Chisholm, 2016) provides a more recent focus on Europe.

The three studies followed similar methodologies, defining measurable criteria and using the available data to benchmark each of the countries under their investigation.

The approach for each study was to look at three areas for evaluation which were generally:

- The public or government investment in supporting their Design industry. For example, how actively involved a government is in design promotion programs to business and the general public, or their commitment to a Design policy.
- The capabilities of the Design industry, including the number of people working in Design roles and the number of Design programs and graduates each year.
- The outputs of the Design industry, including the number of design registrations and trademarks per year and the economic impacts of the sector, including turnover and employment figures.

Each of the studies was able to show a strong relationship between Design and innovation. Those countries with a high commitment to creativity and Design, are also superior performers in innovation.

The study by Evans & Chisholm (2016), contributes further to this point stating that, *Design is a tool in the toolbox of innovation; the link between Design and innovation is not new, but it has not always been recognised at the policy level* (Evans & Chisholm, 2016, p254). The Hollanders & van Cruysen (2009) study also revealed strong links to creative education and innovation. It assumes that improving creative thinking in school will have a positive effect on a society's innovation performance in the future.

A common thread through all of these studies, however, was the lack of access to real data about the Design industries. Each of them noted that few countries collect Design related data as part of the national statistics (Moultrie & Livesey, April 2009, p5). *'How Design is defined and where it falls within an individual government's structure can also make these comparisons difficult. Some assign Design to culture and the arts and others to technology and innovation. Measuring the impact of creativity and Design can be hindered by the multi-dimensional nature of the sector. With different definitions for both creativity and Design, it is challenging to be able to present a definitive position of their true impact'* (Hollanders & van Cruysen, February 2009).

Of the three studies, the Evans & Chisholm (2016) paper presents the most useful way forward to evaluate Australia's position regarding its level of engagement with Design. The study shows various detailed scenarios as to how a nation might rank against three macro criteria. Like all three studies presented, however, the lack of available data significantly hinders any attempt to consider Australia's position against these criteria adequately.

A clear picture of our industry?

Although there have been significant endeavours to measure the impact of the Design industry, there is no current National perspective for the Design industry in Australia. The Victoria Design 2015 (2015) report provides a rich snapshot of the Victorian industry.

A report compiled in 2013 by the then Federal Government agency, Creative Industries Innovation Centre (CIIC), included Design amongst the Creative Industries. As a result, no clear picture of the position and impact of the Design industry in Australia is ascertainable.

At the time of their publication, the reports are comprehensive snapshots. However, both are over seven years old with their data now having limited value as a tool for assessment. They also don't consider the new and emerging design disciplines such as Service Design, Experience Design, Strategic Design or design practices embedded in Human-Centred Design (HCD).

From its launch, the AdA's primary goal has been to see a National Design Policy embedded into Australia's Innovation Agenda. However, without a clear picture of the Design industry, it would be difficult to argue that such a policy is necessary.

A current study of the Australian Design industry that demonstrates its contribution, not only economically, but also qualifies it both in size and diversity is needed. Such a study would provide the AdA with a reliable platform for this campaign.

Context Workshop Reflections

There is no dispute that Design is an intellectual process that has value and should be celebrated. Excellent Design outputs don't just happen. They are the result of a Designer or group of Designers applying their skills and intellect to address an identified need. Expand on it, conceptualise and create prototypes, test them, refine them and repeat the process until arriving at a well-resolved solution. This process is not about a specific craft or tools of Design; it is about intellect.

As an industry, we have some work to do in explaining the value of what we do, focusing the conversation on our intellectual endeavours and not just on the output of our work. We need to define the reach and impact of the Australian Design industry, and importantly, be seen as an industry in our own right, separate from the creative and arts sectors.

The AdA Context Workshops provided an opportunity to capture an understanding of the current landscape of Design in Australia. They have highlighted how similar the issues are across the country. In particular, the underlying theme that Design is undervalued in Australia.

They have also prompted several questions that required further investigation. Following are three such questions:

If Design is considered by the industry to be undervalued, why and what can be done to change this perception of this value?

We cannot level the blame for the perceived lack of understanding of Design in Australia at any one group. Our country's key industries are farming and mining. Other intellectual pursuits like science and technology are held in high regard; the role and importance of Design in these industries and pursuits is not well understood or discussed.

Several factors contribute to this, including the lack of engagement by governments with the Design sector. The propensity for popular media to equate decoration with Design, think TV shows like 'The Block' or 'House Rules', further cements the perception that Design is a superficial application.

The Design industry also needs to take responsibility. As an industry, we are great at talking to ourselves about how good Design is. We are rarely, and poorly, communicating this to those outside the industry.

Who is responsible for making this change and who needs to be listening?

Change must start from within the Design industry with a focus on being smarter about how we communicate the value of Design to the broader community. We need to have a consistent language that is clear about what Design is and what it means to engage with Design.

We need to get the attention of all levels of business and government about how they engage with Design and talk about Design as an intellectual pursuit. We need to demonstrate this through evidence that speaks to the impact of working with Designers to develop, innovate, improve and solve the issues traditional approaches have been unable to do.

How do you change an industry to be more confident, believe in itself and the stand-up and be counted?

We must stop asking ourselves "Why aren't they listening?". We need to get better the conversation around value. Designers are intelligent and intuitive thinkers: we are comfortable with uncertainty and use this to push us to explore and discover new possibilities, solve problems and create new environments.

We also need to know who we are as an industry: this begins with Design recognised as an industry in its own right. We cannot continue to be bundled up with 'creative industries' where our exact numbers and economic contributions are lost amongst other 'artistic' pursuits. We need an in-depth study of the Design industry that looks at all disciplines across the sector, both traditional and emerging. It also needs to uncover those disciplines embedded in our closely related industries such as Engineering and Technology.

Knowing the social and economic impact of the Design industry in Australia is the first step in changing how we, as an industry, see ourselves. This real data would also provide the AdA with a solid foundation for the case for Australia's own Nation Design Policy or embedding Design education into the National Education Curriculum.

Future Directions for the AdA

The outcomes of AdA Context have presented an opportunity to re-frame the conversation about Design in Australia.

We must continue to celebrate Design outputs, but we must also recognise the significance of the Design process and the effectiveness of the Design outcome. The conversation must be expanded to explain the power and effectiveness of Design to innovate, improve and solve problems. The aim of this conversation must be to reinforce the intellectual value of Design and to change how the broader community, those outside the design industry, perceive and value Design.

To help achieve this, there are a number of activities for the AdA to consider, including:

Documenting the Australian Design industry

To start having serious conversations with business and government, we need a national picture of the Design industry in Australia that demonstrates its economic contribution, its social and cultural impact and maps the size and diversity of the sector. Relevant studies are now over seven years old and, although rich with data, are either restricted to one state such as Victoria Design 2015, or bundled in with the creative industries as with the CIIC's Valuing Australia's Creative Industries, Final Report (2013) that only complicates our understanding of the specific contribution of the Australia Design industry. A national study that maps the Australian Design industry is the first step towards a National Design Policy for Australia.

A more confident Design industry

If the process of Design is misunderstood and as a result, undervalued, then I believe the responsibility to change this starts with the Design industry, us.

We need to research and collect evidence that demonstrates the value of our input and the Design process. Real data that shows how we can create an environment of innovation, develop services and places people want to engage with and help to position a business as a market leader.

We also need to move Design up the value chain, so it is called on at the beginning of the project and embedded throughout the process. It also means moving our attention towards the top of the Organisational Chart, where we can engage with and educate decision makers about the power of the Design process and its potential benefits to their organisation.

A consistent language for Design

One of the biggest challenges in communicating the value of Design is are varying interpretations of our collective 'Design Speak' across the sector. With different definitions for the same Design terms, it is difficult to ensure that both Designers and non-designers don't dismiss what they are hearing based on their own preconceptions or assumptions about what a Design process or practice might be.

A common Design Language would enrich cross discipline collaborations and eliminate the potential for misconceptions and communication issues. A common language would also provide a foundation for stronger and more unified conversation with government, business and the consumers of Design about the value of Design.

Acknowledgments

The Context workshops were designed and delivered by the AdA team, Paul van Barneveld and Jo-Ann Kellock.

This report was compiled and written by Paul van Barneveld on behalf of the AdA.

The AdA hopes to make the Context Workshops an annual workshops series so that we can maintain focus and continue to be a relevant representative of the Australian Design industry.

Thank you to all of our workshop participants for their time and contribution to the discussions.

The ADA would like to thank the following people for their contribution during the development and delivery of the Context Workshop series.

The AdA Board:

- Julie Hobbs
- Dave Giles-Kaye
- Nic Eldridge
- Samantha Zdjelar
- Chris Knierim
- Claire Beale

The AdA Team:

- Paul van Barneveld
- Jo-Ann Kellock

Interviewees for their time to discuss the state of Design in Australia:

- Michael Hudson, Director, Creative Victoria
- Ewan McEoin, Senior Curator of Contemporary Design and Architecture, National Gallery of Victoria

Our generous hosts:

- The Australian Institute of Architects, Queensland (AIA) – Brisbane
- Style Craft – Perth
- The Design Institute of Australia (DIA) – Melbourne
- AGDA – Adelaide

The AdA Context Workshop participants:

BRISBANE

Lisa Hinchy	DIA
Kacey Weber	DIA
Joyce Martin	AIA
Mell Greenall	AIA
Georgina Scriha	AILA
David Uhlmann	AILA
Peter Florentzos	Florentzos Design
Dr Natalie Wright	QUT
Rob Geddes	QMI
Olivia Dwyer	University of Queensland
Lindsay Tucker	AGDA
Chris Ahern	AGDA
Zara Monteith	Lat27
Tanja Hall	Jolt
Dorota Nazarewicz	Griffith University – QCA
Glenda Caldwell	QUT

SYDNEY

Brent Rice	Designer Rice
Angela McCarthy	AM Creative
Sonia Uznadze	RE
Matt Caulfield	Mahlab
John Hatch	BDAA
Bradley Schott	DIA – ICO-D
Annaleisa Hampshire	Hampshire Design
Dave Giles-Kaye	Australian Fashion Council
Samantha Zdjelar	Engineers Australia
Nic Eldridge	AGDA

MELBOURNE

Vincent Lazzara	AGDA
Atia Cader	Paper Stone Scissors
Joe Rogers	The Contenders
Carol Mackay	Design Business Council
Dr Meghan Kelly	Deakin University
Dr Gene Bawden	Monash University
Dr Nicole Wragg	Swinburne University of Technology
Ramila Clugston	IP Australia
Jane Connory	DIA

ADELAIDE

Abra Remphrey	Detour Design
Kelly Burton	De-Co
Shane Keane	Landmark
Sally Bolton	AILA
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Simon Modra	Simon Modra Design
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PERTH

Dr Anne Farren	Curtin University
Kristen Marano	Style Craft
Paul Dennis	Paul Dennis Design
Gavin Campbell	DIA
Aly May	Department of Local Government, Sport and Cultural Industries
Julie Hobbs	Future Now
Joli Tay	Curtin University



AUSTRALIAN DESIGN ALLIANCE

The AdA Impact Score Matrix

The purpose of the Australian Design Alliance [AdA] is to **Build the Value of Australian Design through a collective and collaborative voice!**

Underpinning this value statement are the following goals:

- To raise the profile of Design as a significant contributor to the Australian economy and to encourage our design community to step up and recognise this contribution.
- To be the representative link between the design industry and government, leading policy change and innovation to embed a National Design Policy (NDP) into the Australian Innovation Agenda.
- To create stronger and more collaborative links between AdA member organisations to strengthen the voice of all sectors of Design in Australia.

Fulfilling this purpose and delivering on these goals requires an industry-wide effort to raise the professional standing and acknowledgment of Design's economic contribution: firstly in the mindset of our design community, but more importantly, in the eyes of the broader Australian population, the business sector and policymakers in government.

As member-based organisations, a principal activity is the delivery of programs and events for the industry. These can range from being focused on bringing the industry together through networking and talk-fest events, to national awards and professional development programs.

Although valuable in ensuring the sector remains active and engaged, the AdA encourages the production of programs and activities that contribute to the education of both industry and the broader community about the value of Design.

[AdA] The 'Impact Score' Matrix

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AUSTRALIAN DESIGN ALLIANCE

This tool, framed by the AdA definition of design, has been developed to provide a lens through which to evaluate how an industry program or event may contribute to conversation around the 'value of design' to both industry and the broader community.

"Design is an intellectual process of insight, discovery, and conception that makes a positive contribution to the human condition and a better world."

		IMPACT PILLARS				
		LOCAL INDUSTRY Bringing industry together to benefit the individual, specific sector or broader industry.	INDUSTRY DEVELOPMENT Providing the industry with a platform for learning that engages with the conversation on the value & impact of the design process.	INTERNATIONAL AWARENESS Achieving an international focus on Australian design either locally or on the international stage.	CONTRIBUTION TO GDP Demonstrates the value of design to Australia's economic position and impact on the National GDP.	PUBLIC AWARENESS Leading the conversation on the value of design within the broader community: media, public & business.
		A	B	C	D	E
IMPACT ACTIVITIES	DESIGN PROCESS Demonstrating the value of design through 'How we got there' speaker events, design effectiveness awards, design process focused workshops such as the application of Human Centred Design (HCD) practice.	6	7	8	9	10
	EDUCATION AND PROFESSIONAL DEVELOPMENT Education programs focused on building the professional standing of the industry and activates the industry to acknowledge their valuable contribution to the economic and cultural fabric of Australia.	5	6	7	8	9
	INTERFACING WITH GOVERNMENT & BUSINESS Engaging with local, state or federal governments to provide input or collaborate on programs and initiatives. Sector-focused activities on how to engage with buyers of design.	4	5	6	7	8
	DESIGN PRODUCT Focused mainly on the design outcome or artifact such as design conferences, cross-disciplinary collaborations, awards programs, the craft of design workshops, exhibitions.	3	4	5	6	7
	NETWORKING Local networking events, 'Show & Tell' speaker events, student folio nights, industry-focused talks – designers talking to designers.	2	3	4	5	6

The AdA Impact Matrix

The **AdA Impact Matrix** has been developed to assist in evaluating how an industry program or event, may contribute to advancing the conversation around the value of Design. Not only with the Australian design industry itself but the public and, business and government sectors as well.

How to use:

Begin by aligning the proposed activity with one of five Impact Activities:

- 1. Design Process** – e.g. Demonstrating the value of Design through ‘How we got there’ speaker events, design effectiveness awards, design process focused workshops such as the application of Human Centred Design (HCD) practice.
- 2. Education and Professional Development** – e.g. Education programs focused on building the professional and activates the industry to acknowledge their valuable contribution to the economic and cultural fabric of Australia.
- 3. Interfacing with Government and Business** – e.g. Engaging with local, state or federal governments to provide input or collaborate on programs and initiatives. Sector-focused activities on engaging with buyers of Design.
- 4. Design Product** – e.g. Focused mainly on the design outcome or artifact such as design conferences, cross-disciplinary collaborations, awards programs, the craft of design workshops, exhibitions.
- 5. Networking** – e.g. Local networking events, ‘Show & Tell’ speaker events, student folio nights, industry-focused talks – where designers are talking to designers.

And then evaluate the proposed activity against the most relevant of the five Impact Pillars:

- 1. Local Industry** – Bringing industry together to benefit the individual, specific sector or broader industry.
- 2. Industry Development** – Providing the industry with a platform for learning that engages with the conversation on the value and impact of the design process.
- 3. International Awareness** – Achieving an international focus on Australian Design either locally or on the international stage.
- 4. Contribution to the National GDP** – Demonstrates the value of Design to Australia’s economic position and impact on the national GDP.
- 5. Public Awareness** – Leading the conversation on the importance of Design within the broader community, e.g. media, public and business.

The intersecting points between the **Impact Activity** and the **Impact Pillar** reveal the event or program’s **AdA Impact Score**.

The **AdA Impact Matrix** scores the activity between **2** and a maximum of **10** points with a suggested target of **6 or above**.

A Different Lens

The AdA Impact Matrix is not designed to limit the valuable activities of the AdA’s member organisations, instead, to provide a lens through which to consider the value of these activities in raising the profile of Design to both industry and the broader community.

It is a tool to guide the continuous improvement of all of our activities, through challenging how they may be enhanced to achieve a higher impact score. As a result, a more significant contribution to advancing the conversation around the value of Design.

Context Workshop – Sydney

The key issues facing the Design industry: the Sydney perspective.

POLITICAL	ECONOMIC	SOCIAL	TECHNOLOGICAL	LEGAL	EDUCATION
<p>Government doesn't value or champion Design in Australia.</p> <p>Procurement processes in government lack an understanding of how to buy Design services.</p> <p>Design is not integrated into the development of a product or service – often seen as an add on and the lasting to discuss in a budget.</p> <p>There's no consistent approach to the accreditation of Design qualifications or registration.</p> <p>Lack of recognition of Design as a profession.</p> <p>Metropolitan vs regional areas focus is unbalanced.</p> <p>Associations have difficulty in responding to government policy.</p> <p>Greater advocacy for Design is needed to affect policy development and decisions.</p>	<p>Design is not seen as a value add rather a luxury or expense.</p> <p>Designs impact on the 'triple bottom line' (economic, social, environmental) is difficult to measure or evaluate.</p> <p>The creative output of Design is becoming increasingly devalued – digital platforms such as 99 Designs or Canva.</p> <p>The perception of value: Design delivered by Deloitte or a Designer – strategy or craft? 'Designed in Australia' – does this matter or should it be celebrated more locally?</p> <p>The economic impact of technology on the Design industry – the cost of access to the tools to deliver an output.</p> <p>Often the buyers of Design have no concept of costs – the process of Design vs simply what they see as the Design output.</p>	<p>There is a general lack of understanding of Design – what is actually is and what it can do.</p> <p>Design is experienced by the community through urban environments – no connection between why one space works and another doesn't.</p> <p>Australia has a competitive industry that sometimes suffers from 'Tall Poppy Syndrome' – we need to be more collegiate.</p> <p>There is a lack of Aboriginal representation in Australian Design.</p> <p>How do we create greater engagement with women in Design – who is in the senior roles?</p> <p>Diversity in Design – understanding more about the industry – age, gender, background, qualifications.</p>	<p>Off shoring and the impact of platform such as 99 Designs and Fiverr.</p> <p>Designers need to be across and know everything – technology blurs the lines between disciplines.</p> <p>Technology has created unrealistic expectations of time frames – devaluing the process through pressure to deliver.</p> <p>There is a reliance on technology to drive Design output.</p> <p>Designers are beholden to tech developers.</p>	<p>Copyright – what are the rules around time and dealing with plagiarism.</p> <p>Industry education is needed to create a solid base of understanding for copyright and IP – a common knowledge creates a common voice.</p> <p>What are the Unprotected Design Rights (UDR) for Designers in Australia?</p> <p>Cost of Design and manufacture – Compliance issues</p> <p>– Industry accountability</p> <p>Workforce issues/culture – a lack of IR laws or Awards to standardise workplace conditions and pay standards.</p>	<p>Design in Education – where does Design need to sit with the system to affect cultural change?</p> <p>Design and STEM – where does it sit within the traditional streams of education.</p> <p>Design Education focuses on technology over the concept.</p>
INDUSTRY					
<p>Is the Design association still relevant in today's context?</p> <p>Associations need to take a stand in addressing the issues around the devaluing of Design.</p> <p>Unpaid internships and free pitching devaluing the Design industry through undervaluing the intellect of the Designer.</p>					

KEY AREAS OF FOCUS

The conversation needs to change with all levels of government in Australia to create greater engagement with the Design industry.

Design is greatly misunderstood in Australia – seen as a luxury or a superficial application to achieve an aesthetic output rather than an intellectual process used to resolve simple to complex issues.

Education of the wider community to create a greater understanding of what is Design and the impact it can create to make a better world.

A greater understanding is needed across the Design industry about their rights in relation to copyright and the protection of their intellectual property.

Changing how Design is understood begins with education in schools.

Context Workshop – Melbourne

The key issues facing the Design industry: the Melbourne perspective.

POLITICAL	ECONOMIC	SOCIAL	TECHNOLOGICAL	LEGAL	EDUCATION
<p>Competition and a misunderstanding between the difference 'Art' and 'Design'.</p> <p>A need for a Chief Design Officer embedded into Federal Government.</p> <p>Australia needs a Creativity Commission.</p> <p>Opportunities for exporting Design – how government views Design is hindering the opportunities to export Design into international markets.</p> <p>Is there an Austrade type body for Design?</p> <p>What grants available for exporting Design?</p> <p>Government's engagement with Design impacts its understanding of Design's value eg: procurement practices.</p> <p>The whole of Government position on IP and Copyright is unclear. The level of understanding differing across the sector and disciplines.</p> <p>An Accreditation system for the Design industry to assist in how Design is viewed and valued by Government.</p>	<p>There's a large number of micro and small businesses by comparison to larger Design firms.</p> <p>This leads to under cutting of costs and pricing structures.</p> <p>Should their be an Industry Standard for fees relative to experience.</p> <p>Activities such as Free Pitching and Unpaid Internships devalue the perception of Design.</p> <p>Businesses adopting Design practices benefit financially. We need to document this evidence as a tool to talk about the value of Design to business.</p> <p>The craft of Design is being devalued through technology. Funding for the Arts should be made available for Design.</p> <p>Democratising Design through engaging with non-Designers to change their perception of what Design is ie: a process of thinking rather than just doing.</p> <p>There is a change to how Design businesses work together eg: an emergence of collectives and collaborative alliances.</p>	<p>Australian culture has a poor understanding of the Value of Design eg: Design can be a catalyst for change – solve 'wicked' problems.</p> <p>Design is not seen as an intellectual process.</p> <p>The value and diversity of Design needs to be measured eg: gender, economic and cultural.</p> <p>Women in Design – issues around confidence and qualifications impacting participation.</p> <p>Designers responsibilities around sustainability both human and environmental.</p> <p>Design for Social Justice - humanitarian values.</p> <p>Discrimination in Design, age, gender and cultural.</p> <p>Mental health awareness of Designers /Creatives.</p> <p>Youth employment – graduates vs available positions.</p> <p>Participatory or collaborative Design practice and the role of the Designer – facilitator or leader?</p> <p>Design is a social barometer –its influence is not always acknowledged.</p>	<p>The democratisation of Design –a focus on outputs rather than outcomes.</p> <p>The tools used in Design are often valued above the process.</p> <p>The digital transformation of Design – accessibility to the tools of Design or DIY Design has affected the sustainability of some disciplines.</p>	<p>Better IP protections are needed for Designers to safe guard their iterative Design process.</p> <p>IP is seen as a gray area of understanding. What are the rights of Designers?</p> <p>Education is needed for both industry and the buyers of Design on their rights in relation to IP and Copyright protections.</p> <p>Who owns the Copyright? The Designer? The client, The Crown? What is the difference between IP and Copyright. Does the language of Design support their definitions.</p> <p>The exploitation of young Designers through unpaid internships.</p>	<p>Design should be embedded into the school curriculum from P1 to educate young minds about the value and impact of Design as an intellectual process.</p> <p>Changing the way Designers work – Designing 'with' rather than 'for'.</p> <p>Intersectional Design practice – the Design of things, services, systems or experiences.</p> <p>Design Research – embracing all types of Design research including non-traditional research outputs.</p> <p>Connect Industry with Education to understand the intersections on innovation futures.</p> <p>Industry needs an understanding of the different sectors of education in Design.</p> <p>Educating students about their value – outputs vs outcomes.</p> <p>Creating more robust Designers through education – possessing a wider set of skills than just Design skills eg: business acumen or soft skills.</p> <p>Funding of academics to collaborate with industry.</p>
INDUSTRY					
<p>Designers are traditionally early adopters of technology. Keeping up with technology however can be difficult.</p> <p>New technologies require new competencies by Designers to maximise their impact.</p> <p>Where does Design sit in the development of new technologies?</p>					
<p>KEY AREAS OF FOCUS</p> <p><i>For Government to change their perspective on Design, a change to the conversation about the Value of Design needs to come from both industry and society first.</i></p> <p><i>A clear Australian Policy for Design is needed to change the way we as a country understand what Design is and its potential value across government, business and our society.</i></p> <p><i>Better IP protections are need for Designers specifically around their iterative Designs including affordability of the registration process and less red tape.</i></p> <p><i>Design education (not arts & crafts) needs to be embedded into the early school curriculum and taken through all levels of schooling.</i></p>					

Context Workshop – Adelaide

The key issues facing the Design industry: the Adelaide perspective.

POLITICAL	ECONOMIC	SOCIAL	TECHNOLOGICAL	LEGAL	EDUCATION
<p>There is a lack of awareness amongst politicians about Design</p> <p>No perceived Government focus on Design</p> <p>There needs to be a deeper understanding of Design – it's not just a catch phrase.</p> <p>Recognition of Design is needed in legislation for all sectors – currently limited to architecture federally. Some other sectors recognised from State to State.</p> <p>More effective access to Design Registration.</p> <p>Design needs to be recognised at a policy level.</p> <p>The merits of the Government's practices in the tendering and procurement of Design needs to be reviewed – the value of Design is not considered in the process.</p>	<p>Recognition for Design Professional – Accreditation</p> <p>'Design Thinking' for business beyond the Design industry.</p> <p>Design is an essential part of every project – needs to be from the beginning not just at the end.</p> <p>Design is a value add, not an expense.</p> <p>Design process should be valued as something that drives economic outcomes.</p> <p>Education of clients – Design should be seen as integral to their business strategy.</p> <p>Free pitching and Design competitions demonstrate the lack of value placed on Design.</p> <p>Creativity is seen as a commodity – leading to the value of employing a professions being diluted.</p> <p>Encourage more interaction between local, national and international markets.</p> <p>Job market saturation, over supply of graduates.</p> <p>Designer pay rates – no basic Award.</p>	<p>Lack of community awareness for Design beyond the aesthetic – Design thinking vs visual Design.</p> <p>Design can have a role in addressing some of the big issues such as reconciliation, ageing and health & wellbeing.</p> <p>Evaluating the 'Value of Design' eg: social and economic impact.</p> <p>Design language not broadly understood – how should we be talking about Design?</p> <p>Design vs decoration – media attitude towards Design – TV shows talking Design but delivering decoration.</p> <p>Celebrity 'Designers' devaluing Design through the promotion of 'rip-offs'.</p> <p>Do Designers value themselves and their contribution?</p> <p>Create awareness at a grass roots level through evidence – case studies.</p>	<p>Design vs technology – is Design taking a back seat to the tools of Design?</p> <p>Online platforms are disrupting Design services.</p> <p>There is a move away from Design in favour of technology.</p> <p>Industry acceptance of technology leading to the craft of Design wavering.</p> <p>Everyone's a Designer – Creative Suite gives people access to templates to generate their own Designs.</p> <p>The rapid pace of change in ICT difficult to keep up with.</p>	<p>Intellectual Property protections – how do they stop replicas and overseas competition knock-offs?</p> <p>There is a need for simpler ways to protect IP.</p> <p>Australia needs a National licensing/registration program to help Designers protect their ideas and IP</p> <p>Free Pitching – how do you stop it and what are the legal issues around IP and copyright.</p> <p>Legal Support – cost vs benefits.</p> <p>Legal support can be out of reach for most smaller businesses.</p> <p>The business basics – making standard/pro-forma contracts accessible to help Design businesses protect themselves.</p>	<p>Design embedded in to the Education system beginning at P1.</p> <p>The standard of Design courses is diminishing – the perception is that there is less and less requirement for practical training, knowledge and skills.</p> <p>Design education seems to focus on teaching technology rather than thinking.</p> <p>General education is needed about the definition, their use and the image is can portray.</p> <p>Business skills for Designers – could be achieved through Accreditation and CPD.</p> <p>Help with managing a small business.</p> <p>Access to tools, programs to create a Design output.</p> <p>Particularly for sole practitioners where costs can be prohibitive.</p>
INDUSTRY					
<p>Designers Valuing their own value.</p> <p>Support for businesses to succeed – a specific role for Member Organisations.</p> <p>Professional Development across the sector to improve the professional standing of Designers.</p>					
<p>KEY AREAS OF FOCUS</p> <p>Educating Government about Design – not a craft but an intellectual process to help address key issues, develop new services and create greater engagement</p> <p>Changing the conversation about the Value of Design should be a priority with a focus on shifting perceptions from Design being an add on to something that drives better outcomes.</p> <p>The power of Design is undervalued through a general lack of understanding of the difference between Design and decoration. The conversation needs to change to reposition Design as a valuable intellectual tool.</p> <p>A better way for Designers to protect and register their Designs, both IP and copyright.</p> <p>Make available better business tools such as standard, pro-forma contracts and general business support.</p> <p>Design being embedded into the National education curriculum to change how new generations of Australian understand and engage with Design.</p>					

Context Workshop – Perth

The key issues facing the Design industry: the Perth perspective.

POLITICAL	ECONOMIC	SOCIAL	TECHNOLOGICAL	LEGAL	EDUCATION
<p>No Government recognition of the value Design has to the community, economy and culture.</p> <p>With Neo-liberalism as the lens – there is no political awareness or engagement with Design.</p> <p>The Culture and Arts Department has no connection with the WA Design industry.</p> <p>Government inconsistency of priorities – each change of government comes with a new set of priorities.</p> <p>Government support of Design is overall lacking including Design focused activities.</p> <p>Start funding for Design initiatives – can we look to Government?</p>	<p>Economic viability of Design businesses and consumer expectations not tied to professionalism.</p> <p>Devalued industry – 'worth' is not a key factor in fees. Costs are driven by perceived value for money as well as being undermined by DIY, cheap imports and offshore work.</p> <p>Cheap product availability creating a downturn in the buying of well Designed but more expensive products.</p> <p>Global competition means loss of manufacturing to overseas eg: China. Loss of business for other industries eg: printers.</p> <p>Difficult to obtain the deserved fee due to the perception of Design.</p> <p>Design (good or bad) is so accessible but not often critiqued.</p> <p>There is a lack of marketing and branding for Design, specifically Australian Design on the Global stage.</p> <p>Disruption of traditional Design to create new opportunities for Designers – Design Thinking.</p> <p>The value of Design – the cost vs demands of clients is disproportionate.</p>	<p>Design is seen as Commercial but not considered from a 'social good' perspective.</p> <p>Other disciplines and professions are co-opting Design and Design thinking – Design industry needs to reclaim it and own it.</p> <p>Media portrayal of Design focuses on the visual aesthetic – this skews the public perception of Design.</p> <p>We need a culture that values and respects Design.</p> <p>Design can be used for social good and well-being – not always recognised an aspect of the discipline.</p> <p>WA vs the rest of Australia – presents a lack of opportunities within Australian for the local WA Design industry.</p>	<p>Technology is both an enabler and destroyer of Design – a double edged sword.</p> <p>Technology dumbing down Design – the tools can be seen as more important than the Design process.</p> <p>Loss of hand-making skills as a result of technology in contrast to the return of craft and making within the realm of the digital.</p> <p>Lack of technology in Australian manufacturing – leading to uncompetitive markets.</p> <p>Understanding the detail of the latest of technology is difficult – making it hard to conceptualise how to implement it into a Design outcome.</p>	<p>Copycat Designs or Replicas – more robust copyright laws to protect both IP and the product.</p> <p>A lack of knowledge within the Design industry around IP and copyright protections – a threat to economic creative sustainability.</p> <p>Legal processes for the registration of Designs can drag down the Design process.</p> <p>Salaries are inconsistent across the industry.</p> <p>Start-up support for new businesses.</p>	<p>There is a lack of opportunities for students to be exposed to Design industries as primary and secondary school levels.</p> <p>Lack of key events statewide and nationally that focus on Design for the general public.</p> <p>No barriers to entry for the Design industry – there is a need for an Accreditation program.</p>
<p>INDUSTRY</p> <p>The Design industries own perception of its value – what frames this?</p> <p>Designers range from 'the gifted amateur' to 'skilled professional' – this presents risks to the discipline and professional standards.</p> <p>Most Design recognition focuses on the Design outcomes rather than the process.</p>					
<p>KEY AREAS OF FOCUS</p> <p><i>There is a significant lack of engagement with and support of the Design industry by Government in Western Australia.</i></p> <p><i>The contribution of the Australian Design industry is undervalued – the cost vs value equation is unbalanced.</i></p> <p><i>Design needs a voice within Australia to communicate the value of Design as a process of creating something better vs just an aesthetic output.</i></p> <p><i>Design as a strategic process enhanced by technology not beholden to it.</i></p> <p><i>Education about IP and copyright protections is needed to support the Design industry.</i></p> <p><i>An Accreditation program for the Design industry to raise the standard of professional Designers.</i></p>					

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