

**THE IMPORTANCE OF A
DIVERSE DESIGN TEAM
WITHIN BRANDING
AND ITS IMPACT
ON SOCIETY.**

**DIVERSE
BRANDS**

Insight Report

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CONTENTS

CONTENTS

5	Introduction	15	Age
6	Aims and Objectives	16	Team Members
8	Methodology	18	Survey
9	Branding	20	Interviews
12	Race	29	Conclusion
13	Gender	30	List of References

DESIGN EXISTS TO SOLVE PROBLEMS.

INTRODUCTION

Design exists to solve problems. Everyone encounters design every day, from the products they purchase to the areas they work (Cooper, 2019). These designs influence people's values and ideas of society constantly. It is the roles of a designer to **"create experiences that directly impact the lives of others"** and their selves (Rees, 2017). Society is constantly transforming in different ways and becoming more empathetic and respectful to the different types of people in the world. Nevertheless, in society, there is still resistance to inclusion and openness (Teixeira, 2017).

Diversity is one of the most talked about topics in the design industry (Rawat, 2020). As stated by Carroll (2014) diversity within design relates to the experiences, perspectives and creativity of a person, which can be divided into multiple factors including race, ethnicity, gender, age, sexual identity, location and ability/disability.

Marketers cannot rely on stereotypes created by the **"white middle classes"** they have to "tread carefully not to offend" when creating content for society (Smith, 2018).

Simon Sinek believes that diversity is more about perspective, not just the common factors that are normally spoken about, it is the ability to be open to the idea that other people have different life experiences (Capture Your Flag, 2014). He believes **"Curiosity is the source of not only innovation but the ability to collaborate with others unlike you"** (Capture Your Flag, 2014). There can be no dispute that there is a positive relationship between diversity and innovation, more diverse teams act as idea generation factories (Rawat, 2020).

Long-term success, growth and innovation are all directly affected by diversity (Nagao, 2018). Contrary to this diversity can make room for challenges. These challenges can

be communication barriers and discrimination (Nagao, 2020). But by balancing these differences and valuing them the dynamic of designers can be advantageous (Nagao, 2018).

Bhowmick (2017) stated that it is a designers' "moral responsibility to embrace diversity" in all that they do. When building a design team, you are not just assigning resources but also framing the approach to the design problem (Bhowmick, 2017).

This insight report aims to explore the scope of diversity within design teams and the impact they have on society. Audiences within society do not only want ads that are relevant to their needs, but they also want to see ideas that speak to who they are and where they come from (Credle, 2018). People want to connect more with other people and be inspired by both, people who share their background and others who do not.

AIMS

To explore how society and design teams perceive diversity.

To gain an understanding of the impact diversity has on design teams and the design process.

To identify how diverse design teams impact society with branding.

OBSJECTIVES

To discover the individual opinions of people working in diverse teams.

To compare secondary and primary resources on the impact of diversity on design teams and society.

To determine the influence diverse brands, have on society.

METHODOLOGY

A mixed-method of research collection was used within this report. Secondary research was collected using online articles, journals and books to gather information about the different areas of diversity and how design teams are affected by them.

Hurmerinta-Peltomaki and Nummela (2006) as cited by McKim (2017, P. 202) found that a mixed-method approach to research helps to gain a deeper and broader understanding of a topic. Primary research in the form of an online survey and online interviews were carried out to gain an understanding of the views on diversity within design teams and branding from different audiences.

The survey was conducted online to ensure a diverse set of data was collected. Wright (2017) stated that online surveys provide great opportunities for access to different people. Online interviews were conducted to gain an understanding of the experiences people have in diverse design teams. Online interviews were chosen as a research method as they provide a convenient experience for an interviewee (Levine, 2020). Convenience was considered as members of design teams have busy schedules.

BRANDING

Brands themselves are more than a logo or slogan. Wheeler (2007, pp. 2) suggests there are three primary functions of a brand: navigation, to help consumers choose from the multiple options, reassurance, to help communicate the quality of a product or service and engagement, using distinctive imagery and associations to help customers identify with the brand. Before entering the market, a brand needs to identify its strategy of what their aim is.

A brand strategy is defined as what a brand stands for, the promise they make to their customers and the personality they portray (Martinez, 2018). A brand needs to define all these areas well, as it will be easier to achieve them. There are different brands for different products and services that target different demographics within society.

According to Tybout and Calkins (2019), product brands can provide a sense of identity and differentiation from

competitors within the same industry. Without a brand, a company would only rely on the product to sell itself. There are numerous reasons why people buy into brands. Some people associate with a brand for image reasons whereas others do as a result of having a good experience with a brand (Kokemuller, 2019). After some time, people develop brand loyalty. A study conducted by Sprout Social (2018) found that 51% of consumers feel connected to a brand when they understand what a consumer wants, 53% feel connected when their values align and 50% stated a connection depends on the product or service. The study shows that people have different reasons for connecting to a brand.

Jones (2017) suggests that all over the world branded products are connecting with bigger ideas that make people **"feel good about the product"** and purchase it more. The development of social media has made it easier for brands to connect with more audiences from all over the world. Businesses need to use social media to invest in building

relationships with their consumers. It not only impacts revenue but also **"strengthens customer loyalty"** (Sprout Social, 2018).

It is the customer who decided the perception of a brand. One YouTube advert on a brand can change a customer's perception. Once they have an idea in their head it can be hard to change their view (Antaxi, 2019). People cannot form a new perception of a brand and keep the previous experience in mind, "brands take on the form they have proven themselves to be," whether this it is a good or bad experience (Cook 2018). Changing the perception of a brand involves hard work, time and money.

MULTICULTURAL WORKPLACE

RACE

Racial diversity concerning design teams is described by Bell (1989, P. 56) as a multicultural workplace with different people from different racial backgrounds. Diversity in different views can help to reduce bias in a project and enable a team to create better solutions to a design problem (Braga, 2017). Conversations about bias must be had in a group setting because being aware of a person's background that is different from yours is **"the first step for empathy"** (Braga, 2017). Every person is made up of their experiences (Jensen, 2019). For designers, this feed into the work they produce and the decisions they make to get to an outcome. Exposure to people who are different from you can help to challenge your perception of a subject. When branding, a designer has to understand the targeted audience, to do this they imagine themselves in their place (The Conversation. 2017). Social media has made it easier for designers to understand another person's experiences. Through the different platforms, you can connect with people from all over the world.

In 2018 the fashion brand H&M was called out for an ad featuring a black child wearing a sweatshirt with the words 'coolest monkey in the jungle' on the front of it (West, 2018). The ad was perceived by the public as racist due to the words etched on the front and the model used. As a result of the public outrage H&M faced, they took multiple actions to make the situation right.

West (2018) quotes H&M:

We have got this wrong and we agree that, even if unintentional, passive or casual racism needs to be eradicated wherever it exists.

In solution, H&M issued a public apology and appointed their first global leader for diversity and inclusiveness (Blanchard, 2019). This was a step in the right direction. The need for more underrepresented designers involved in the decision-making process is proven by the H&M scandal. Carrol (2014) backs the point

that design agencies need to look more at hiring people from underrepresented groups in society. It becomes more difficult to voice your opinions if you are the only racial different person in the room (Credle, 2018). When talking about diversity concerning demographic and race you have to include the concept of inclusion. This is important for the development of the design industry.

GENDER

Diversity with gender in design teams is more prevalent when it comes to job roles. According to Jensen (2019), the design industry is heavily dominated by men, with 80% of the UK's design industry being male. In comparison to the 60% of female juniors who work in the design industry that figure is quite shocking. Hilder (2020) suggests that the problem here is within the design industry, they are not nurturing and promoting female designers. There is still a divide between the genders. By default, we tend to employ people similar to ourselves and with most design agencies being run by male designers, this could be a reason for the above figure, 80%, being so high. Both women and men tend to think of a leader as someone who possesses the stereotypical characteristic of a man, strength, charisma, assertiveness and dominance. This idea causes gender bias and makes it more difficult for women in leadership roles (Acaroglu, 2016). When a woman is in a leadership role, they are expected to exhibit more feminine personality stereotypes.

The concept of leaders being manly has always been drilled into the minds of both genders. To overcome this barrier to design teams being gender diverse the status quo needs to be challenged. Tanwa Edu as cited by Hosea (2018) stated: "there is a definite shift that needs to happen within the creative sector in terms of women feeling that they are supported." Women need to be allowed to feel comfortable and have their own space to do so.

The more comfortable a woman is within a design team the more they will open up and share personal experiences that can influence the development of a brand. The experience of a woman in a design team has similarities to a person of colour in a design team dominated by a Caucasian person. They both want to feel seen. The key to creating a culture of belonging is buy leading with empathy (Zalis, 2017). Senior team members need to pay more attention to team members feelings.

Society in the past decade has shifted in how people view their identities concerning the existing concepts of gender (Humberd et al, 2020). Society is steering away from gender stereotypes when marketing to society. There have been more launches of **"gender-neutral fashion and beauty brands"** (Steven, 2020). They are changing to accommodate their evolving audience. Brands are starting to remove the gender bias that has influenced society for decades. It was not until Fonseca (2017) saw that Facebook, Google+ and Tinder adapted their registration forms to include "trans and gender non-conforming (GNC) people," that she asked, **"why isn't everyone doing this?"**



Nordstrom (2019)

Marketing departments tend to use gender questions that say Male/Female as that is the data they commonly need. This is easier for them to do. But by doing this they risk a loss in engagement and false conclusions are made because of bad data (Fonseca, 2017). To overcome this problem Fonseca (2017) suggests that audiences should be given a "good reason" for asking the question. It is best to be transparent and explain how answering the question will benefit the person.

In summary, there is a need for more work to be done with age and diversity. There has been a change in the way society views gender as an idea but when it relates to women in leadership roles there is still gender bias.

AGE

The design industry is known for staying up to date with technology, involving the showcasing of a new tool, font or studio. This has resulted in the industry valuing innovation over experience. In this situation, experience refers to the word 'age' (Martin, 2020). Akers (2019) experience when speaking to clients is that they request a designer who is **"young with fresh ideas."** This mentality discounts a huge amount of designer that could do the job. According to Rosales and Fernández-Ardèvol (2020, p. 1075), ageism is a form of discrimination based on stereotypes or views on "what people should be doing, experiencing, or feeling depending on their age". Philip VanDusen (2019) found that there are less 40-year-old creative directors as they are thought to be **"washed up"** at that age. This shows that ageism is a real problem in the industry. Arguments against the value of older creatives state that they are **"out of touch with the millennial consumer"** and they "do not keep up with technology" (Philip VanDusen, 2019). Diane Domeyer, the executive director at "The Creative Group" believes that there is always demand when it comes to hiring and it is important that a designer's experience is communicated clearly over stereotypes related to their age, Domeyer as cited by Murfett (2019):

As long as more experienced professionals demonstrate that they are current with technology and industry trends and can demonstrate their superiority in experience with leadership in communication and collaboration, there is an opportunity for them.

A study conducted by Schneid et al (2016) identified that there is no "significant overall relationship" between age diversity and team outcomes. A designer's experience and ability to work well in a team are what influences a team's outcome. Östlund (2015, p. 5) states older people are often neglected when it comes to being users and consumers of new technology. Additionally, Östlund (2015, p. 5) states that when older people are profiled as users it is done by a designer who has not experienced the life of an older person rather than "the ageing man himself with his experience." Not involving the audience in the design process allows for stereotypes to be taken as fact, which leads to a poor outcomes produced. The COVID-19 pandemic has made society think more

about the power of technology. During the pandemic, people used technology more to connect with others. People were working from home, staying entertained by watching content on streaming services, hosting a meeting on digital platforms and shopping more during that period (Tabassum, 2020). As cited by Tabassum (2020) according to UK Consumer Digital Index (2018), 8% of the UK population could not perform any of the five digital tasks given. The tasks included downloading a photo found online and installing an app on a device. These results show that there is more needed to be done to accommodate and empower the older generation. They have been left to fall through the crack.

TEAM MEMBERS

A design team can be one individual or a team of over 50 designers, who each have their department. Design teams in the design industry can be segmented into 3 main types, centralised, cross-functional and flexible (Team Superside, 2020).

As well as the common areas of diversity, there should also be the consideration of diverse mindsets and backgrounds (Zalis, 2017).

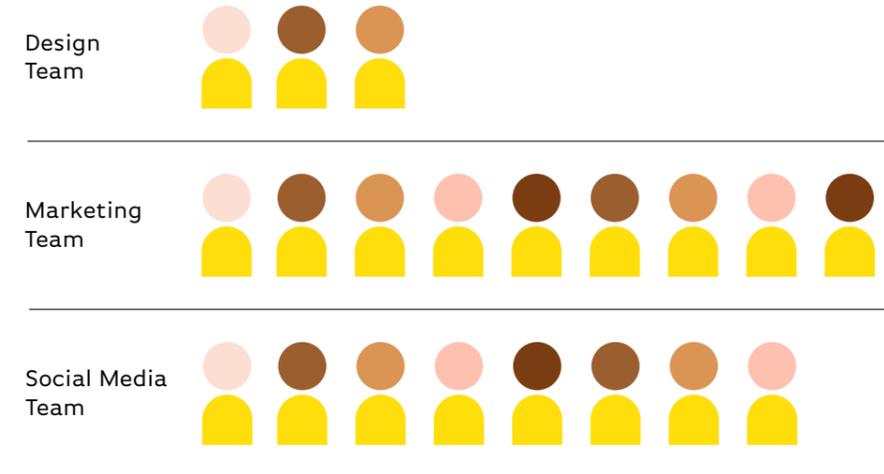
A designer who is self-taught and did not go to university will have a different experience and approach to a design brief proposed by a brand, in comparison to a designer who graduated from university. Gunther and Ehrlenspiel (1999, p. 444) found this point to be true. Their study revealed that experienced designers without a university education take a sub-problem-oriented procedure during the design process compared to educated designers who take a phase-oriented procedure. Additionally, the study found that there are no correlations between the time taken to clarify a

design task and the quality of a design. Gunther and Ehrlenspiel (1999, p. 442) hypothesised that an experienced designer is more able to clarify a task in a shorter amount of time compared to a novice. The study proves the idea that how good you are at understanding a brief presented to you is not based on your educational history but the amount of experience you have had as a designer.

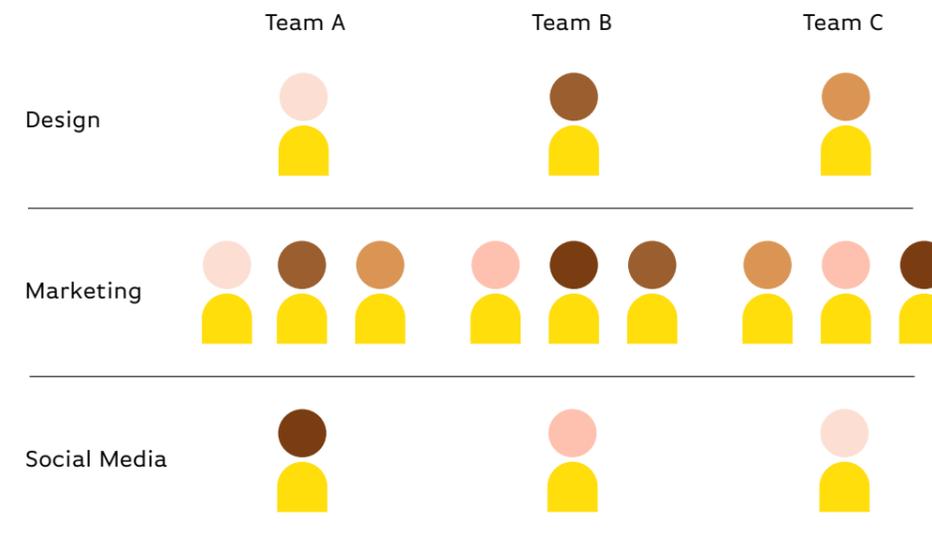
At university you are surrounded by likeminded people, you are never alone. Whereas a self-taught designer will be alone unless they form their own environment (Schneider, 2015). At university, you are often introduced to other designers in the industry and work to a pre-defined structure. A self-taught designer will have to go out and research for themselves the topics they want to learn, they have more freedom in that sense. In both situations what divides a designer is their sense of self-education. You have to have the initiative to learn more about design and get experience in the industry.

UNIVERSITY
SELF-TAUGHT

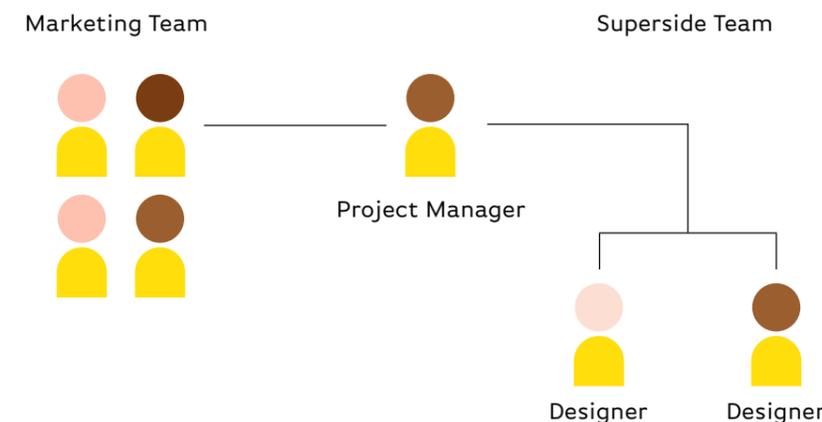
Centralised Structure



Cross-functional Structure



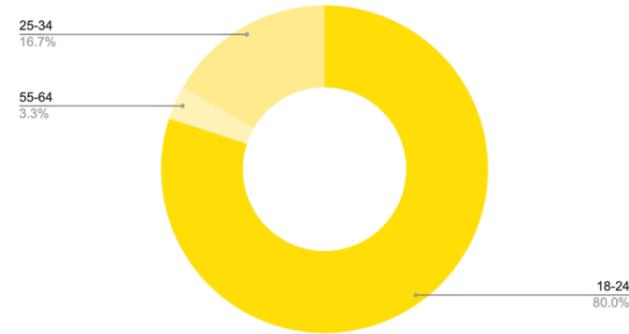
Flexible Structure



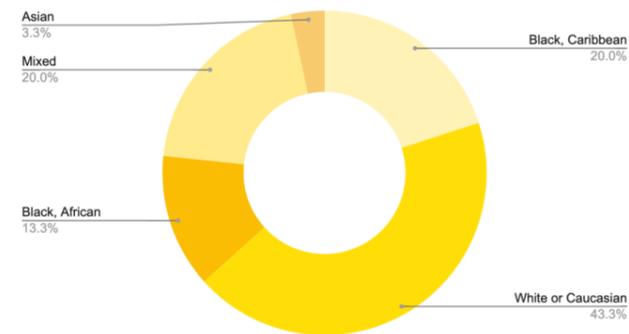
SURVEY

To better understand the effect of a diverse design team on society, an electronic-based survey was carried out, with 30 respondents from the United Kingdom. The respondents surveyed were aged from 18 to 64 and varied in ethnic origins. This ensured that different perspectives were collected. Most (43.3%) respondents were White, 20% were mixed, 20% were Black Caribbean, 13.3% were Black African and 3.3% were Asian. 63.3% of the respondents were female and 36.7% were male.

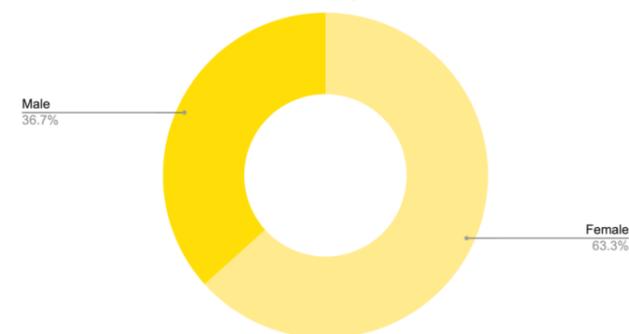
How old are you?



What is your ethnic origin?



What is your gender?



93.3%

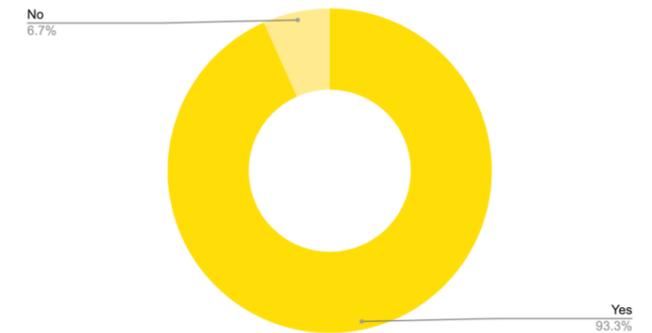
believed that brands need to be diverse. In addition, 83.3% mentioned that current design teams that design brands are not diverse. This identifies that more needs to be done with design teams to change their perception concerning diversity.

All participants stated that diversity is "vital" within design teams as it "allows more in-depth insight from different options, experiences and backgrounds." There was recognition from all participants surveyed of the impact diversity has on a brand's design team.

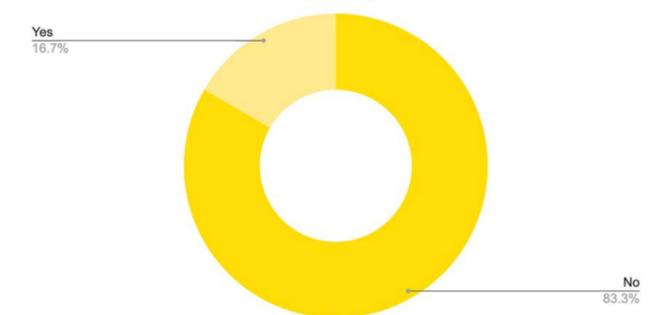
Participants mentioned many brands they felt represented by, of which included: Nike, as they use different body sizes, races and genders, H&M, who are pioneers of inclusive marketing, including people of different races, shapes and sizes in their campaigns, Fenty beauty, who have a wide variety of skin tone for their makeup and models, Lucy & Yak, as their marketing features different genders, ethnicities and ages and Fear of God, in terms of their staff, models and designers. The mention of the brand H&M shows that the company have made significant improvement after their scandal in 2018, previously mentioned in this report.

A recurring comment mentioned by several White participants stated that as a person of a white skin tone they felt represented by "the majority of high street brands." The need to mention their skin colour in their answer shows acknowledgement that other skin colours are underrepresented in society. The three main areas where participants felt most represented was makeup, commercial fashion and sportswear.

Do brands need to be more diverse?



Do you think currently design teams that design brands are diverse?



Brands influence society in different ways from "setting trends and making political statements" to "sexuality." Brands are integrated into people's daily lives subconsciously and consciously. One participant mentioned that design teams and branding should be more diverse without the need to just tick a box, "the more companies and brands diversify themselves, the more normal it'll become."

SETTING TRENDS

INTERVIEWS



Parsons (2021)

To find out more about the role of diversity in design teams, interviews were carried out with a variety of designers. The same questions were asked to each designer to ensure different opinions were collected on the same topics.

Parsons (2021) is a design intern at a DO Digital Agency (DoDA) and believed that diverse design teams make better brands. DoDA works in a flexible structure. Within diverse design teams, there would not be conflict concerning the design process. There is more likely to be conflict as a result of a designer's personality (Parsons, 2021). A designer who is not willing to listen to another person's opinion on a topic is stopping themselves from developing as a designer. Having a diverse design team is important for society as it portrays **"a sense of equality"**, they represent the groups within society (Parsons, 2021).

When asked about her personal experience with diverse design teams Parsons explained **"I have not been discriminated against for my race or gender. I have noticed that within my agency the majority of employees are white males."** As well as working as an intern Parsons is a member of a smaller design agency, "Creative Corner," where she works on branding projects. Creative Corner is more diverse in terms of race and gender, they have two females and one male at the top of the hierarchy and a mixed gendered and role workforce.

Parsons experience overall supports the previous points made by Jensen (2019) who mentioned that the design industry is heavily dominated by men. You tend to see more diversity across the board with smaller design agencies.



Baldwin (2021)

Abigail and Chloe Baldwin are the co-directors of the creative studio, Buttercrumble. During projects, they work with freelance designers from different backgrounds (Baldwin, A. 2021). Buttercrumble specialises in working with community sensitive and family-friendly organisations. It is important to them that they make designs that are accessible as it is not always considered in design (Baldwin, C. 2021).

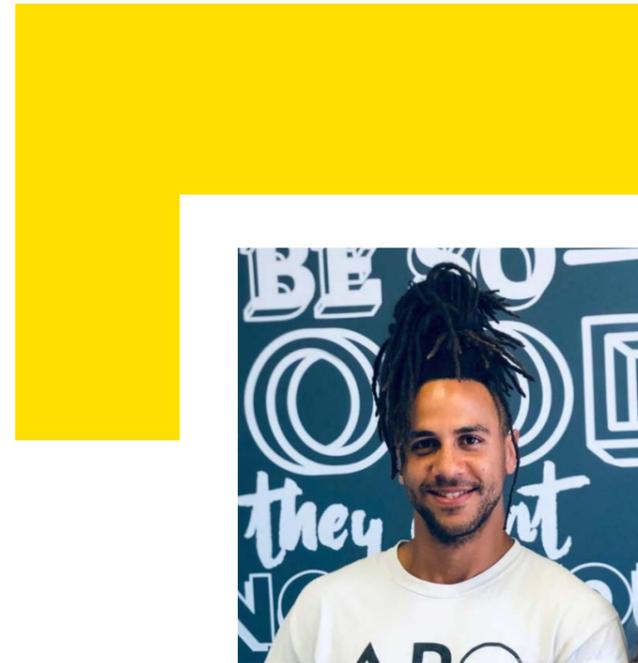
As part of their operations, Buttercrumble regularly works on codesign projects when working for public organisations, such as museums. Abigail Baldwin (2021) stated that they do not think a design should be dictated by just the designer, the client should also be involved, **"if you are part of the problem, you should be part of the solution."** Both directors believe diverse design teams make better brands. Both directors did go to university but do believe that it is not a necessity.

Abigail Baldwin (2021) mentioned in her experience she has learnt more from experience in the industry. A university graduate would have a more academic and theory-driven approach to a project whereas a freelancer would be more commercially driven, they would understand that a design would need to profit a company. At university, you are told to prioritise research first in the design process whereas a freelancer would start on the practical part of the project. With hiring there should not be a comparison driven, it should be based on a designer's portfolio (Baldwin, C. 2021).

Ensuring that everyone knows each other's roles in a design team will decrease the likelihood of conflict within a team (Baldwin, C. 2021). Abigail Baldwin (2021) stated in her experience when you work with someone similar to yourself, you naturally compare yourself to them and in a diverse team, you do not as everyone is different.

A diverse team is enjoyable, and you can learn from people who are different from yourself, it is a naturally more creative environment. Chloe Baldwin (2021) mentioned that when a team lacks diversity, they will not always see all the problems when working on a project. By communicating with others, you can identify problems with accessibility as not everyone can engage with visual designs: **"You can then think about the audio and accessible text"** (Baldwin, C. 2021).

"IF YOU ARE PART OF THE PROBLEM, YOU SHOULD BE PART OF THE SOLUTION."



(Populate Social, 2019)

Lionel is a senior creative at Populate Social design studio. Lionel (2021) suggested that diverse design teams do not directly make better brands instead it gives you a wider cultural understanding and the ability to tackle problems that come from different angles if they relate.

When it comes to diversity with education Lionel believes that designers who did go to university tackle brief in a different way to designers that did not go to university, how you think and **"the way you tackle problems, will dictate every decision you make"** (Lionel, 2021).

As someone who receives the briefs set by clients and works on the design side of the process Lionel (2021) stated that it is important that everyone understands each other's roles within the team.

Certain diversity areas are being met at Populate Social, these include age, gender and race. From experience working in a diverse design team Lionel (2021) has not found diversity to cause adversity. But it has allowed for an environment where conversations about diversity can happen. It is not only important to have diverse design teams, but diversity also needs to be present in all areas of society.

As mentioned by Leskin (2020) TikTok, a social media video platform, has become very popular recently with "more than 2.3 billion all-time downloads". Lionel and his teams have had no option but to take notice of the resource and learn about how to incorporate it into their work (Lionel, 2021). Lionel (2021) mentioned that in their team there is only one person who is part of Gen-Z, the audience that TikTok cater towards. This example shows that diversity in any way can be needed at any time in a design team. The result of only having one person who is part of Gen-Z has led to Populate Social having to invest more time in researching the platform.



(Collier, 2020)

Livingston (2021) is a product designer and creative director of "D24", who has been freelancing for the last 9 years. Livingston believes that diverse design teams make better brands. Livingston (2021) stated that his experience of being self-taught design is an advantage for the brands that he works with, as he has had the freedom to view a project how he interprets it compared to a designer from university who would view a project from an academic perspective. Livingston (2021) similarly to Jaron (2021) believes that it is important for all members of a team to understand the role of each person.

Livingston's (2021) first instinct when working in a team that is not diverse is to ask the question **"who knows more about this than I do?"**

about the project and conduct research accordingly. Sometimes in design teams, you get people that only lead with assumptions, but a better option to ensure a successful outcome would be to lead with an assumption and brainstorm additional research areas (Livingston, 2012). Livingston (2021) suggested assumptions should not be the final stage in the process, designers should challenge their assumptions to find out if they are true: **"I cannot provide value to a client, by just thinking in my mind."**

In design teams, some people make decisions based on the output and have the final say and higher up you have people who make decisions on hiring. The mould of a design team is created by the people in charge of hiring (Livingston, 2021). Livingston (2021) explained that when starting

in the industry there was not much representation, when he would walk into a company, they would be surprise that he was "black" but would then overlook that because they would know he could add value and do the work to the "expectation needed". Livingston (2021) believes that as time has gone on there are too many people in influential positions that do not know enough, they do not consult people from different cultures when creating products for that demographic. That needs to change. If that does not change, they will continue to make **"poorly informed"** decisions similarly to H&M in 2018 and Gucci (Livingston, 2021).

Diversity is talked about a lot but not concerning disabilities. Someone who is dyslexic will not receive information on a poster in the same way as someone who is not. Designers need to be mindful of how they grab people's attention and keep it. According to Livingston (2021), many companies have social media design teams that are young, and they have a view of the world that does not reflect the whole demographic of their audience. An older demographic might not understand the terminology used. Livingston (2021) suggested in solution a design team should have enough diverse minds to cater to a brand's output as that has a massive impact on society.





(Lascsik, 2021)

Lascsik (2021) is the independent multidisciplinary creative director of ADL a graphic design studio. Lascsik believes in the idea of **“more is more”** when concerning diversity and branding. Diversity makes a brand more diverse which in return connects them to a larger audience. This results in more revenue for the brand (Lascsik, A. D. 2021). Freelancers are viewed as braver and more forward-thinking. In a design team you need designers who are **“humble and just do the job”** similar to the need for “leaders and workers.” It is all about having the right balance. A diverse design team that has a positive correlation with a brand and can make a brand’s image more diverse (Lascsik, A. D. 2021).

It can be challenging in practice to create a situation in a design team where everyone in different roles is happy as there are people with different viewpoints. In general, a collaborative approach to a brief always makes outcomes better (Lascsik, A. D. 2021). Being based in London has allowed Lascsik to work in diverse design teams. Although there is a positive impact on a design teams’ performance in accordance with revenue the same positive impact is not always felt within a design team for an individual.

Lascsik (2021) explained that she has been discriminated against due to her ethnicity, gender and age. Whether racial diversity becomes an asset, or a liability all depends on two factors: learning within the team and the negative stereotypes in society about minority groups (Ely et al, 2012). More exposure to the different types of people in society will help influence the unconscious and conscious racism that can be present in diverse design teams. It is slow to change people’s views and beliefs on those different from them but there are **“positive changes”** happening in the industry (Lascsik, A. D. 2021).

WELCOME



(Kemp, 2021)

Kemp (2021) is a recently employed in-house designer, but currently a freelance graphic designer. Kemp (2021) believes that having different backgrounds in a team allows design to be more informed as designers can incorporate their **“life experiences”** into the designs. It was to Kemp’s knowledge that employers

“hold more weight”

to a designer with a degree compared to a self-taught designer (Kemp, 2021). Similar to the point state by both Gunther and Ehrlenspiel (1999, p. 444) and Jaron (2021), Kemp (2021) mentioned that self-taught designers have a different experience with design, especially at “junior and midweight levels,” which is invaluable to a design team. Self-taught designers will have real-life experiences working on a client project and know how to problem solve in relation to a client brief.

Kemp has had experiences working as a sole designer and with a diverse group of people in a design team. When working as a sole designer Kemp found it harder to gain external insight and knowledge during a project (Kemp 2021). Additionally, not having another creative person to communicate with Kemp found it difficult to get constructive feedback during projects.

When working in a diverse team Kemp’s experience was different. Kemp (2021) found that working with “UX/UI designers” and “strategic designers” in a group setting generally improved the project and all the designer’s skillsets. One area that Kemp (2021) identified as improving was her **“understanding of the development of a project.”** Kemp was able to learn from other designers with different roles in a design team.

CONCLUSION

Overall, there is a common understanding of the benefits a diverse design team brings to the design process and the outcome of a project. To remain successful the design industry and individuals need to not just talk about diversity but make firm inclusive actions (Rees, 2017).

Collectively Östlund (2015, p. 5), Baldwin, A (2021) and Livingston (2021) all made similar points concerning accessibility and inclusion. Accessibility consideration should be a crucial part of a design process as it ensures you are adapting the outcome to fit the different members of society.

In summary, the topic of diversity within a design team is vast, and it spans across the whole team structure. It is not always diversity itself that causes conflict, a person's personality and experiences can also be a factor. This report found that diversity itself is a positive concept needed with respects to the design process and outcome of a project. Not just for revenue gain but also for designers, who when exposed to people different from them have the opportunity to learn from them about their differences. Which then influences their design style and way of thinking. In the design industry, there needs to be more done for awareness around underrepresented groups in design teams. They need to be acknowledged and involved higher up in the hierarchy.

Proposed Question:

How might design be used to encourage diverse design teams to consider accessibility more during the design process?

ACCESSIBILITY
INCLUSION

LIST OF REFERENCES

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