



DESIGN CENSUS 2019

Understanding the state of design
and the people who make it

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In the year 2000, a partner at a leading design firm could expect to make \$100,000. Eight years later, that same partner was making \$105,000—a mere \$5,000 increase after nearly a decade on the job. Yet in that same period of time, creative directors and freelancers were each seeing a \$15,000 salary increase, entry-level designers were experiencing a slight \$6,000 bump, and senior designers were making \$2,000 less. Now, those are national averages, which mix the traditionally higher salaries of East and West Coast designers with the historically lower salaries of designers in smaller U.S. cities and rural areas.

If those numbers seem low or weird or just don't make a whole lot of sense, that's because they only tell part of the story. Remember what else was going on around that time? In 2008, Congress rejected a bank bailout bill that led to the biggest stock market crash in history (the Dow Jones Industrial Average fell nearly 800 points)—until 2018. The point is: Context is important. So is creating a steady stream of data points year after year so that we can look back and connect the dots to better understand the moment we're currently living in. The information gathered from this year's Design Census is only interesting or helpful if we can compare it to the same data from previous years. If it's true that you can't comprehend a moment until it's passed, the Design Census is the closest thing we have when it comes to understanding where the design industry is at this very moment. That's why AIGA is pleased to continue its partnership with Google on the annual Design Census.

In 2008, designers' overall confidence in the design industry dropped to 70%, a record low—way down from 100% in 2005. While the economy played a major role, a lot of things factored into that number, just like a lot of things factored into its incredibly slow rise by just 10% over 10 years to 80% in 2017. And unlike previous years, where job stability and job satisfaction rates have tracked, this year those numbers are sharply skewed, which isn't out of step with the volatile social and political climate.

Over the course of this report, we'll look deeply at who's designing today, the kind of work they're doing and how they're doing it, how much they're getting paid, how satisfied they are, what they anticipate for the future, and so much more. There's a big story to tell here, and surveys like the annual Design Census are vital in helping us understand the world we're currently living in right now. We surveyed thousands of people who make up the design industry, which isn't only practicing designers; don't forget all the students, educators, managers, business owners, and many other roles that make the design world spin. Still, for the sake of brevity, we refer to all respondents as "designers."

Each year we make the raw survey data freely available, and we encourage designers and researchers to review the information and make their own charts and graphs. Of course, we recognize that that's not realistic for most people, so this year we've created more data visualizations than in previous years, and crucially, we've engaged the team of design journalists at Eye on Design to bring the data to life in a series of reported stories and editorials published on eyeondesign.aiga.org.

The 2019 AIGA Design Census was open to the public for five weeks starting April 1, 2019. It was shared directly with AIGA's members and attendees of the AIGA Design Conference, as well as the wider U.S. design community via social media, paid advertising, and Eye on Design's readership. Next year we hope to extend the Design Census to the rest of the world.

We spent months developing a tight lineup of survey questions, and while the 2019 Design Census questions and resulting data set are stronger than in previous years, there is always room for improvement. Thank you to those who have sent us feedback. Your input will not only help us make next year's Design Census even more comprehensive, but in the short term it has helped us in our contextual reporting around the 2019 results. If you have feedback, please email us at submit@aiga.org, and a senior editor will log your comments.

In order to get a more accurate picture of the current state of design, we went beyond simple data visualizations and identified the key areas of interest as well as the topics that required a more nuanced approach. To do this we created [Python code](#) that enabled us to work with both quantitative and qualitative data, regardless of the number of responses, as some questions enabled the user to select multiple choice answer options. Once the data was streamlined, we used applied pivots and different types of aggregation. We then compared qualitative-textual answers with different scales,

like charting the broad correlation between salary and satisfaction. [Download the raw data](#) and give the data a whirl.

You can view the results of the [2016 Design Census](#), the [2017 Design Census](#), and the [2008-2014 AIGA Salary Surveys](#).

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Section I—Who's designing in 2019?

In order to talk about the way designers work, how much they get paid, and what their hopes and dreams (and concerns) are for the future, we have to start with a solid understanding of just who is designing in 2019. A total of **9,429 people participated in the Design Census** this year. It's a sizable group as far as design surveys go (we're not trying to toot our own horn here, but most design surveys pull in just a few thousand responses), and it's this robust sample set that allows us to confidently analyze the data and make assumptions about the inner workings of our industry writ large.

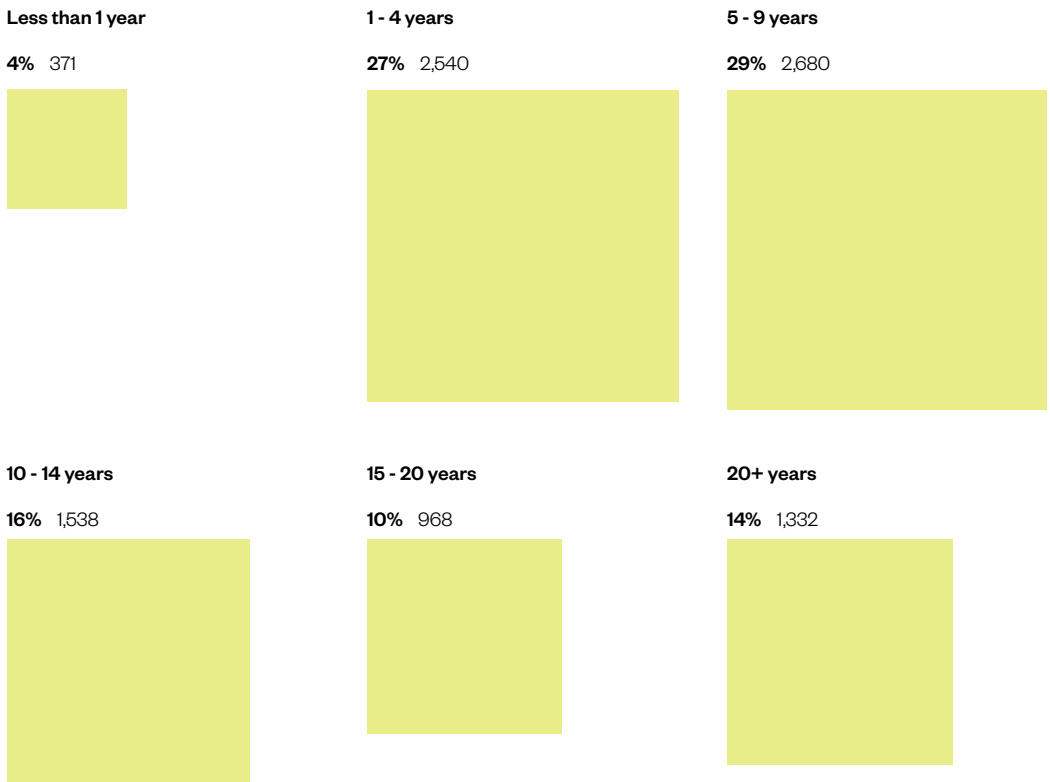
This year we dove deeper into demographics with additional answer options that better reflect the nuances of our community. In addition to basic updates, like including eight non-binary options for the question about gender, we also expanded answer options around education and location to better reflect the ways designers are looking outside traditional education systems or bucking geographical constraints.

To get a better sense of the experiences of different kinds of designers, we created eight career tracks (student, educator, freelance, permalance, self-employed/small business owner, full-time agency designer, and full-time in-house designer, plus an option for those currently unemployed) and an expanded set of design disciplines that reflect how new technology is broadening the roles of designers.

In some instances, the answers weren't all that surprising. For example, designers who live in rural areas make less money and feel less connected to the national design scene than designers working on the coasts or in larger metropolitan areas. But in other instances the answers are quite surprising, even alarming. For instance, we found that just 65% of designers are satisfied with their working conditions, and a mere 25% feel stable in their jobs—but do those drops in confidence have more to do with the design industry, or with outside fluctuations? To guide you through the graphs in each of the following sections, we've highlighted interesting data points and, when numbers aren't enough, included excerpts of interviews with designers about their personal experiences.

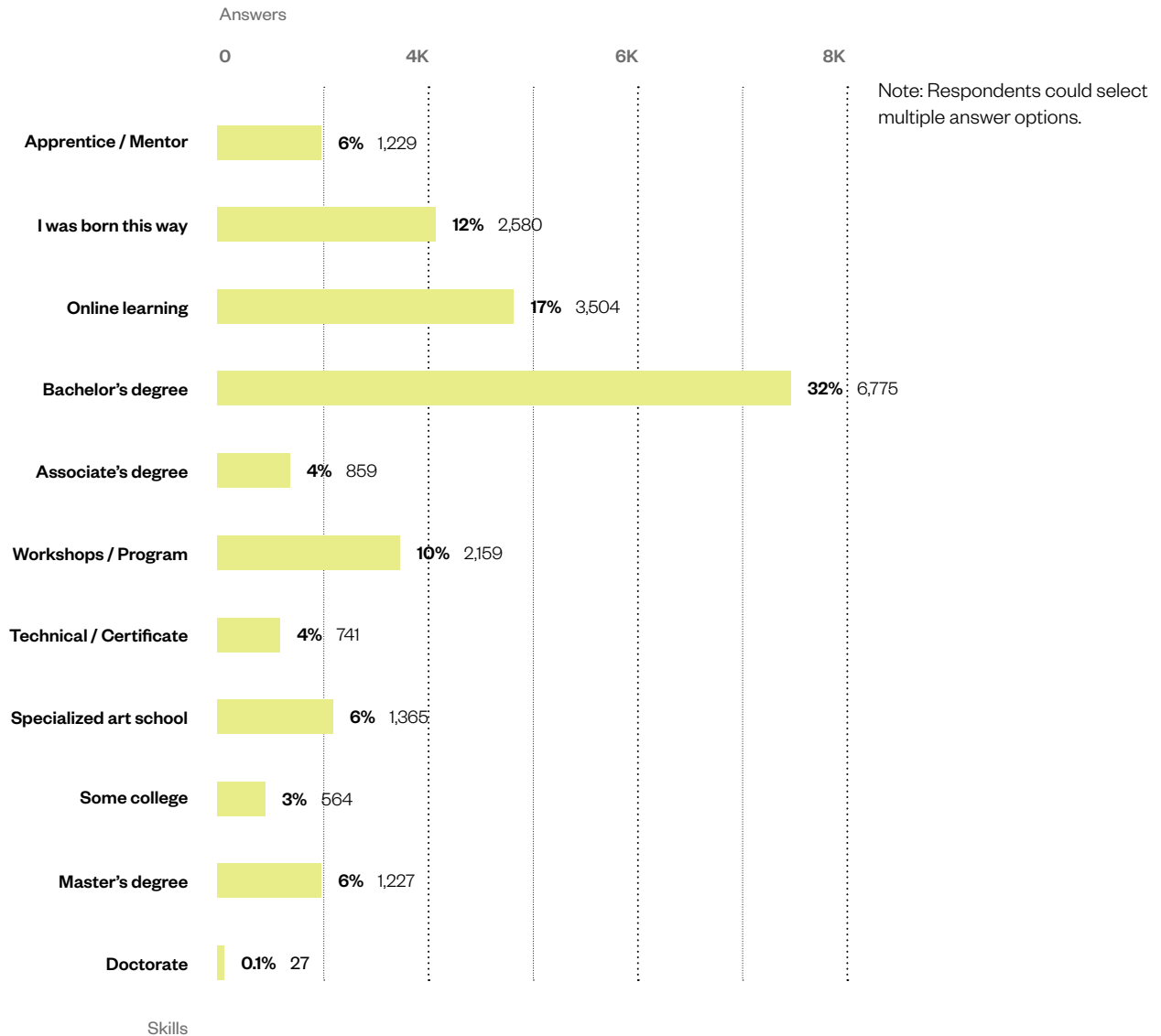
For the questions that beg deeper answers, read our reporting on eyeondesign.aiga.org.

Years as a designer



Designers are leveling up: In 2019, most designers have 5-9 years experience. It's not a huge jump, but compare that to 2017, when the majority of designers had 1-4 years experience.

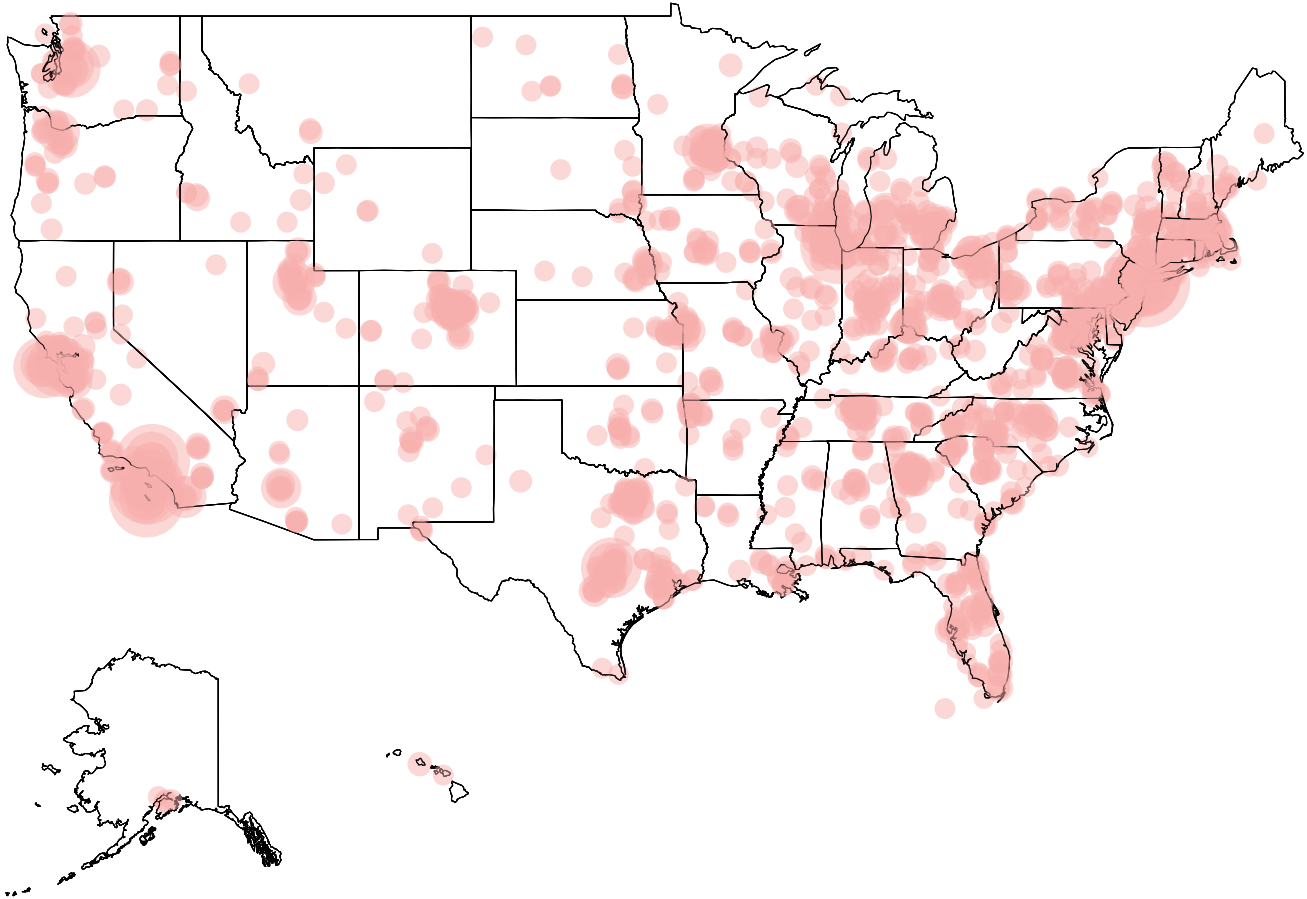
Education



This year we honed in on education experience with an expanded set of 11 answer options that better represent the increasingly alternative paths to education sought by designers. (Previous censuses provided just three options: no degree, college degree, and advanced degree.)

Bachelor's degrees are still the most prevalent, with online learning and other workshops and programs on the rise. Hats off to the designers who were "born this way." 🎓(ツ)🎓

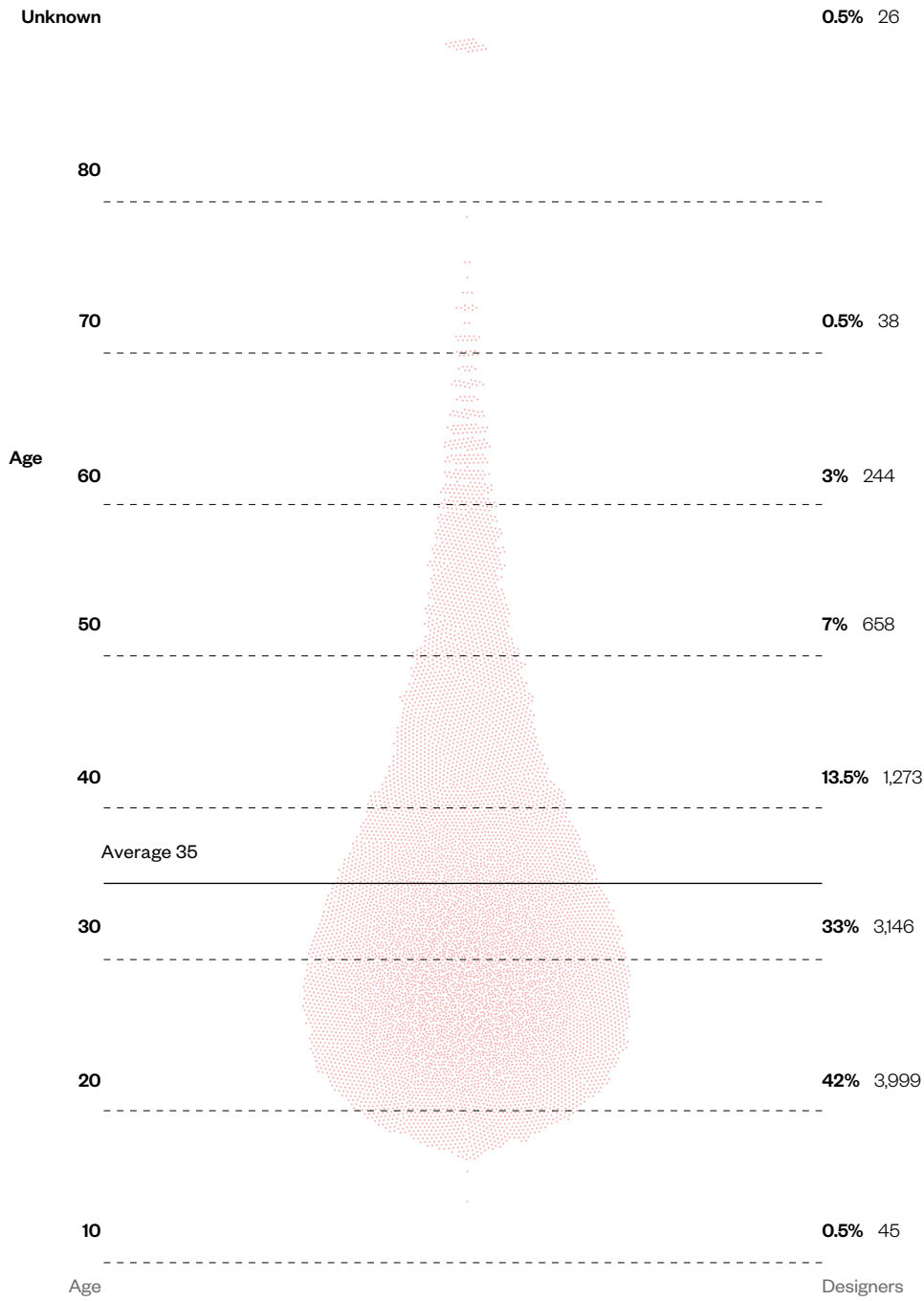
Location



“As someone who has lived both inside and outside of major metropolitan design hubs, I can say that my career moves slower when I’m not in a large city. There are fewer events and opportunities, so it’s on me to keep everything moving at a fast pace. I’m in charge of utilizing the local community or creating more opportunities through the magic of the internet.” —Meg Lewis, 31, freelance brand experience designer (Minneapolis, MN)

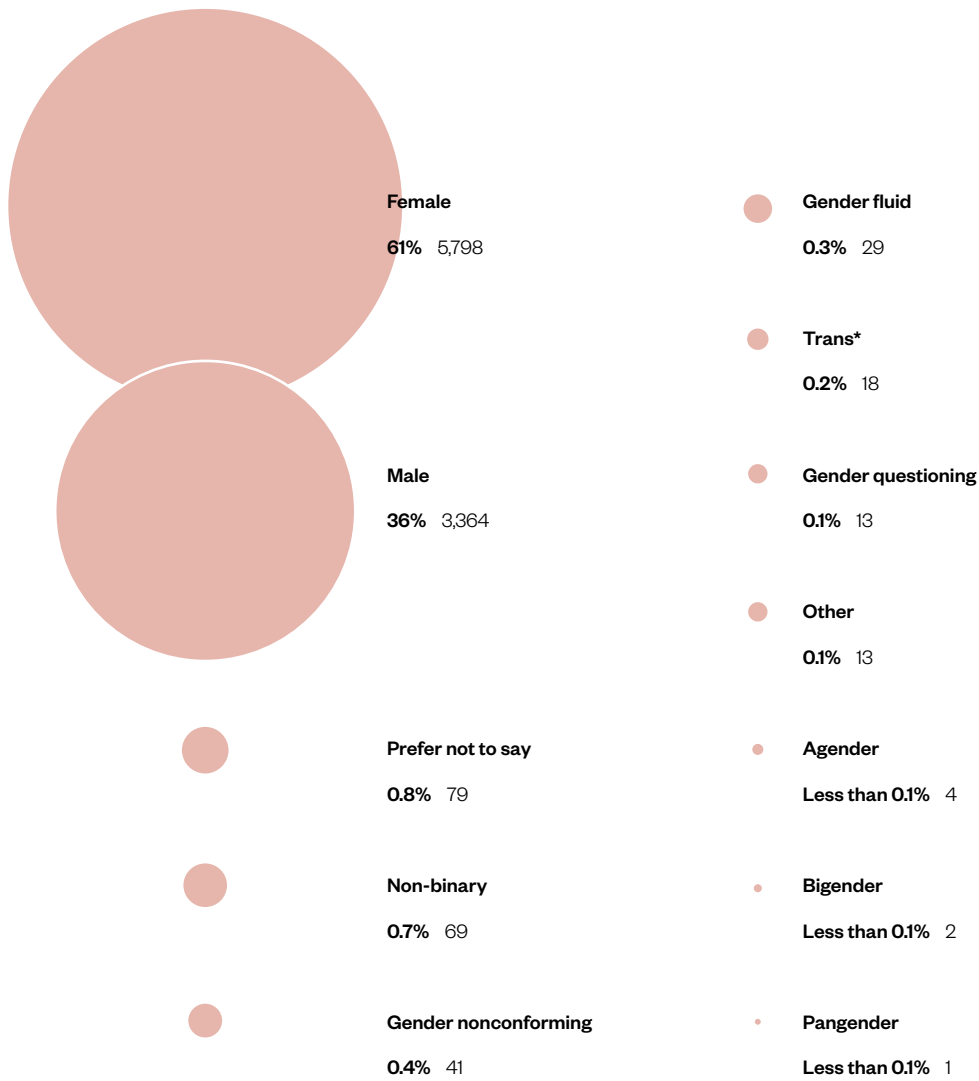
“Major work comes from afar, which means hustling to get that work and/or doing it remotely.”
—John Caserta, 46, associate professor/studio owner (Providence, RI)

Age



Each dot
represents a designer

Gender



More women than ever are in the design workforce, as are non-binary designers—though unfortunately this data set is still too small to be statistically significant.

Gender + Employment type

Full-time employee (agency / consultancy)	1	-	-	3	8	9	2	15	1,587	1,008	6	13
Full-time employee (in-house)	1	1	-	4	9	17	5	20	2,575	1,344	4	26
Self employed / Small business owner	-	-	-	2	4	1	-	5	441	393	2	14
Permalence (agency, in-house, etc.)	-	-	-	-	-	-	3	2	120	60	-	-
Freelance	2	-	1	3	3	10	2	14	553	269	-	12
Educator	-	-	1	1	1	1	-	4	193	157	-	6
Student	-	-	-	3	4	3	1	9	259	94	1	3
Not working	-	-	-	-	-	-	-	-	70	39	-	5
	Agender	Pangender	Bigender	Trans*	Gender fluid	Gender nonconforming	Gender questioning	Non-binary	Female	Male	Other	Prefer not to say

Women outnumber men in every category, especially in school as students, which has been a common trend for years. The numbers of women and men designers are most equal in the self-employed/small business owner category. Most non-binary and gender fluid designers work full-time in-house or at an agency/consultancy.



Gender + Design discipline



Notes:

Every designer could answer multiple options for design discipline.

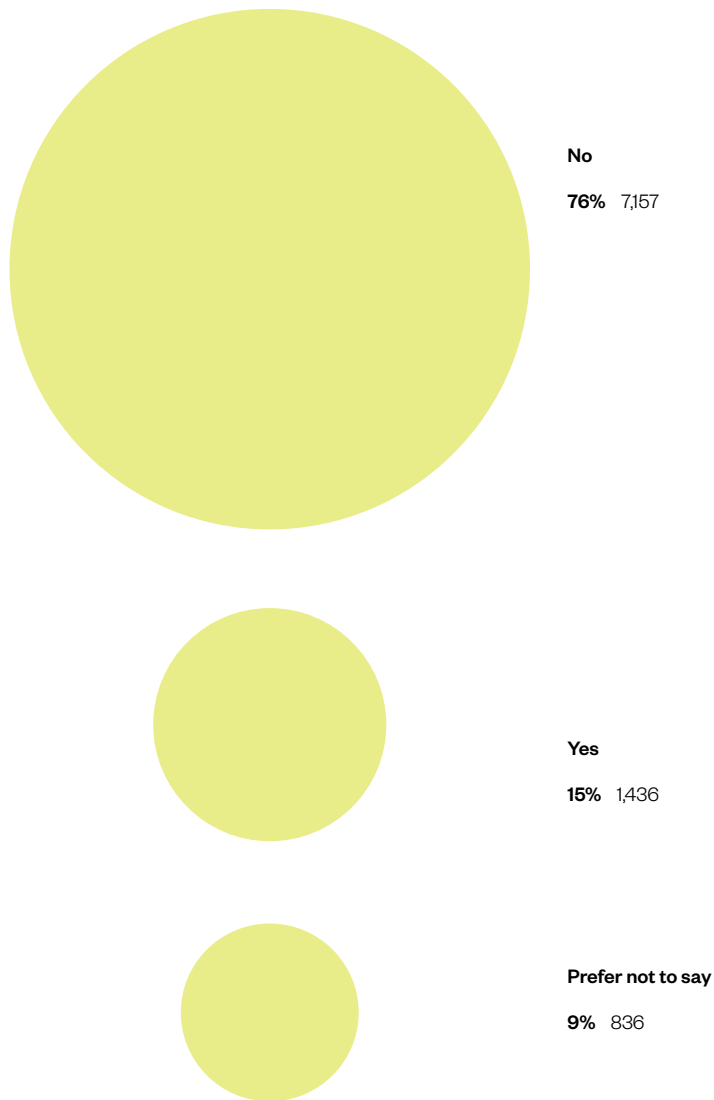
The respondents who identify as non-male or non-female was too small to be statistically significant.

Male

Female

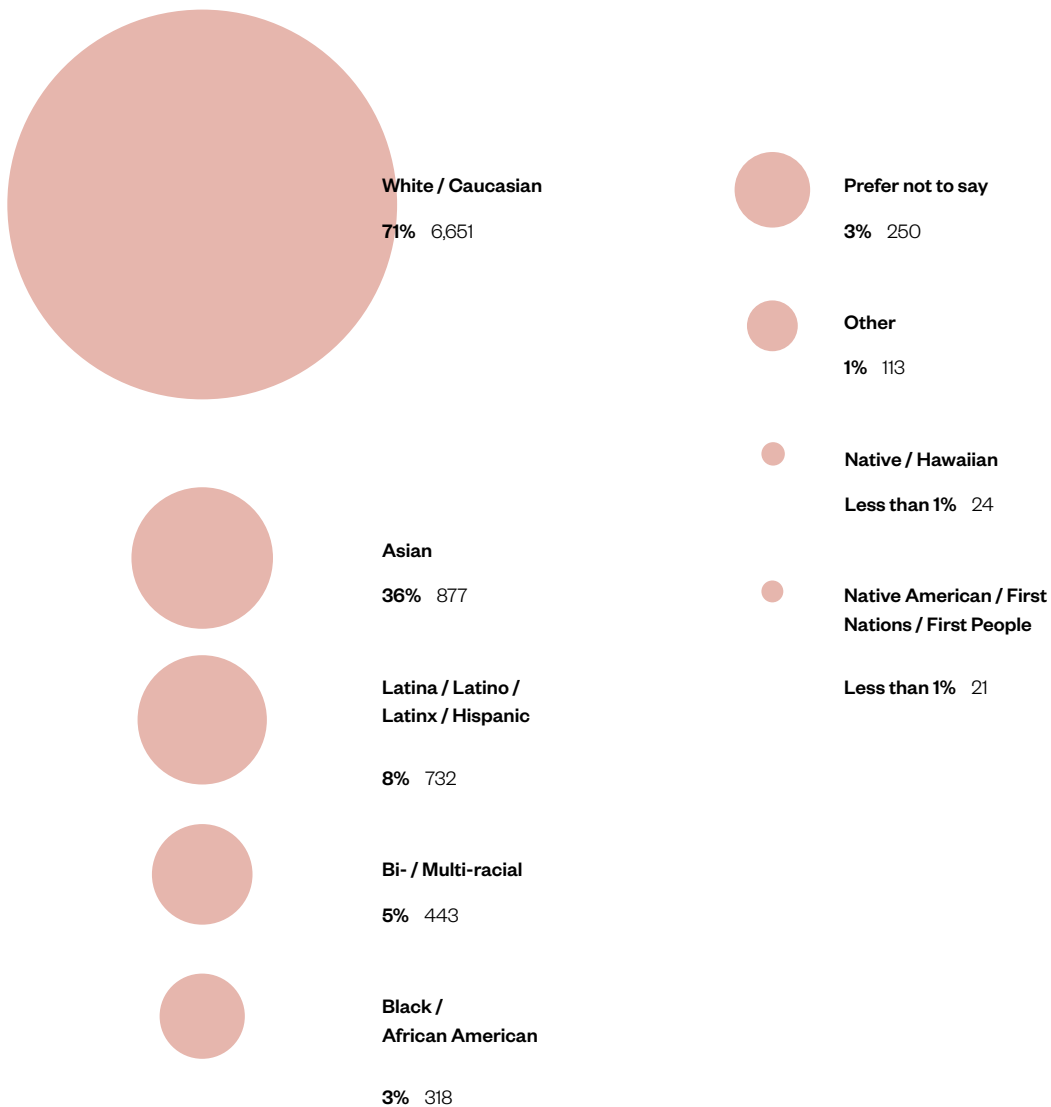
Women designers are more likely to work in social impact and illustration, while men are more likely to work in tech-based design disciplines like AR/VR, AI, game design, motion graphics, and interaction design.

LGBTQIA+



The number of designers who identify as LGBTQIA+ has increased 5% since 2017.

Ethnicity



“Companies, programs, and people who hire designers should be looking outside of the expected four-year programs on the coasts. There are scores of non-traditional programs and two-year community colleges that are graduating highly skilled designers who, quite often, come from a from a much wider range of diverse backgrounds.” —Seth Johnson, design program director at IBM (Austin, TX)

Section II—How are designers working today?

Now that we know who's designing today, let's take a closer look at how they're doing it. Outside of graphic design, what industries are designers working in, and what kinds of clients do they have? How long have they been at their current job, and how many hours do they spend there each week? And when they're not on the job, are they working on a side hustle? If so, what is it? We have SO many questions.

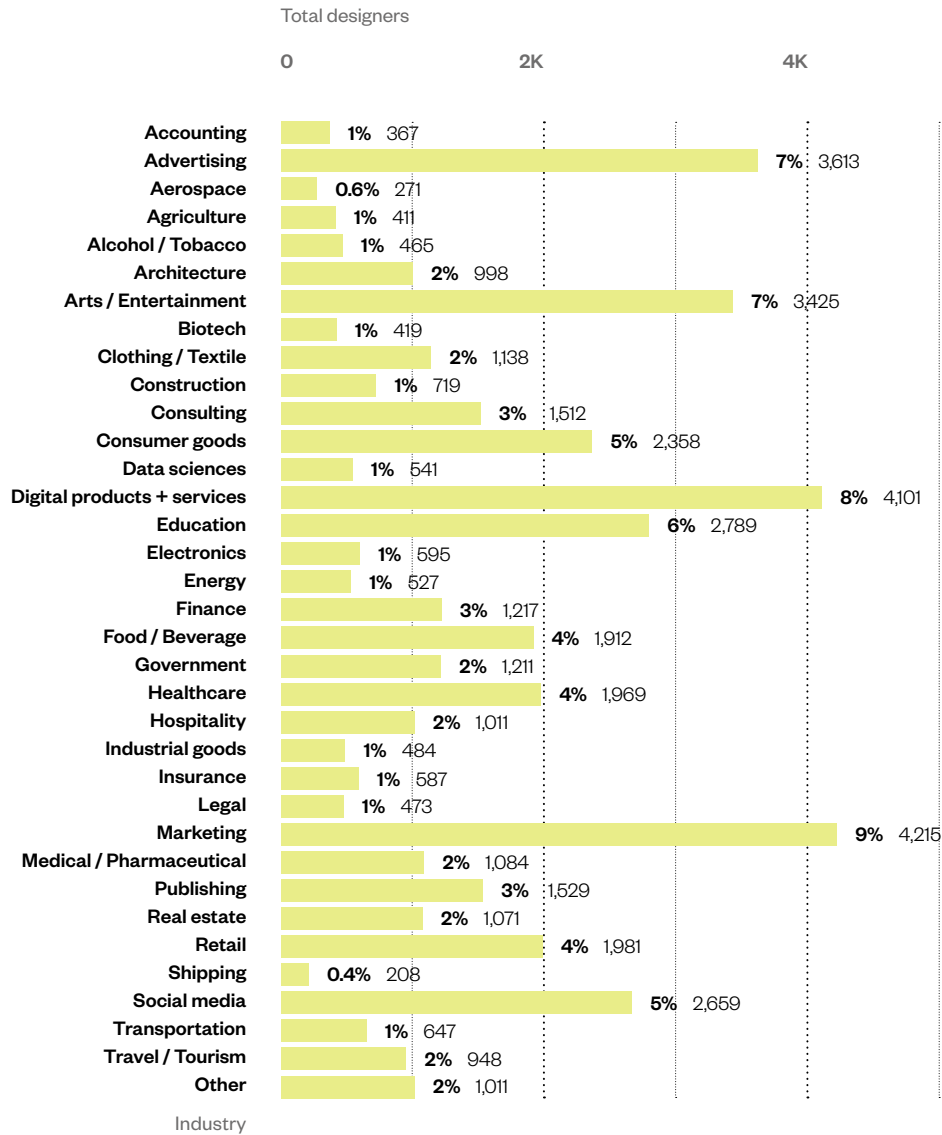
In order to better understand how the growing gig economy is affecting designers, we expanded our line of questioning around side hustles, from teaching and freelance jobs to volunteering. We learned some surprising things about what different kinds of designers are doing during their off hours. For example, the person most likely to jump ship for something they're starting up on their own might not be the mid-level designer on your team; turns out it's those C-suiters you have to keep your eye on. After all, once you're at the top there's nowhere else to go.

There are obviously lots of reasons why designers leave a job, and we'll get into the nuances of job satisfaction in a later section, but one important related factor we'll cover here is skills. What skills do designers have in spades, and what skills might be less developed? It's interesting to note that in 2017, designers said the skills they needed most for the future are: adaptability to tech and social change, empathy, communication skills, storytelling, observation and listening, psychology and human behavior, and managing complexity. Yet

we don't see that coming to bear, at least not yet. After art direction—which far exceeds every other skill—most designers in 2019 are skilled in drawing and painting, photography, film and video, UI and UX design, data visualization, coding, and copywriting. “Non-design” skills, like mentoring and public speaking, also rank high.

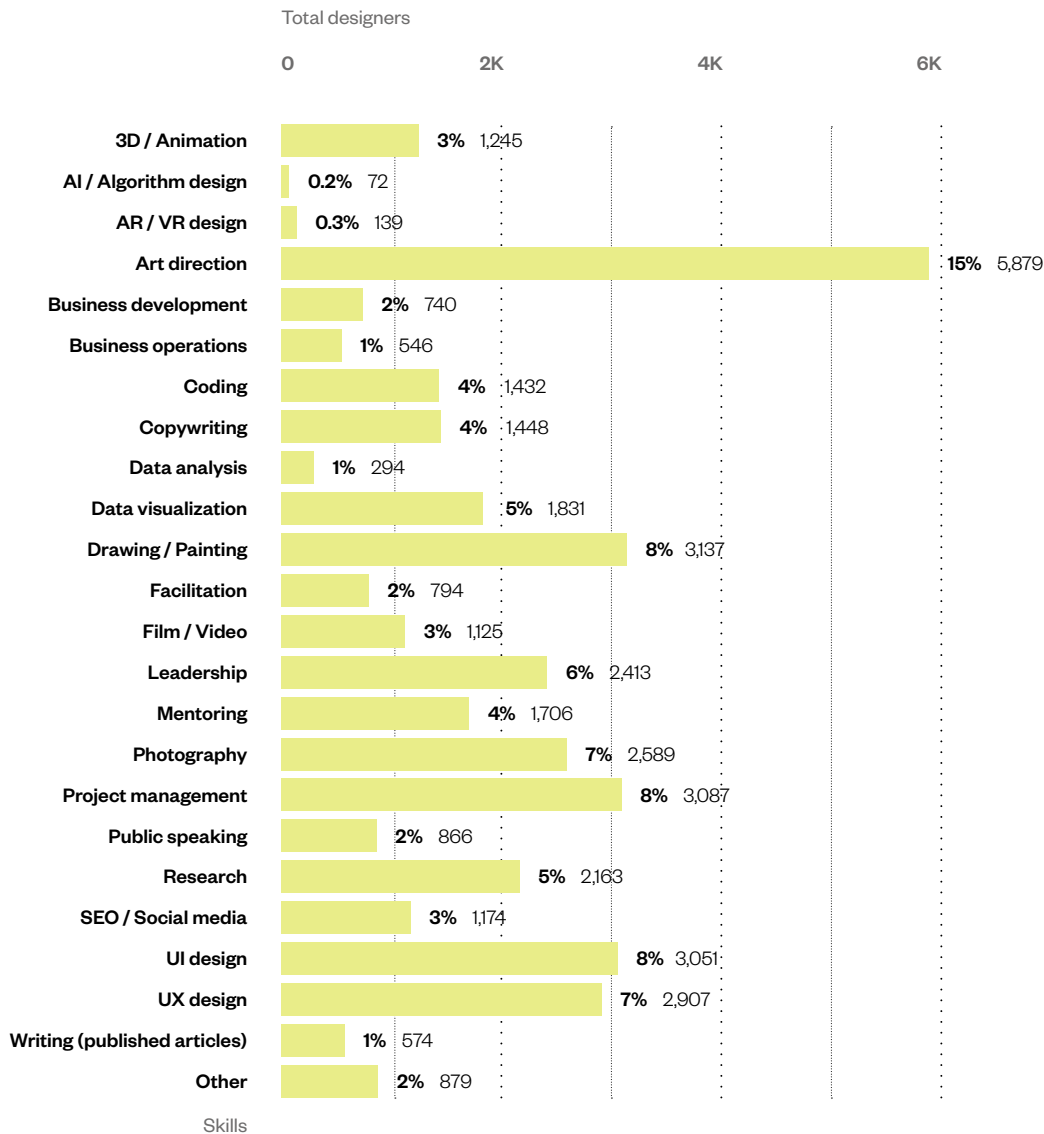
Of course, it's not all about leveling up. A key component to any healthy designer's lifestyle is perspective and, as much as it can be attained, balance. “Design is not life. Staring at a computer kind of eats your soul. Being out in the world having adventures is the biggest factor in being inspired enough to keep designing.” —T.J. Roe, 39, freelance designer/art director (Lincoln, NE)

Industries



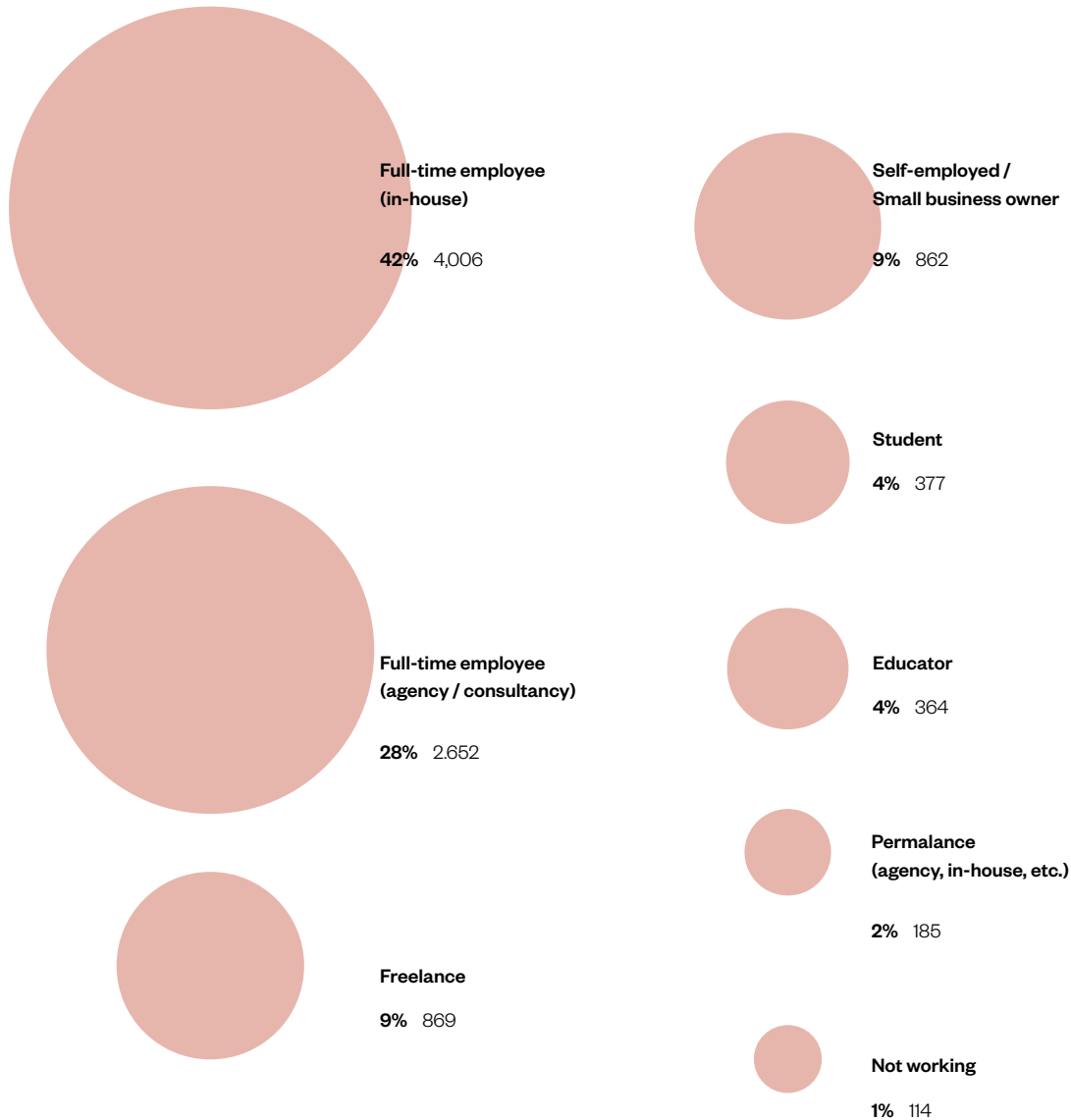
After communication/graphic design—which far exceeds every other industry—most designers work in business and the arts, including fine art, art history, and design history.

Skills



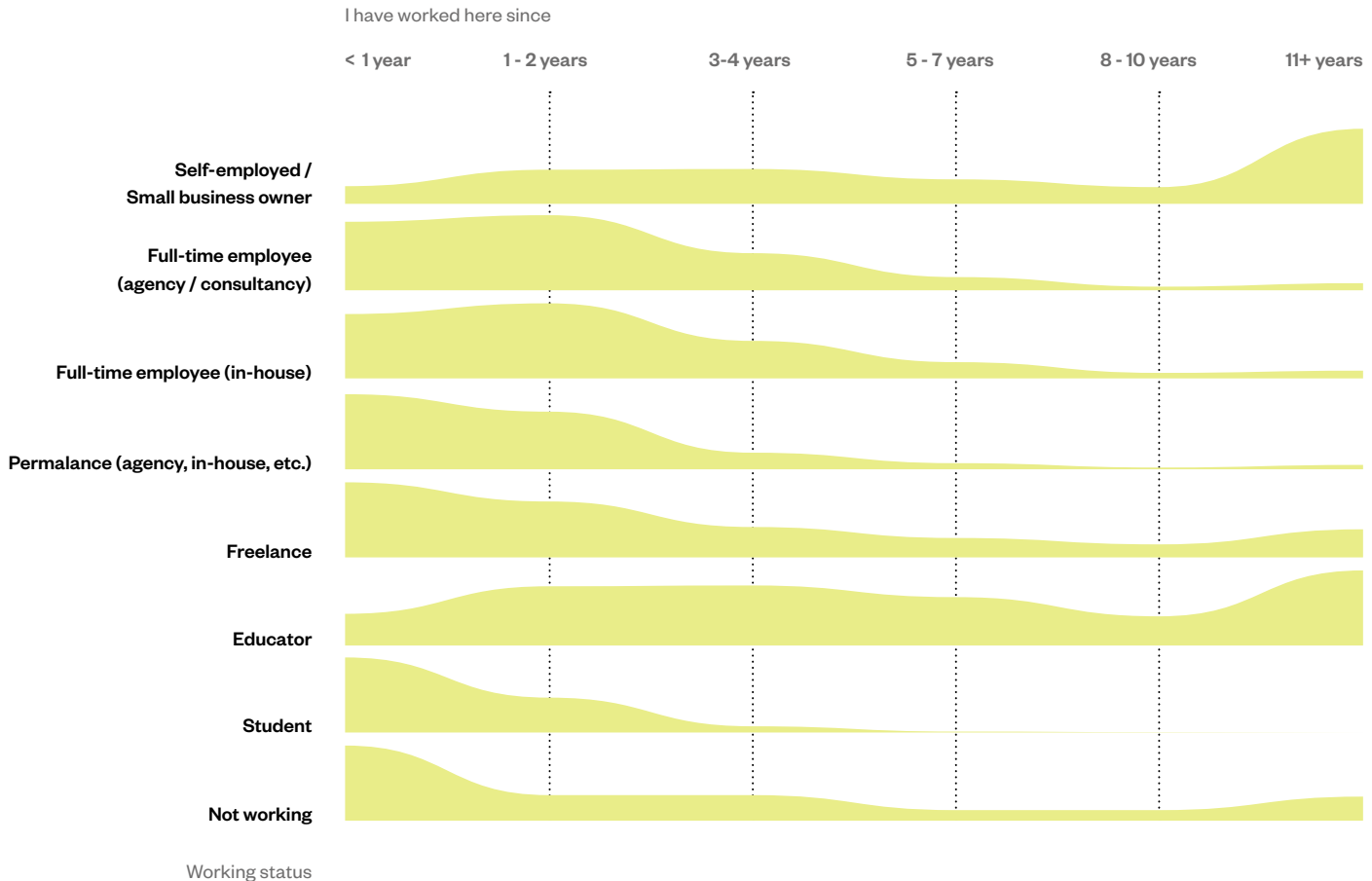
After art direction—which far exceeds every other skill—most designers are skilled in drawing/painting, photography, data visualization, UI and UX design, coding, copywriting, and 3D/animation. Among “non-design” skills, project management, leadership, SEO/social media, and mentoring also rank high.

Employment type



Most designers work full-time in-house or at an agency / consultancy, which is consistent with census data from 2017. Slightly more designers today work freelance or are self-employed, and slightly fewer do contract or permalence work.

Years at current job

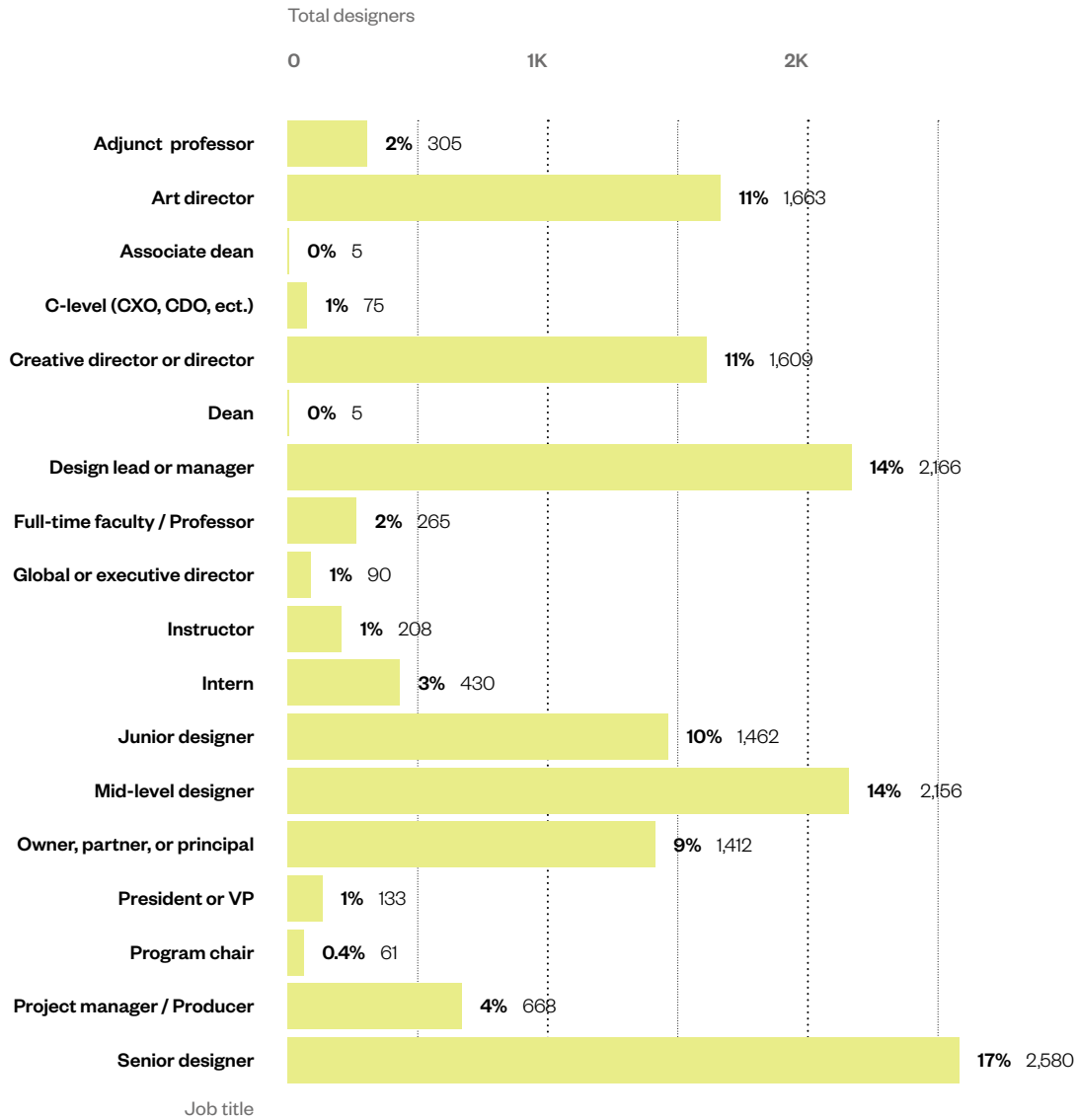


The drop off rate for full-time employees working in-house or at an agency (as well as contract/permalence workers at the same companies) is around the four-year mark, which is when many designers reportedly tend to stagnate. Most self-employed/small business owners are in it for themselves for the long haul—for 11+ years. Of all these groups, educators vary the most, with many working for the same institution for anywhere from just a handful of years to a decade or longer, though it's interesting to note if there is a burn-out period for educator, it's around year 9-10.

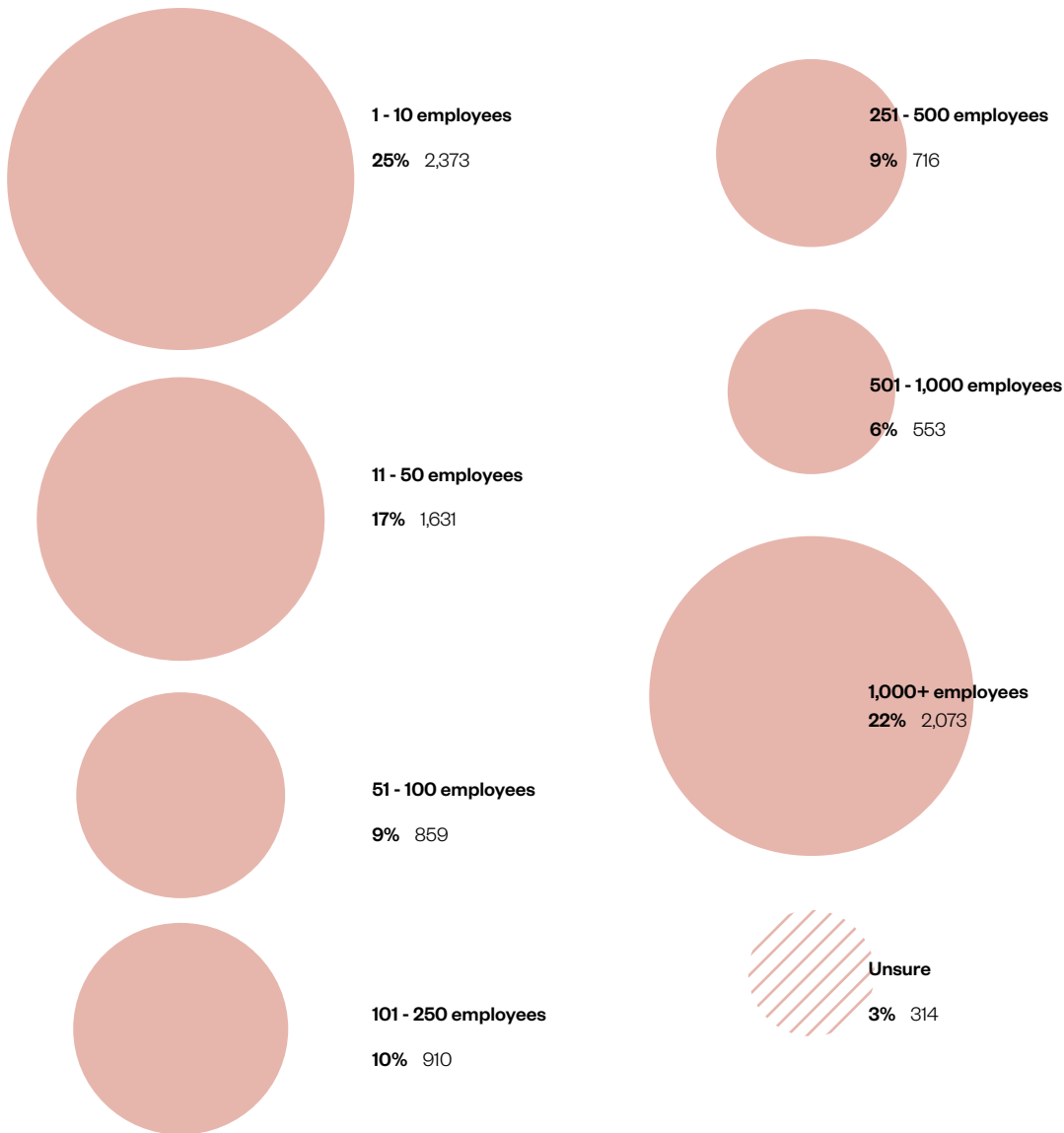
“The reason I left my job was that after four years is I had a feeling in my gut that I was done. I was ready for something new, but I didn't know what it was. I felt like I plateaued, I knew the drill at the studio and sure, you learn something new with every job, but overall I felt a little stuck.”

—Alex Stikeleather, 30, freelance designer + art director (Brooklyn, NY)

Job title

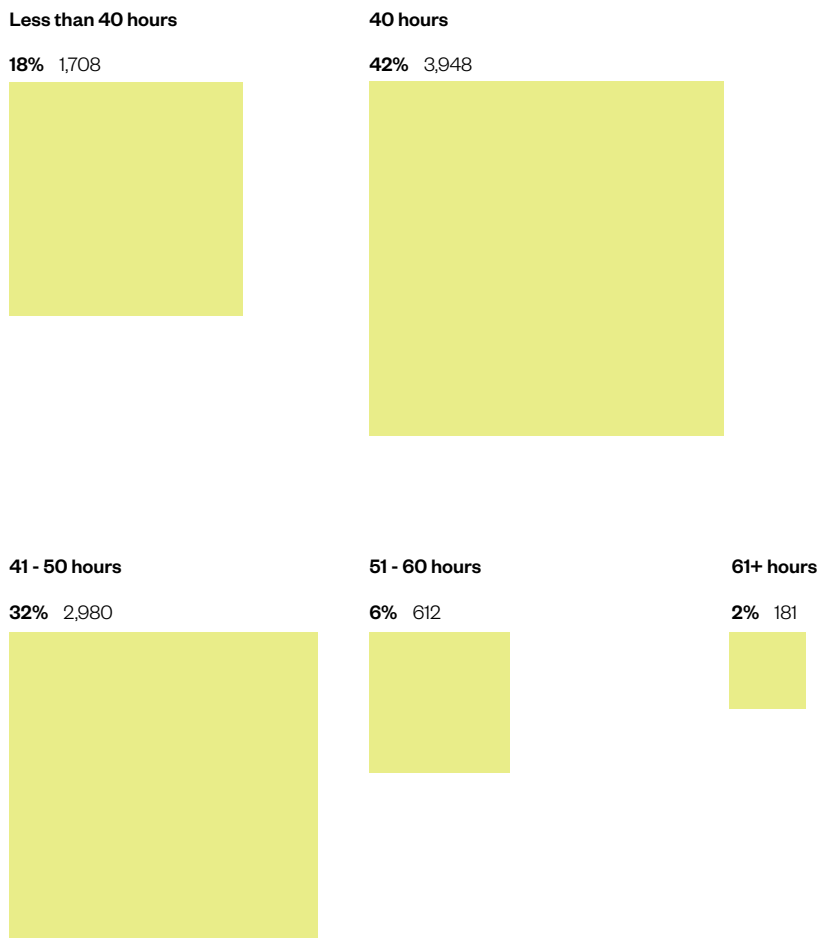


Company size



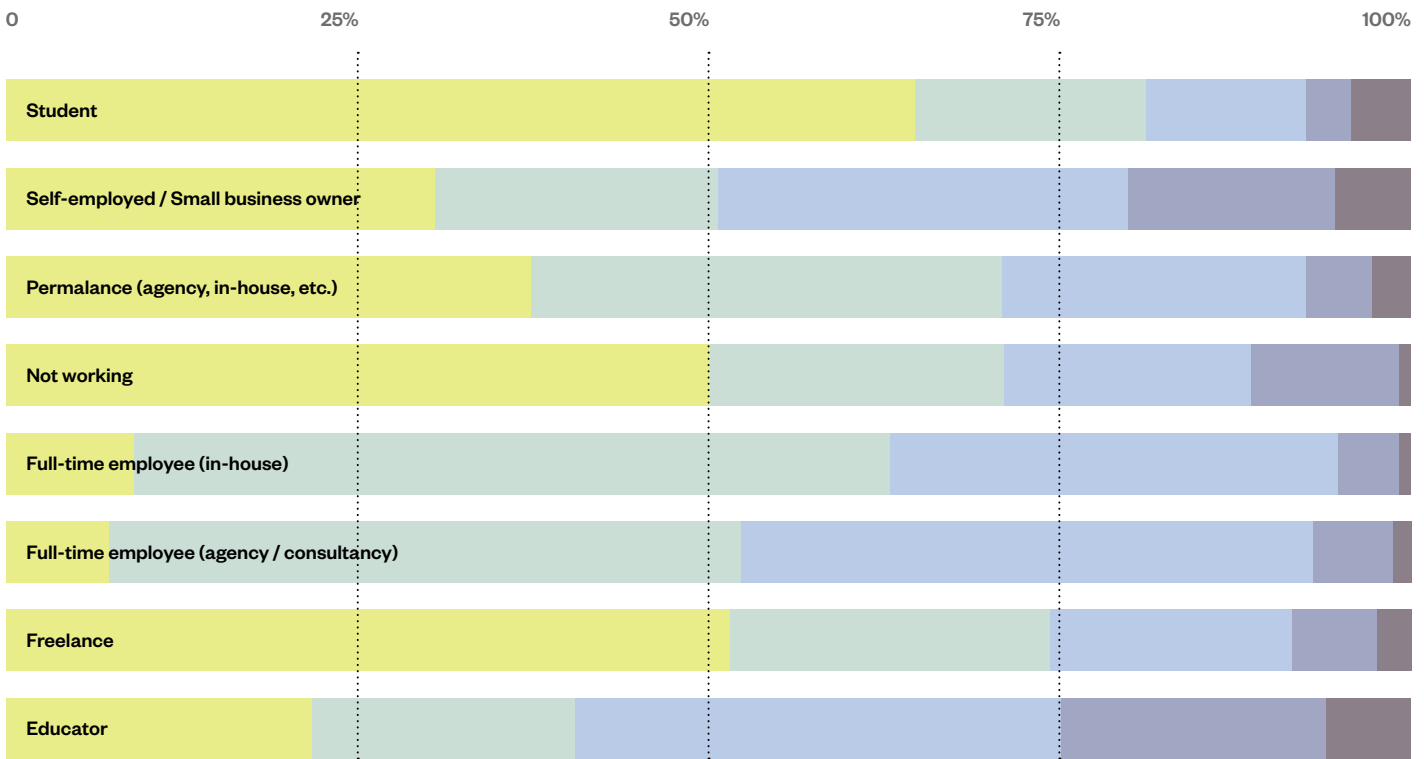
These responses are remarkably similar to 2017 census data, with most designers working in either very large or very small companies.

Hours worked



These responses are remarkably similar to 2017 census data, with most designers working either 40 hours or 41-50 hours each week.

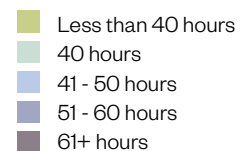
Hours worked + Employment type



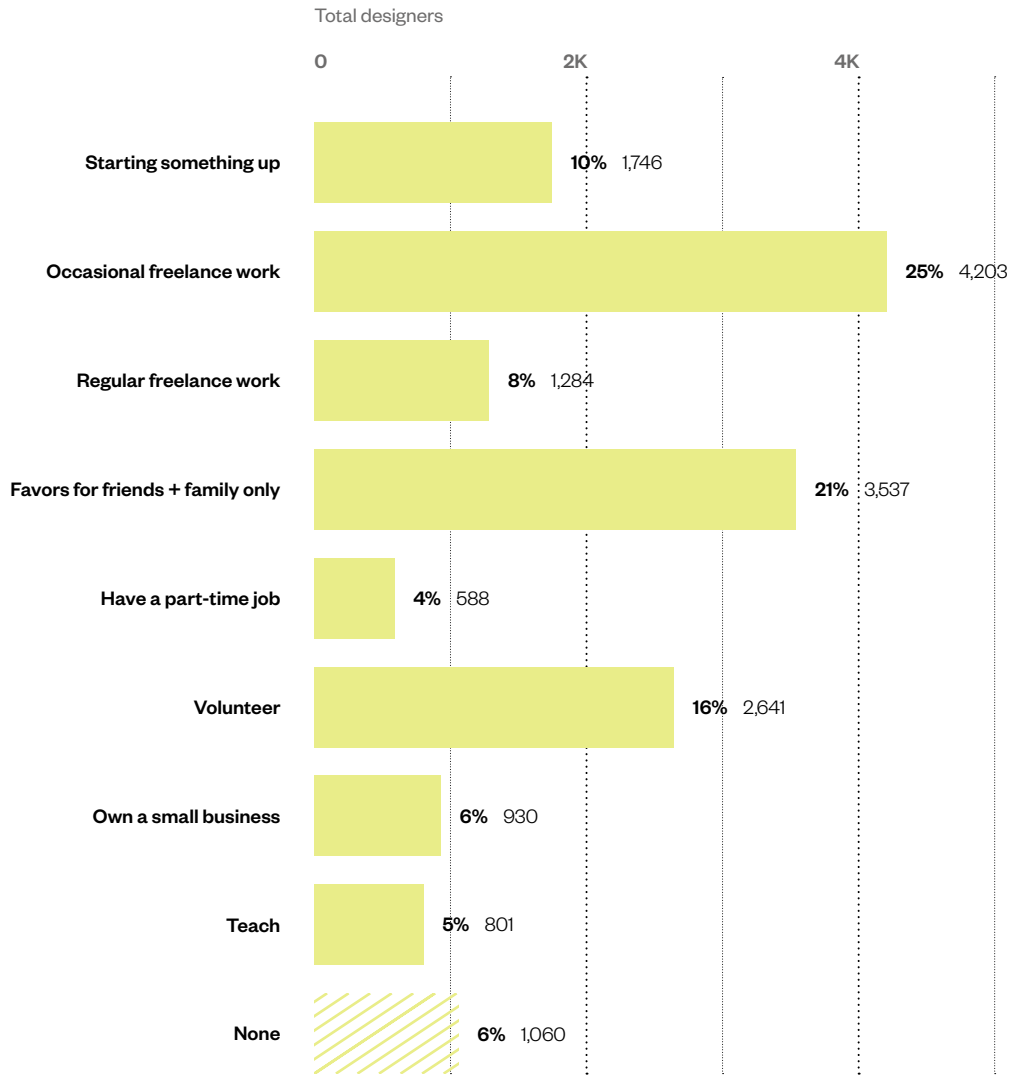
Working status

Distribution of designers by working hours

Those consistently putting in 60+ hours each week are self-employed/small business owners and educators. Those consistently working between 40-50 hours are full-time employees. Freelancers and students make up the majority of designers working less than 40 hours each week, though this may be due to time that's split across different types of work or time spent on school work.



Side work



Turns out designers are a rather altruistic bunch. Almost all designers at every level spend around 20% of their time volunteering. Also, nearly all designers spend some time on paid freelance work and doing favors for friends or family. Those actively working on startup businesses are largely C-suiters and executives.

“I thrive on not spending all my time on the same problem. I like to bounce around. I don’t want to feel as if I’m operating in a bubble. Being in a large company, it often feels like an echo chamber. Also because of the company size, roles are pretty specialized. Certain muscles atrophy after prolonged time of non-usage.”
—Eric Hu, 30, former global design director at Nike (Portland, OR)

Section III—How much are designers making today?

How are designers compensated for their work? It depends on who you ask. Over the past few years, designers' average salary has remained relatively static, hovering between \$67,000 and \$69,500 in 2016 and 2017, respectively. This year designers are making more money, bringing in \$75,974 annually when income ranges are averaged. But averages only tell part of the story. A closer look reveals some serious disparities in what designers are paid. Most designers who answered the survey make between \$50,000-\$74,999, but that number is lower for a majority of LGBTQIA+ designers, who report making between \$35,000-\$49,999 annually. Perhaps unsurprisingly, the smallest number of designers (2.5%) make more than \$200,000 a year, which tracks with the lower percentage of high-level designers who answered the survey.

Drilling down a little deeper, our data shows that global creative directors are compensated best with an average salary of \$146,777, followed by C-suite level designers at \$134,266, and university deans at \$129,999. On the other end of the spectrum, junior designers make \$44,837 on average, while mid-level designers get a bump to \$63,119. Senior designers can expect to make in the ballpark of \$81,000, which is the same range as full-time faculty and art directors.

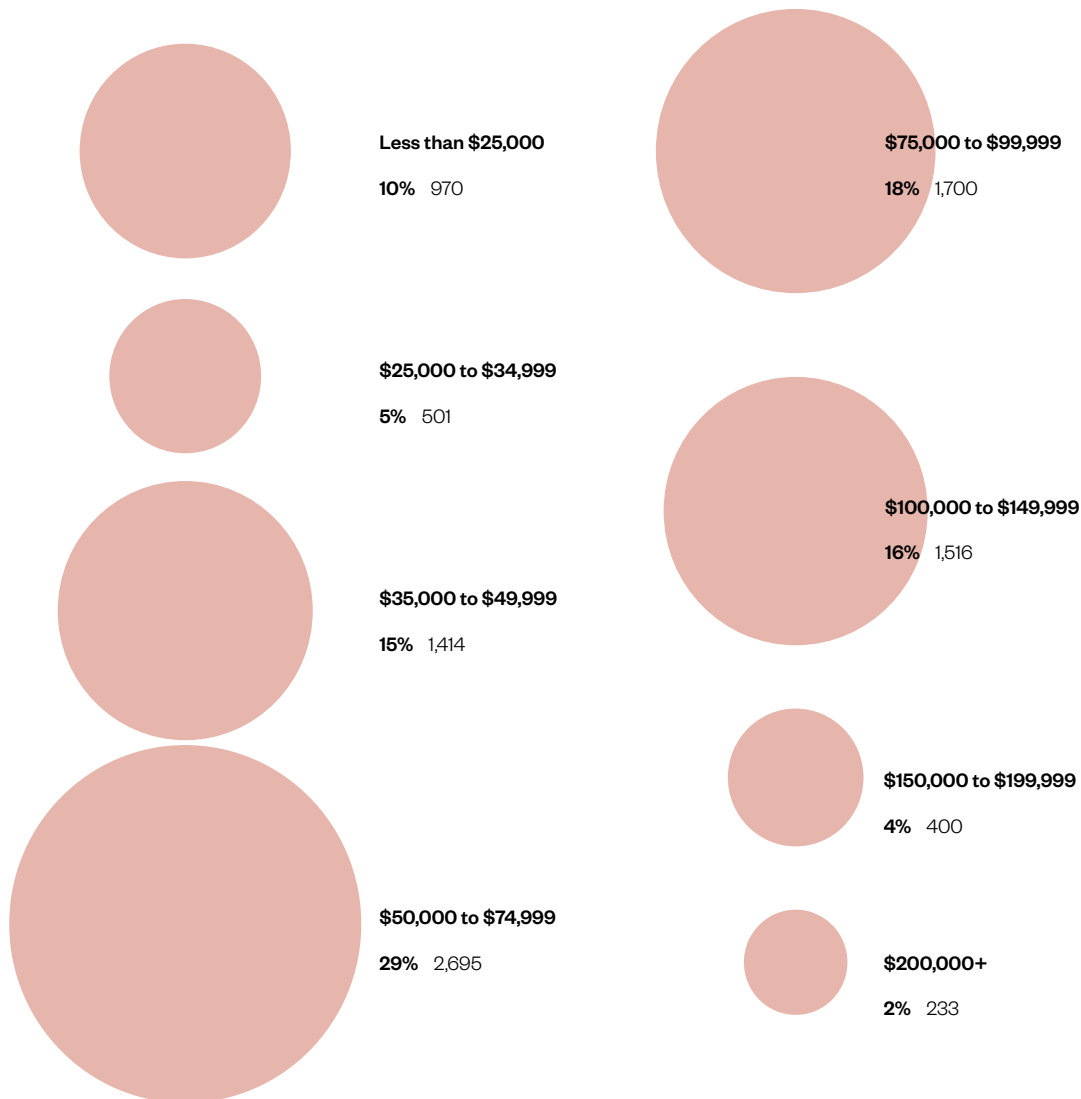
The good news for young designers is that things do get better. One of the biggest salary indicators is length of career; designers tend to make more money the longer they stay in the industry. Designers who've been working up to four years are making \$72,504

on average, while designers with five to nine years experience jump up to \$90,205. Salaries continue to increase until 20+ years, when designers report making \$122,859 on average.

It's worth noting that designers who live in rural parts of the U.S. make less than designers working in major cities, where high paying agency and technology jobs are concentrated. Compensation varies state to state, too. Designers in California pull in an average of \$94,858 and designers in New York and Washington make \$90,740 and \$89,567, respectively. Meanwhile, designers in the Midwest and South make significantly less—designers in Ohio net \$56,613, Iowans make \$52,707, and Louisianans average \$47,804 a year.

When it comes to gender, men are more likely to make more than \$150,000 annually. This tracks with national data that shows women hold just 11% of leadership positions in the design industry and make 80 cents on the dollar compared to their male counterparts. But it's not just about the money. While freelancers and self-employed/small business owners are the most likely to go without any benefits at all, the majority of designers get paid time off and health insurance, particularly if they work in-house, at an agency, or in education. Across the board, designers say there's little childcare support, and if you're hoping for ball pits and office slides, look elsewhere—"fun" benefits are on the decline from previous years.

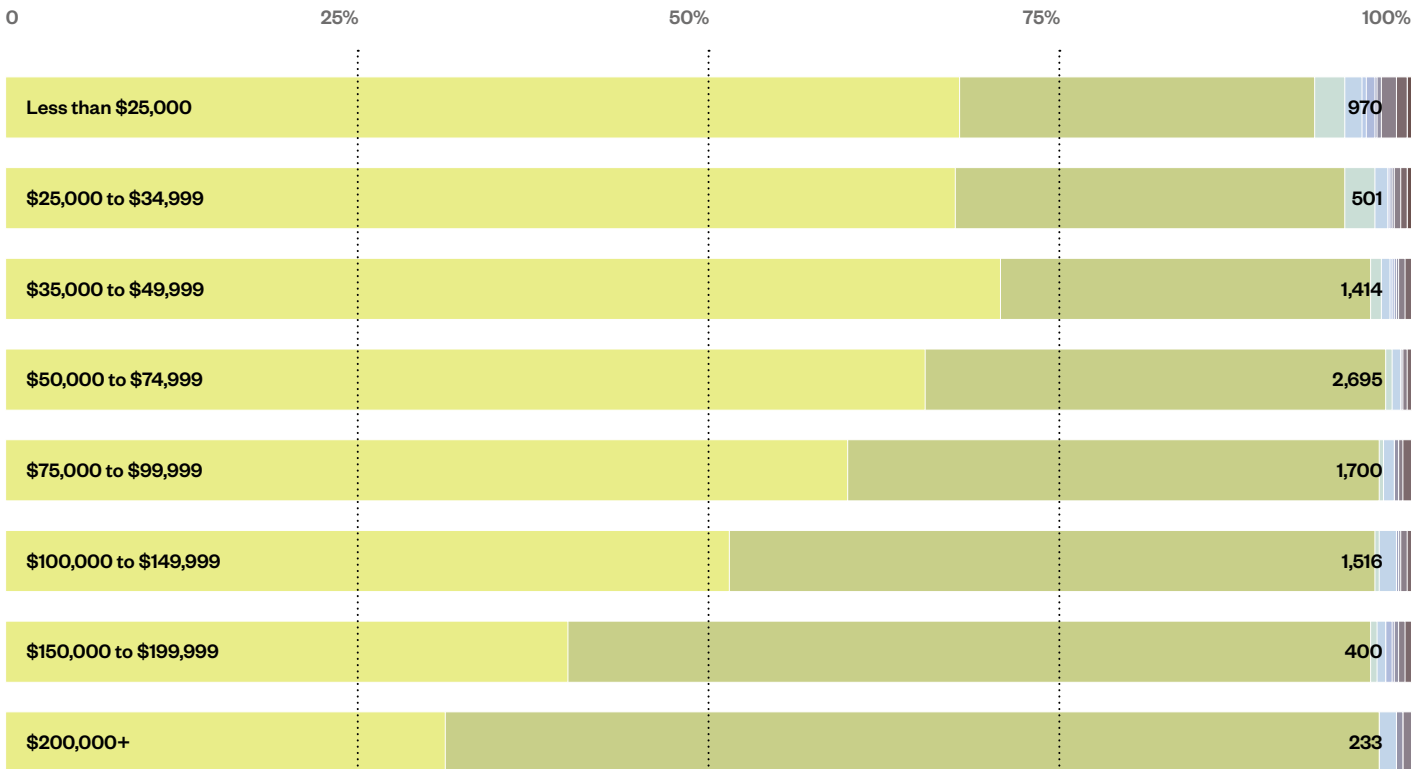
Salary



Most designers make between \$50,000-\$75,000 a year, regardless of gender. While fewer than 3% of designers identified as something other than male or female, almost all of them make less than \$25,000 a year. Global creative directors command the highest pay at \$146,777 annually, while junior designers are paid the least at \$44,837 a year.

“For me, salary was one of the main factors in choosing a career at first. Now, understanding the impact of my work as well as how pushed I am to think critically about design and improve my own skills weighs a lot more.” —Robine Nucum, 27, marketing designer (Brooklyn, NY)

Salary + Gender



Salary

Distribution of designers by gender

Men are more likely than other genders to make more than \$150,000 a year.

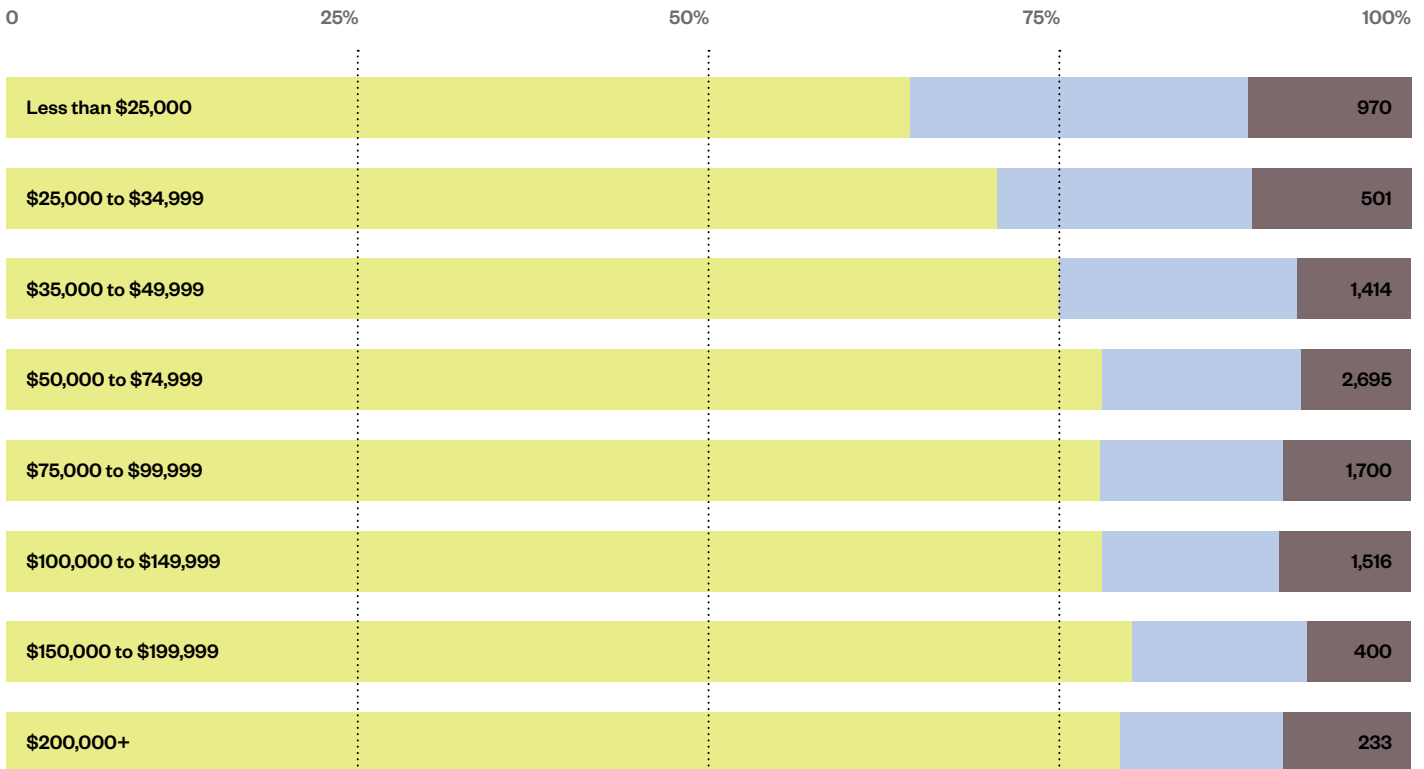
This tracks with national data that shows women hold just 11% of leadership positions in the design industry and make 80 cents on the dollar compared to their male counterparts.

“The laser focus on representation makes me blue and impatient. The field became majority female in the late 1980s and early ’90s, and all that representation brought was less pay. The day-to-day experiences of women around power and influence remain mostly unchanged. Diversity and inclusion matter, but will not solve more consequential issues around wealth and social expectations.”

—Juliette Cezzar, 44, associate professor (New York City, NY)

- Female
- Male
- Non-binary
- Prefer not to say
- Agender
- Bigender
- Other
- Gender questioning
- Gender nonconforming
- Gender fluid
- Trans
- Pangender

Salary + LGBTQIA+



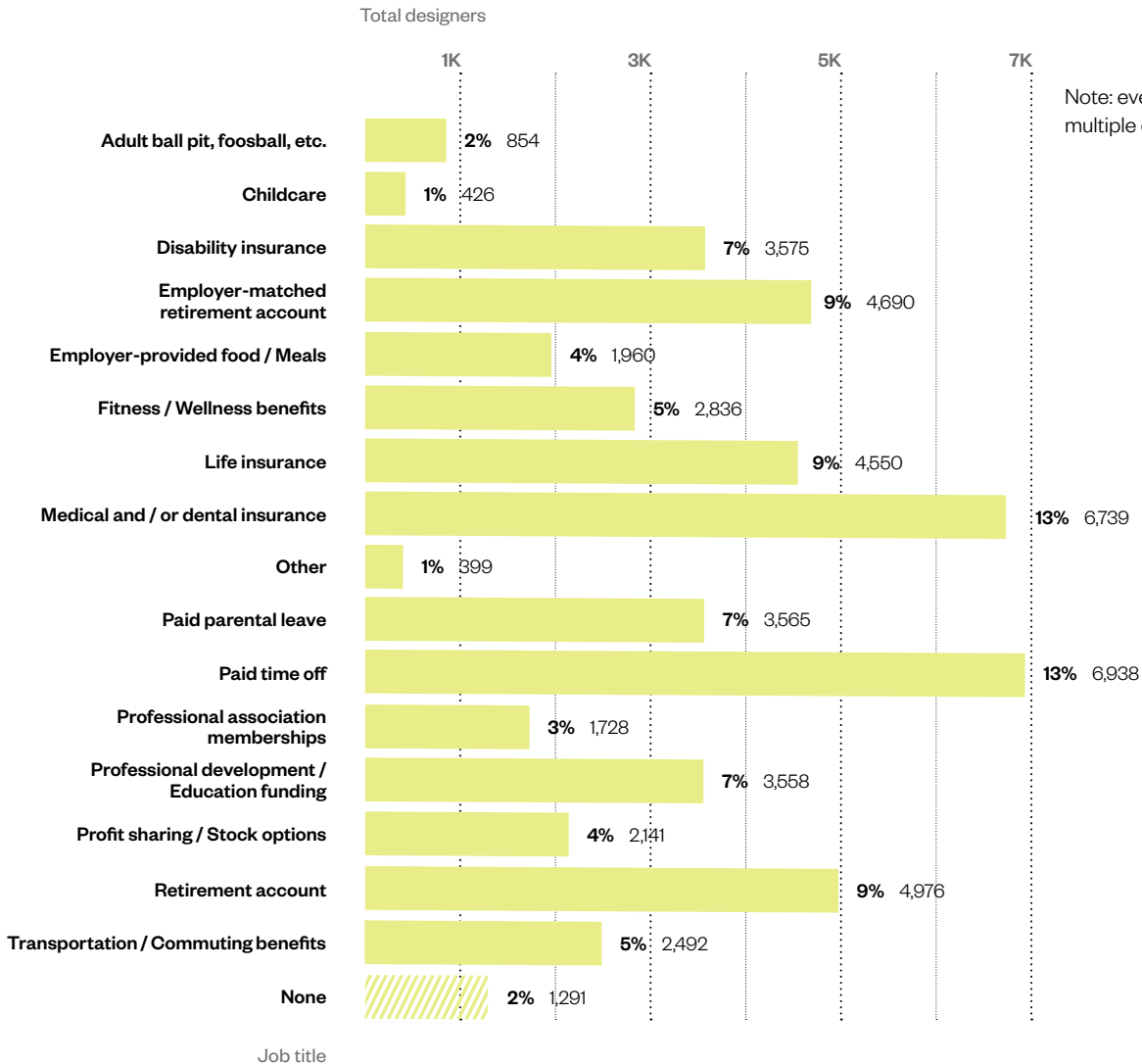
Salary

Distribution of designers by LGBTQIA+ status

Most LGBTQIA+ designers who responded make \$35,000-\$49,000 a year, while most non-LGBTQIA+ designers make \$50,000-\$74,000.

- Non-LGBTQIA+
- LGBTQIA+
- Prefer not to say

Benefits

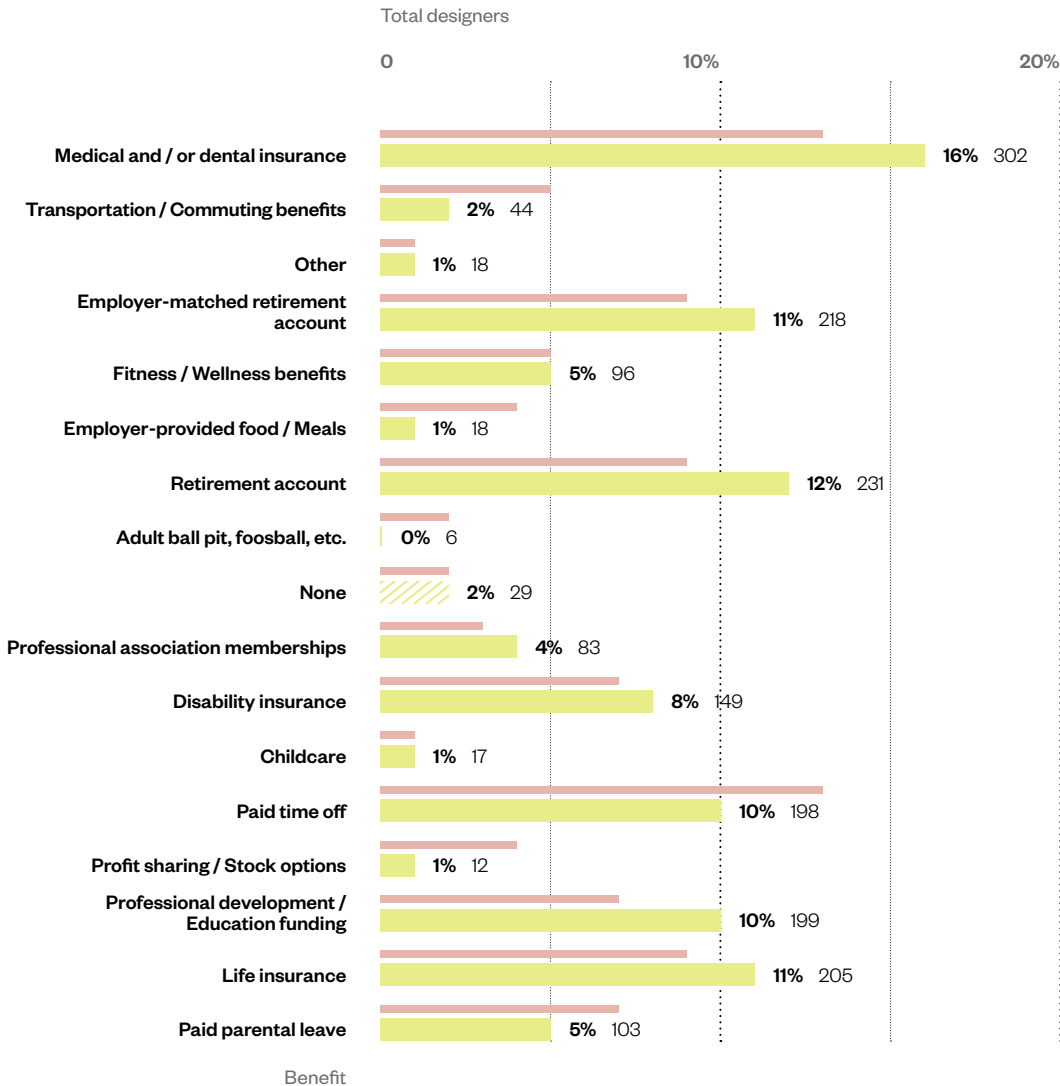


The most common benefit, regardless of where designers work, is paid time off. Parents aren't so lucky—the least common benefit is employer-provided childcare.

“Best benefit? Profit-sharing. Most useless benefit? Summer Fridays.”
—Eric Thomas, 42, studio owner and creative director (Tallahassee, FL)

Benefits + Employment type

Educator

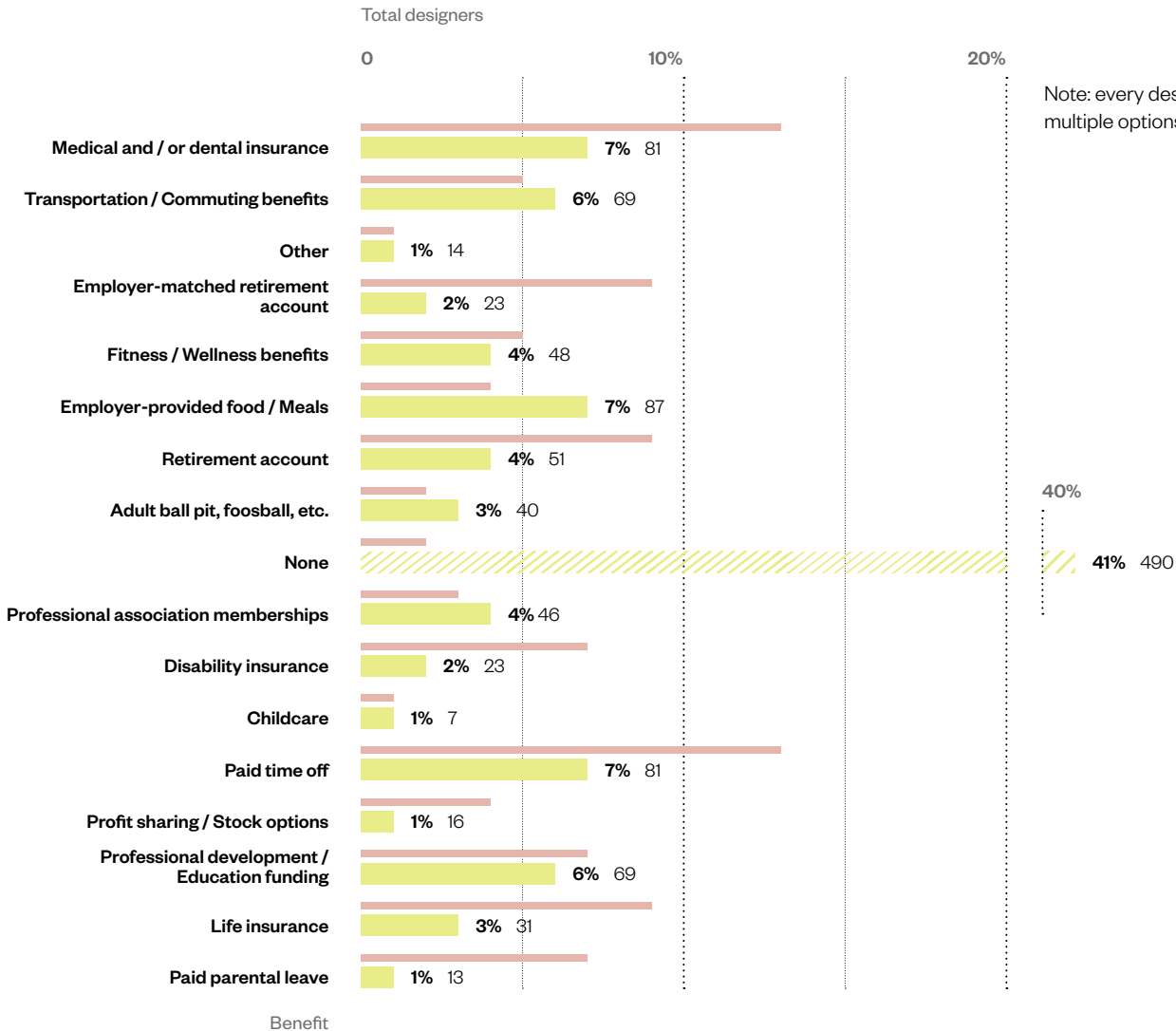


Note: every designer could answer multiple options for side jobs.

The pink bar represents the industry average;
The yellow bar represents the average by employment type

Benefits + Employment type

Freelance

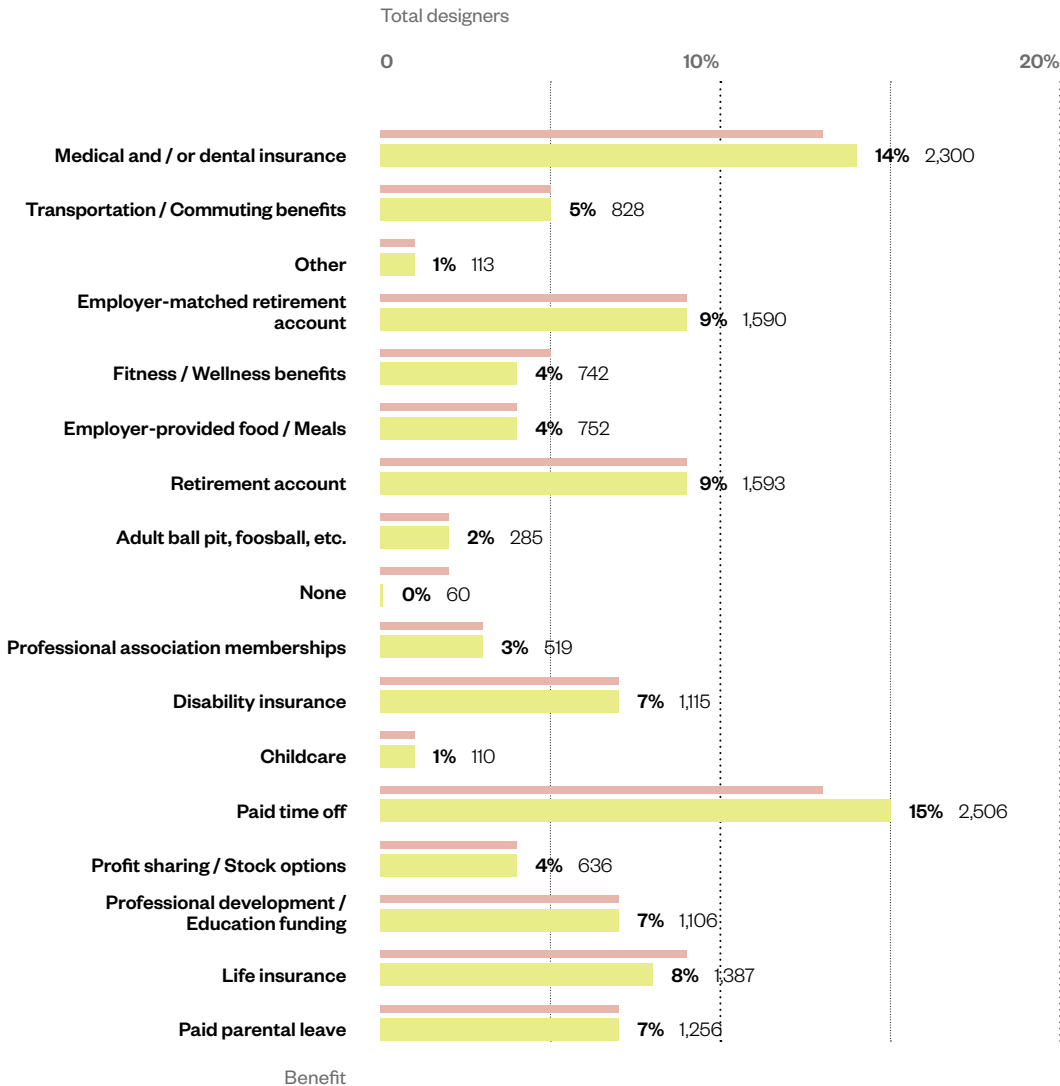


“I would only take a long-term job if it came with travel and or flexibility. Value the human, and their work will have value. Free time is an investment in longevity.”
 —T.J. Roe, 39, freelance designer and art director (Lincoln, NE)

The pink bar represents the industry average;
 The yellow bar represents the average by employment type

Benefits + Employment type

Full-time employee (agency / consultancy)

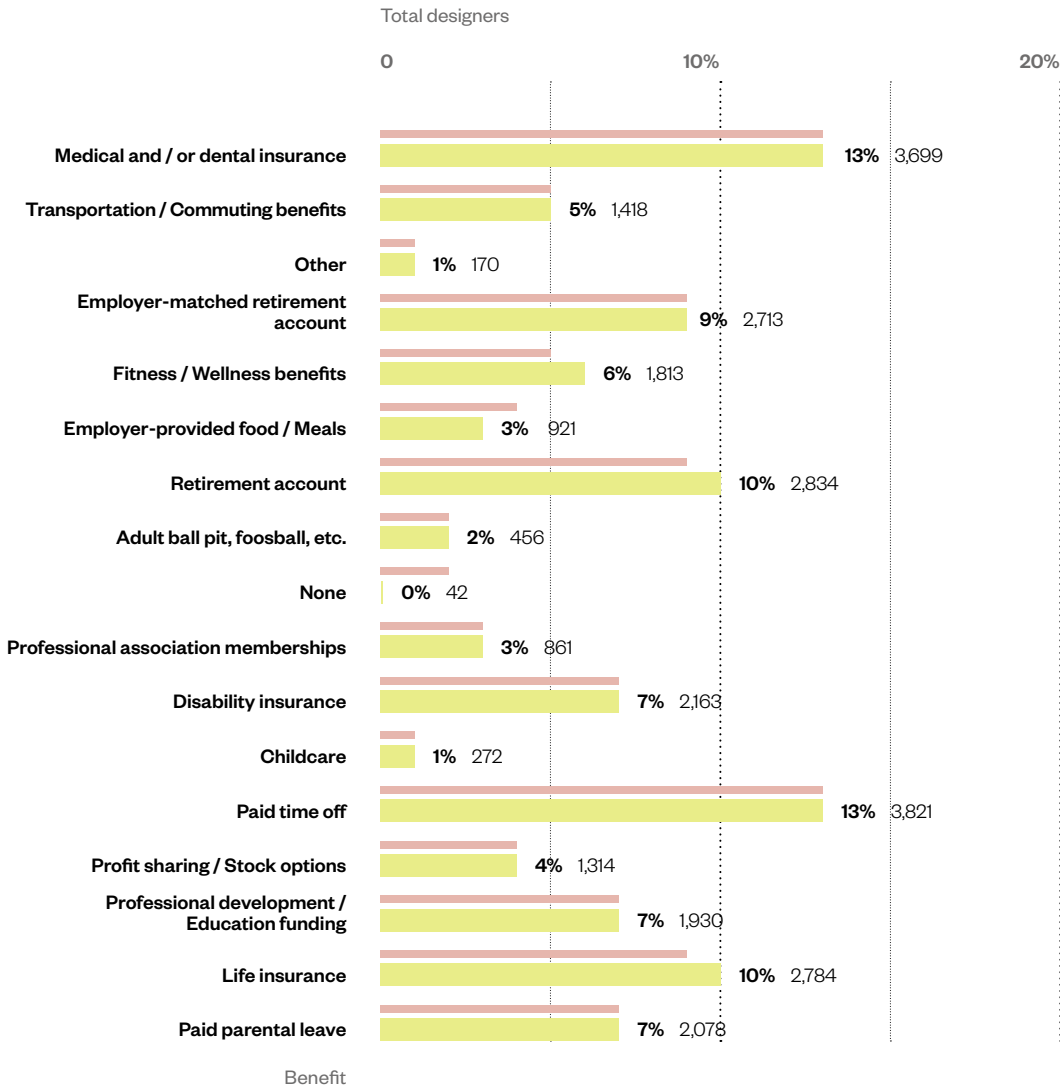


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Benefits + Employment type

Full-time employee (in-house)

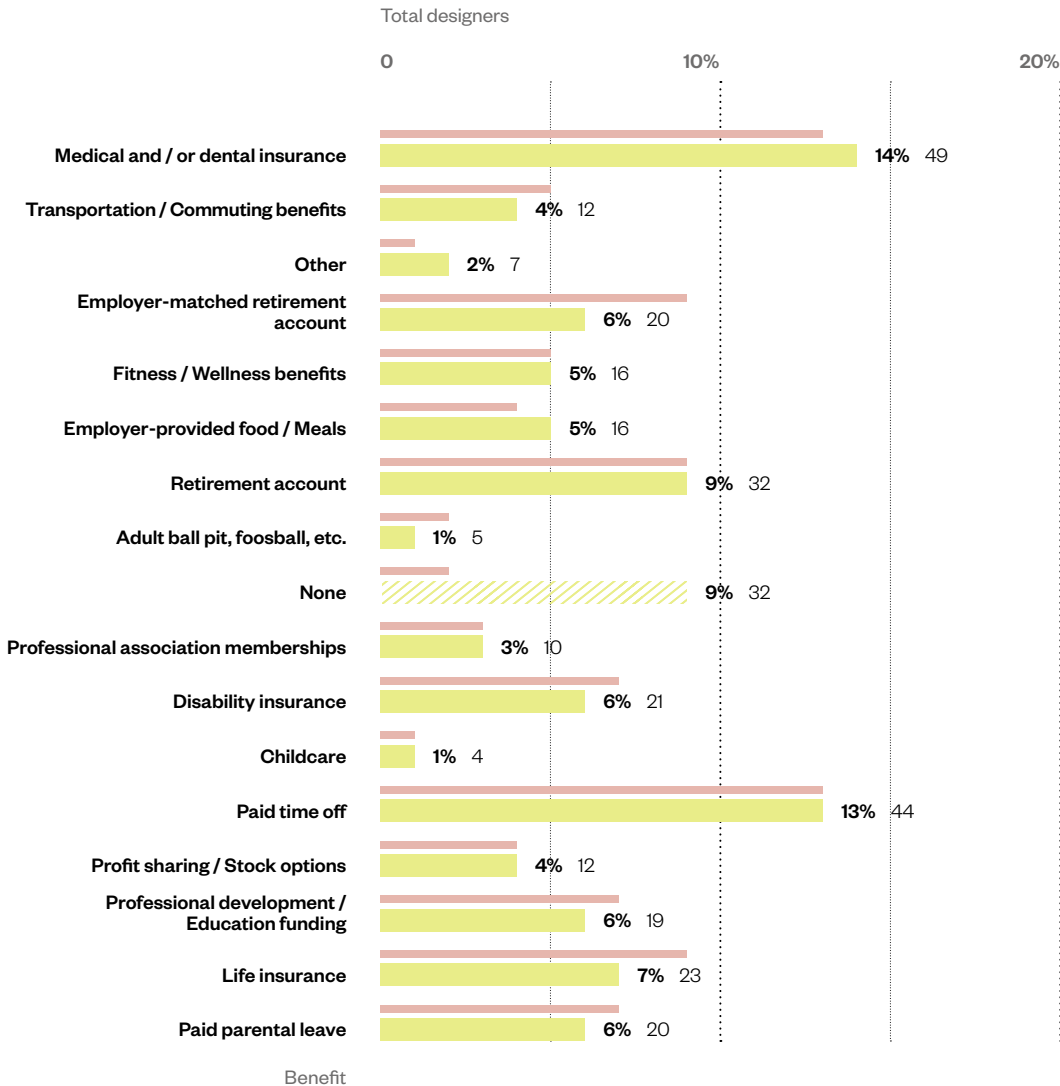


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Benefits + Employment type

Not working

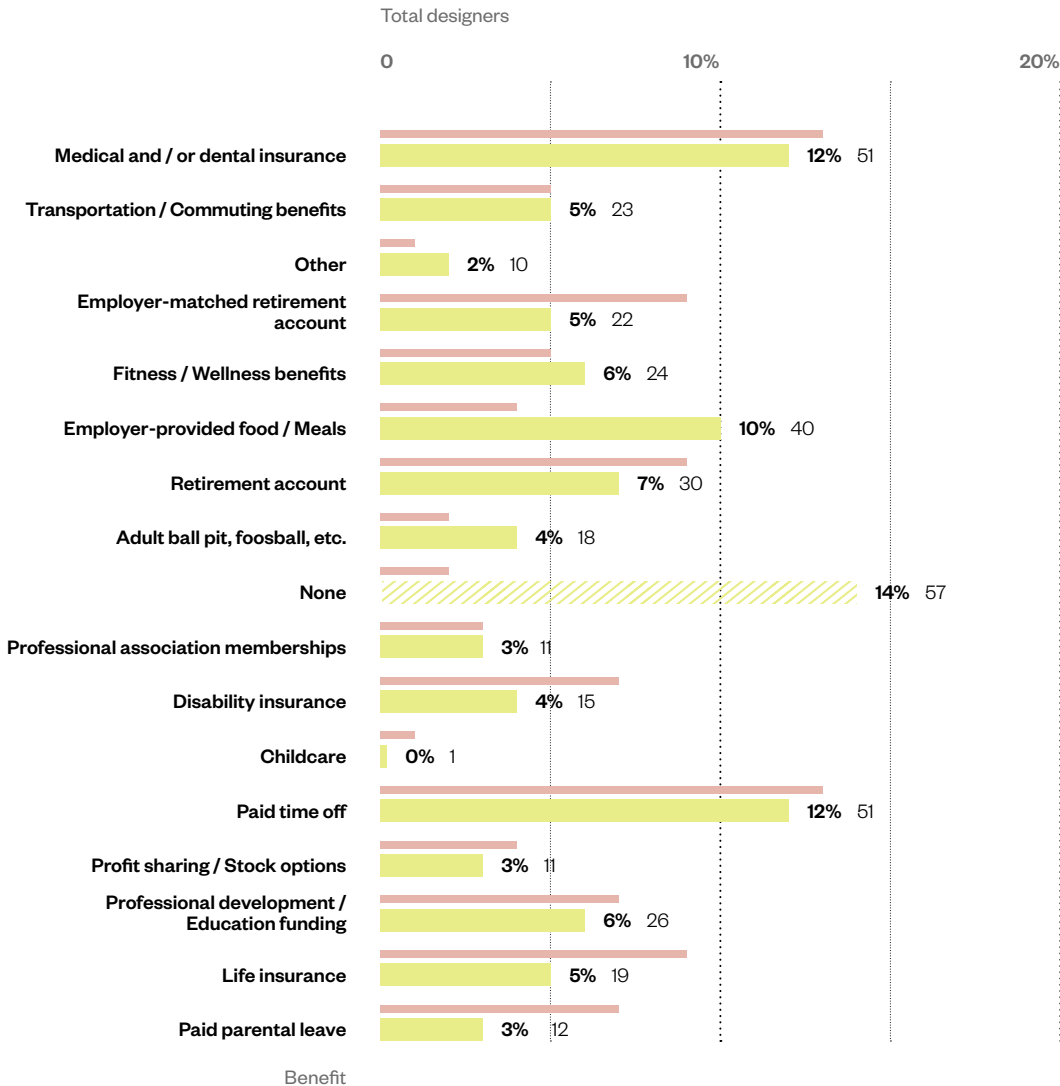


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Benefits + Employment type

Permalence (agency, in-house, etc.)

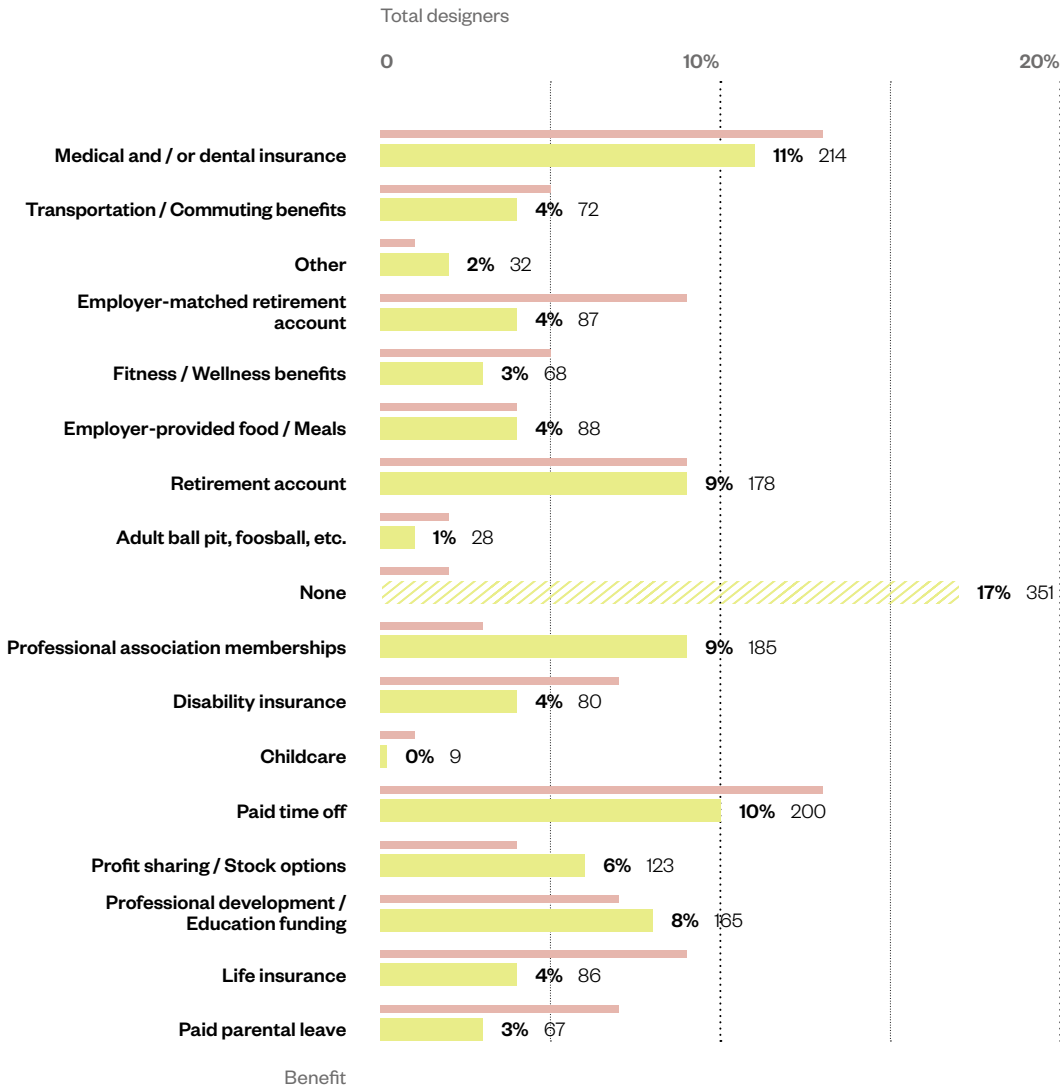


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Benefits + Employment type

Self-employed / Small business owner

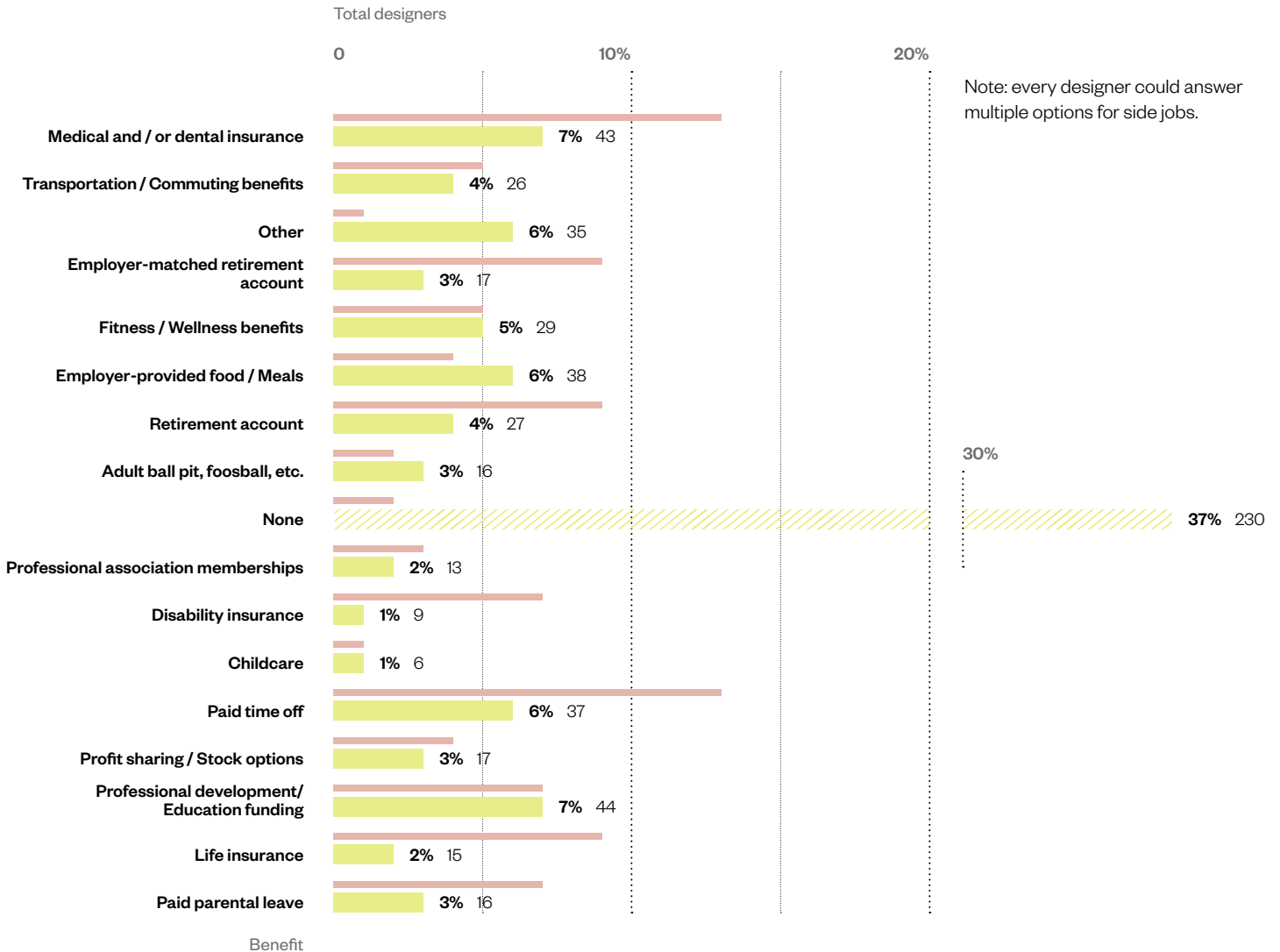


Note: every designer could answer multiple options for side jobs.

The pink bar represents the industry average;
The yellow bar represents the average by employment type

Benefits + Employment type

Student



The pink bar represents the industry average;
The yellow bar represents the average by employment type

Section IV—How satisfied are designers?

Money is important, but it's not the only thing keeping designers happy in their jobs. In this section, we set out to explore what make designers feel satisfied and valued (or anxious and discontented) and found that the factors impacting attitudes towards work are just as complex as you might imagine.

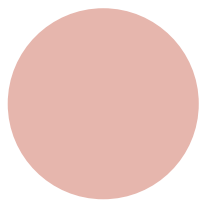
On the whole, designers are a relatively happy bunch, with 65% saying they feel satisfied in their current position. That said, this is a significant decrease from 2017, when 82% of designers reported feeling satisfied. The dip in overall satisfaction reflects a growing sense of instability in the industry. Compared to previous years, fewer designers say they feel “rock solid,” and more report feeling “a little concerned” about their job security. Could automation, shrinking budgets, and general cultural unrest play a role?

Even the happiest designers aren't free from worry—satisfied designers are the most likely to feel like they're spread too thin, while the least satisfied designers say they don't feel creatively fulfilled and aren't valued at their job. It's not all angst and uncertainty, though. Designers are seeking out work-life balance, side hustles, and volunteer work, and they're happier for it. Small business owners who volunteer report feeling happiest, while designers who work part-time and are “starting something up” feel the least satisfied. Geographically, the happiest designers tend to live in cities, while their rural counterparts report feeling less satisfied and more disconnected from the design community.

Many designers say learning opportunities and growth are key to staying in a job, but that's not everyone's experience in their current position: Just over half of designers say they're learning new skills on a regular basis. “I'm not a job hopper, but as a roving career advisor I often advise people to leave as soon as they're done learning what they're going to learn in a position. If companies had a reason to invest time and energy into growing people, maybe they would do it, and maybe people would stay.”

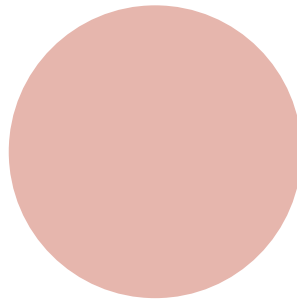
—Juliette Cezzar, 44, associate professor (New York City, NY)

Overall satisfaction



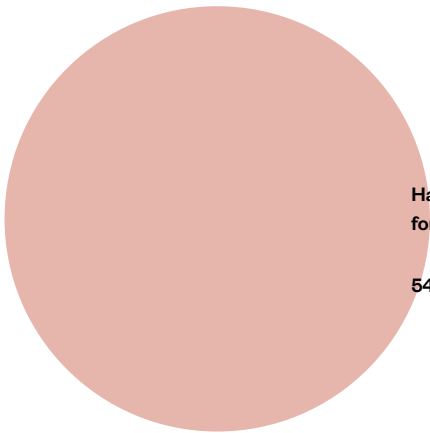
Extremely satisfied with my work situation

11% 1,033



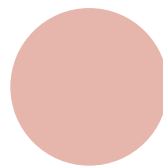
Not really satisfied, but I deal

26% 2,427



Happy, but there's room for improvement

54% 521



Ready to call it quits

7% 703

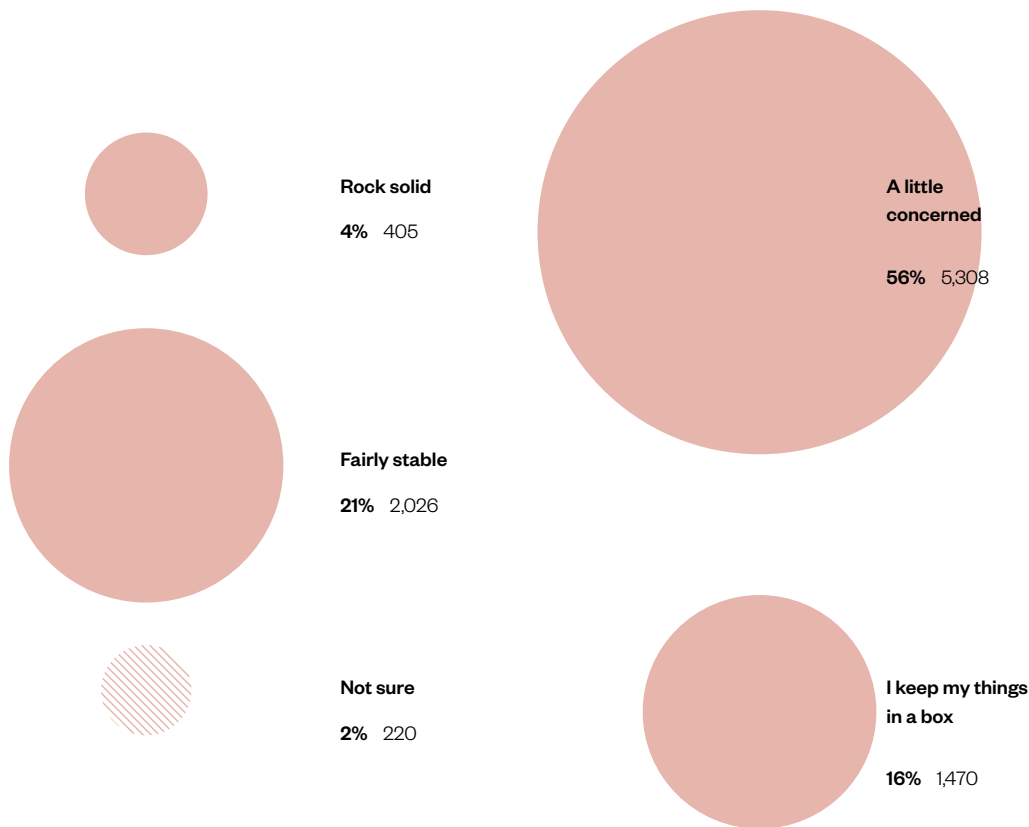


Not sure

2% 146

The majority of designers report feeling happy in their current position, despite saying there's room for improvement. Only 11% of designers say they're extremely happy, while 7% say they're ready to call it quits.

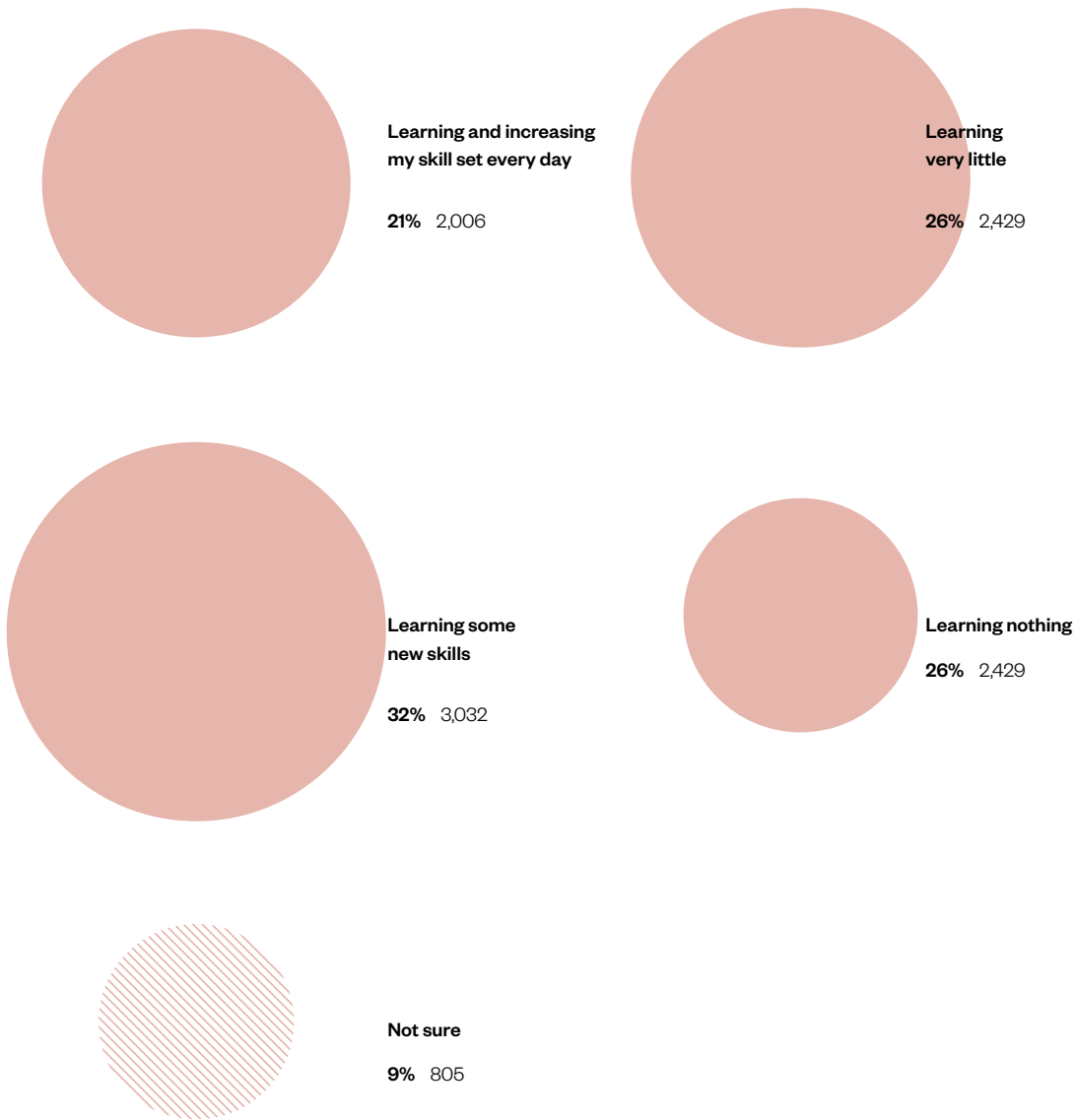
Job stability



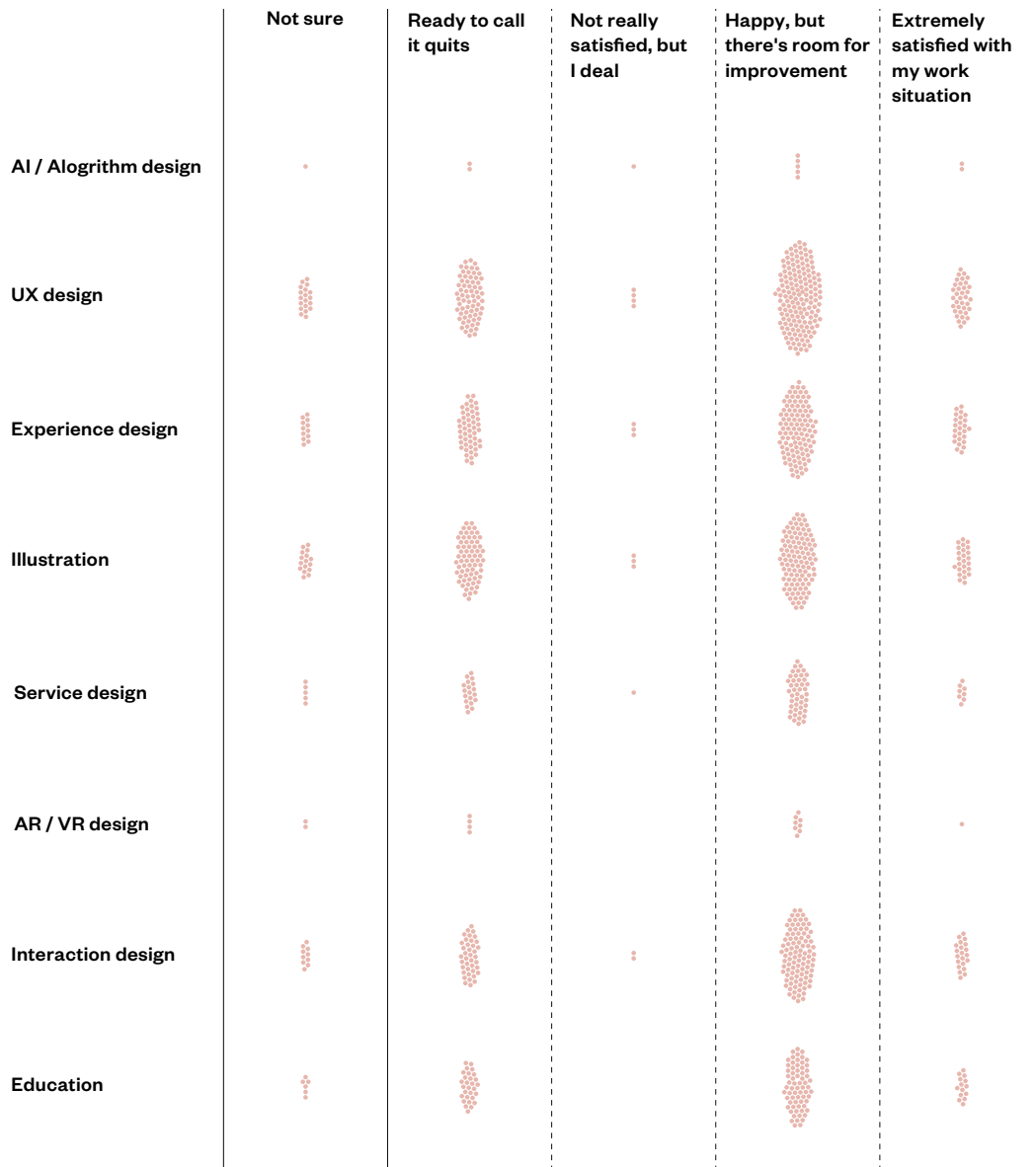
Only 4% of designers say they feel “rock solid” in their current position, down from 25% in 2017. The number of designers who feel worry about their job more than tripled from 2017, with the vast majority of designers saying they feel concerned about the stability of their current position.

“There are lots of great jobs out here, but they’re getting swallowed up by huge companies like Amazon, Facebook, and Google. That’s disheartening because you feel like it’s only a matter of time before more shops close and will be swallowed up by these giants.” —Hannah Hoffman, 30, associate design director at Artefact (Seattle, WA)

Learning opportunities



Satisfaction + Design discipline

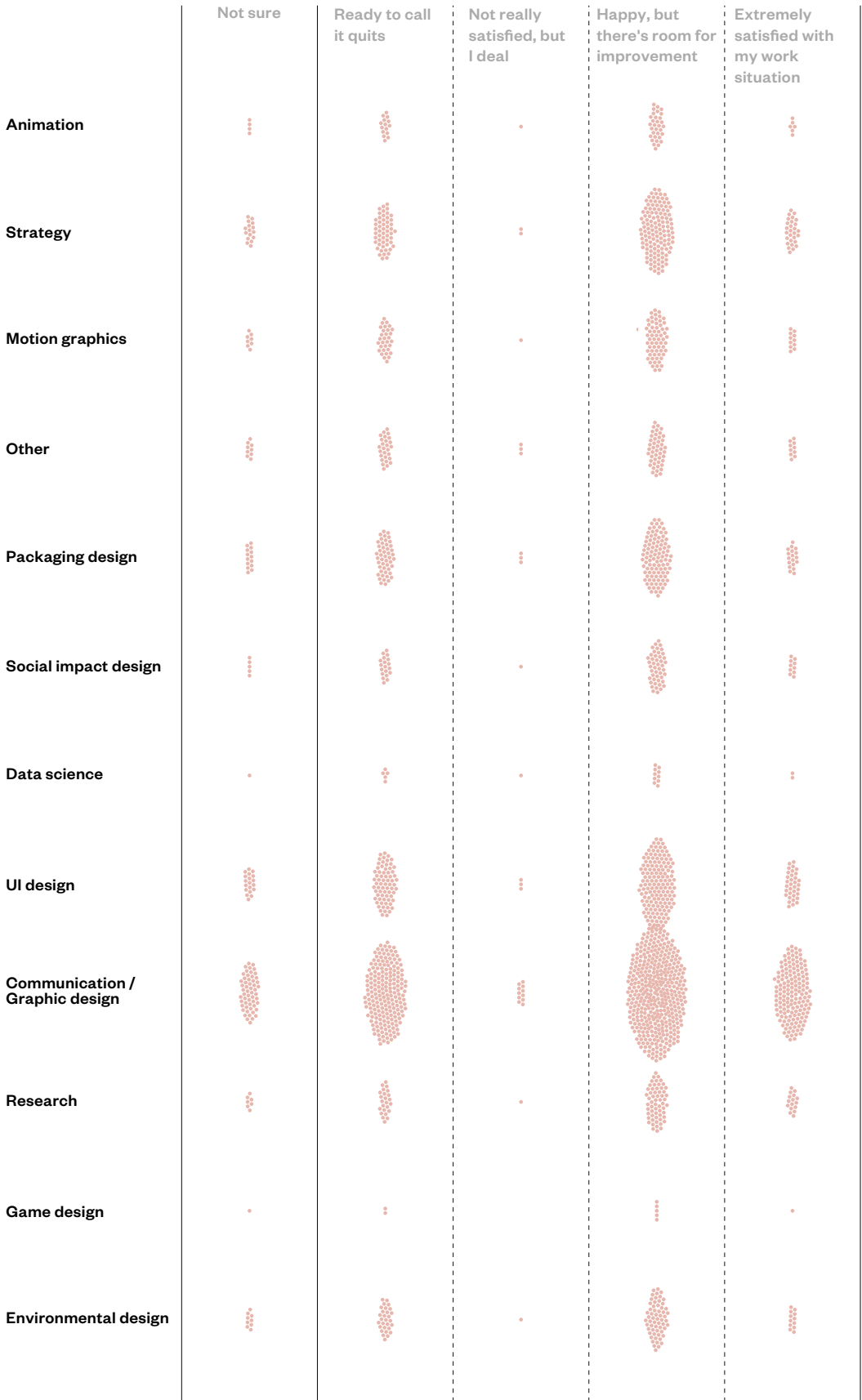


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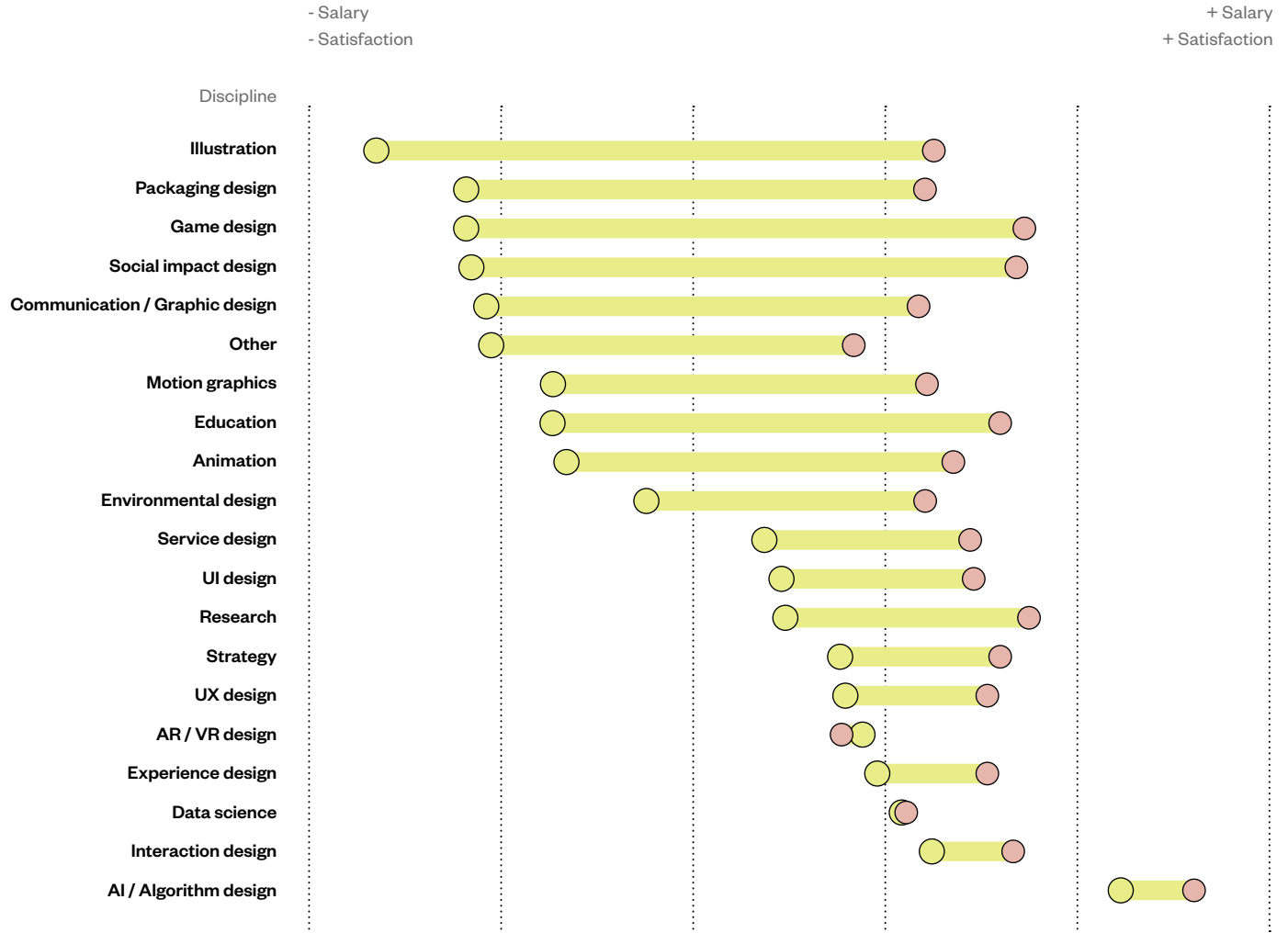




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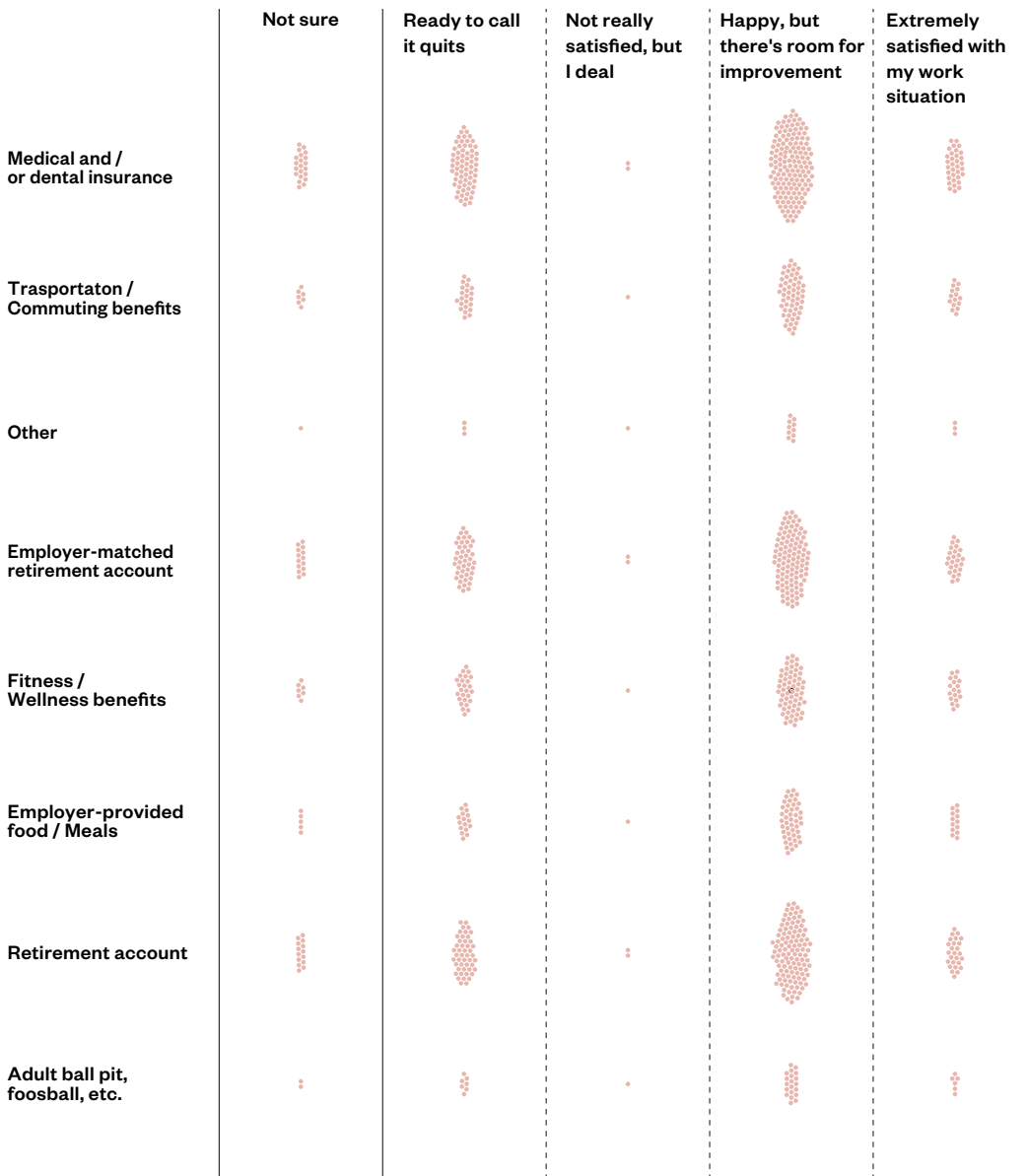
Satisfaction + Salary



Better pay doesn't always translate to happiness. Designers who work in advertising, branding, digital product design, media, strategy/innovation, for-profit, motion graphics, social impact design, strategy, and UI design all have an above-average income, but are not fully satisfied.

● Salary
● Satisfaction

Satisfaction + Benefits

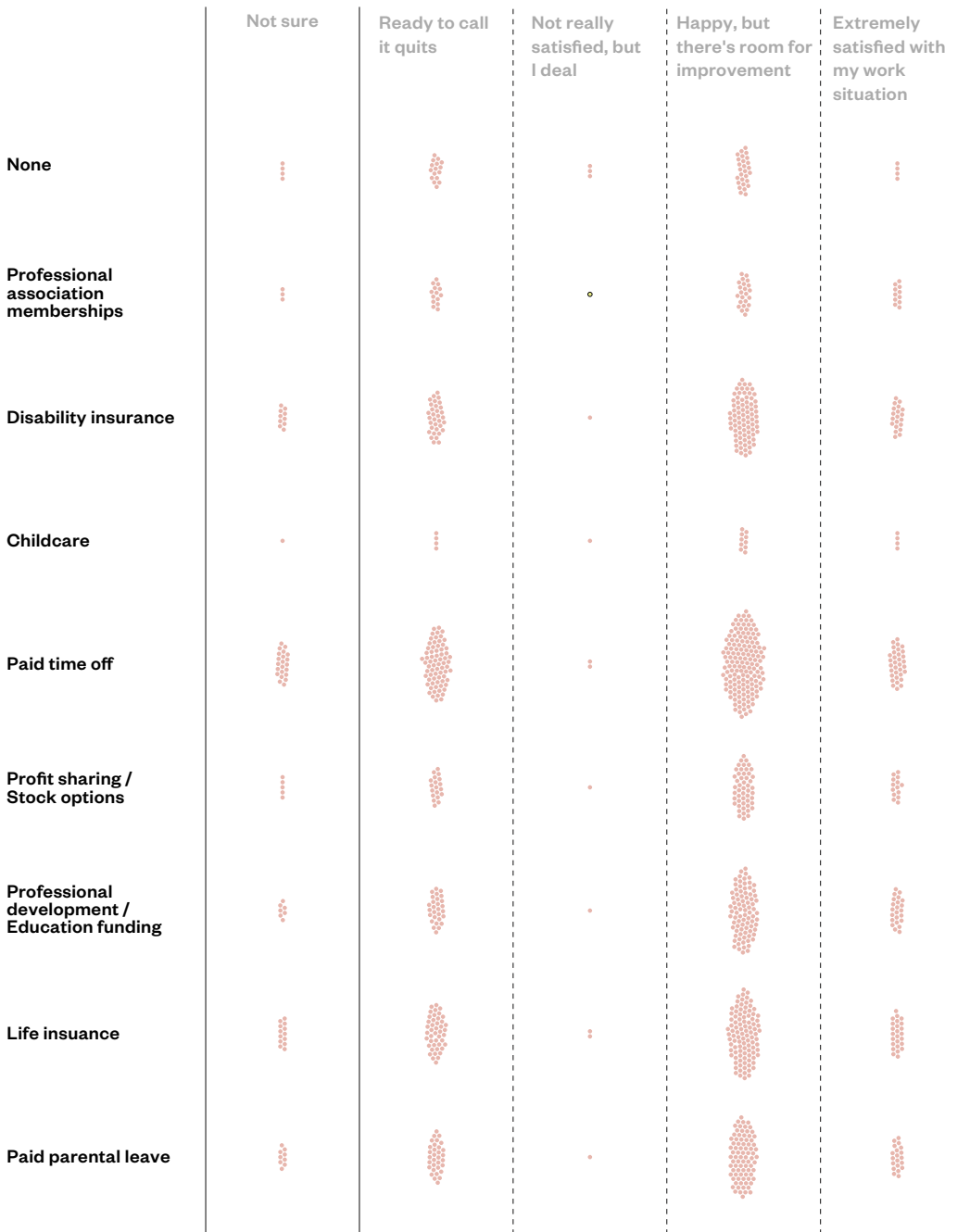


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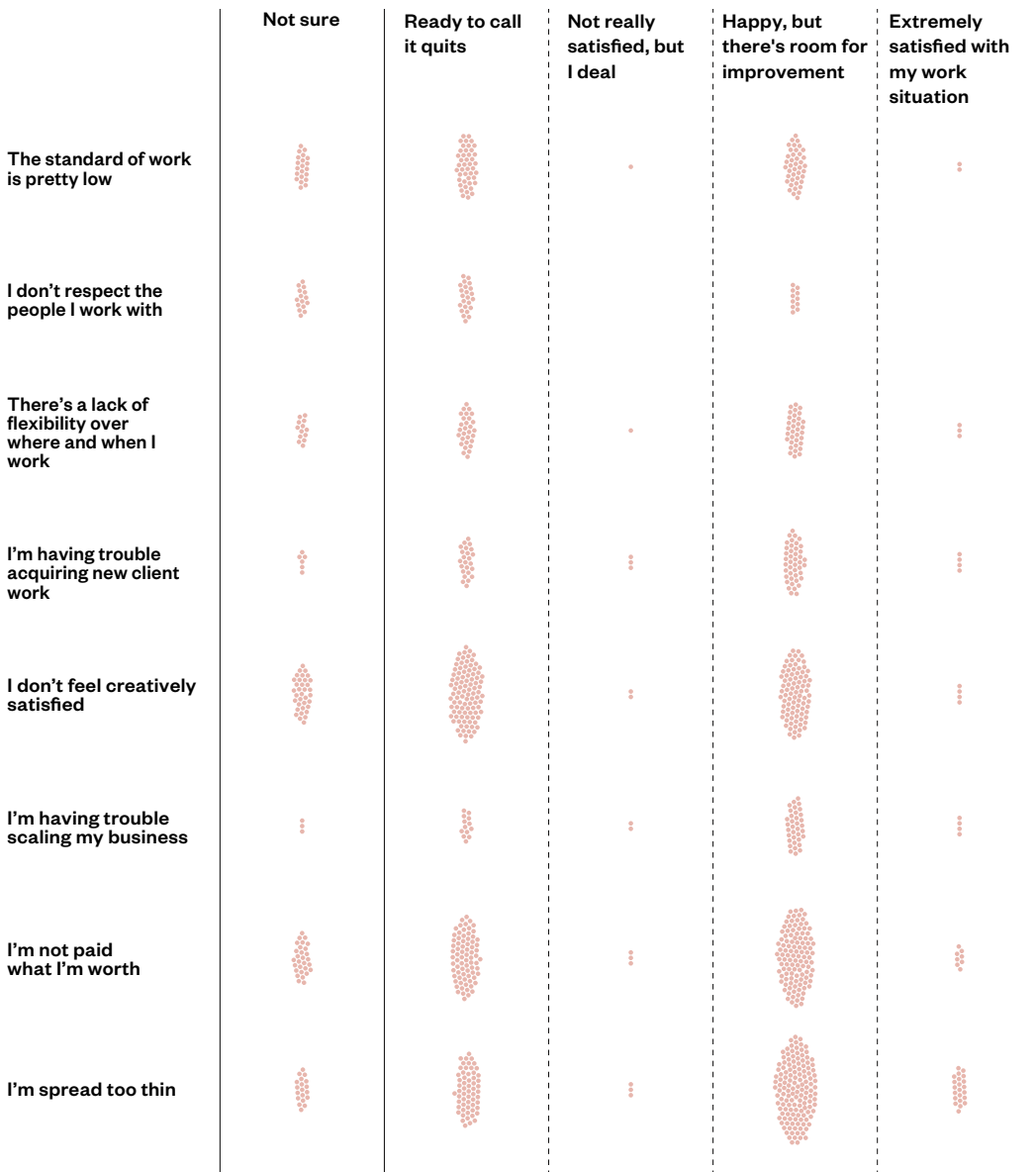


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The happiest designers have benefits that go beyond basic healthcare, including professional association memberships, child care, professional development, and employer-provided meals.

Satisfaction + Job challenges



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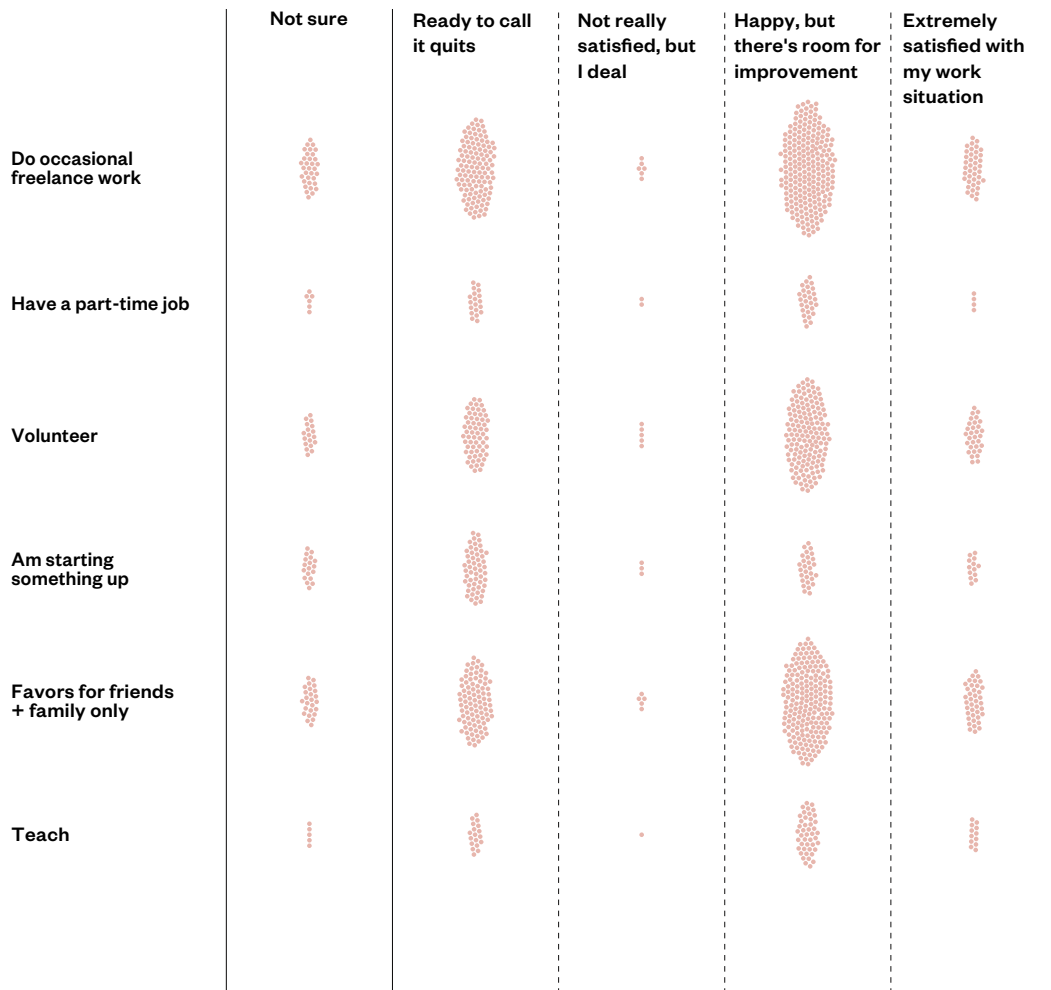


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Even designers who say they're mostly satisfied in their job face challenges. The happiest designers are most likely to say they feel spread too thin, while the least happy say they're not creatively fulfilled and don't feel valued.

Satisfaction + Side work

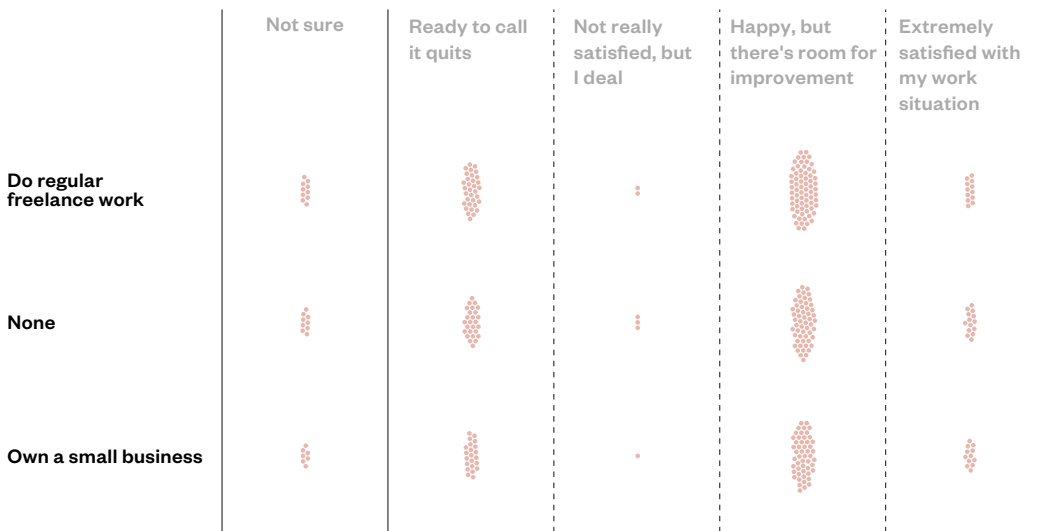


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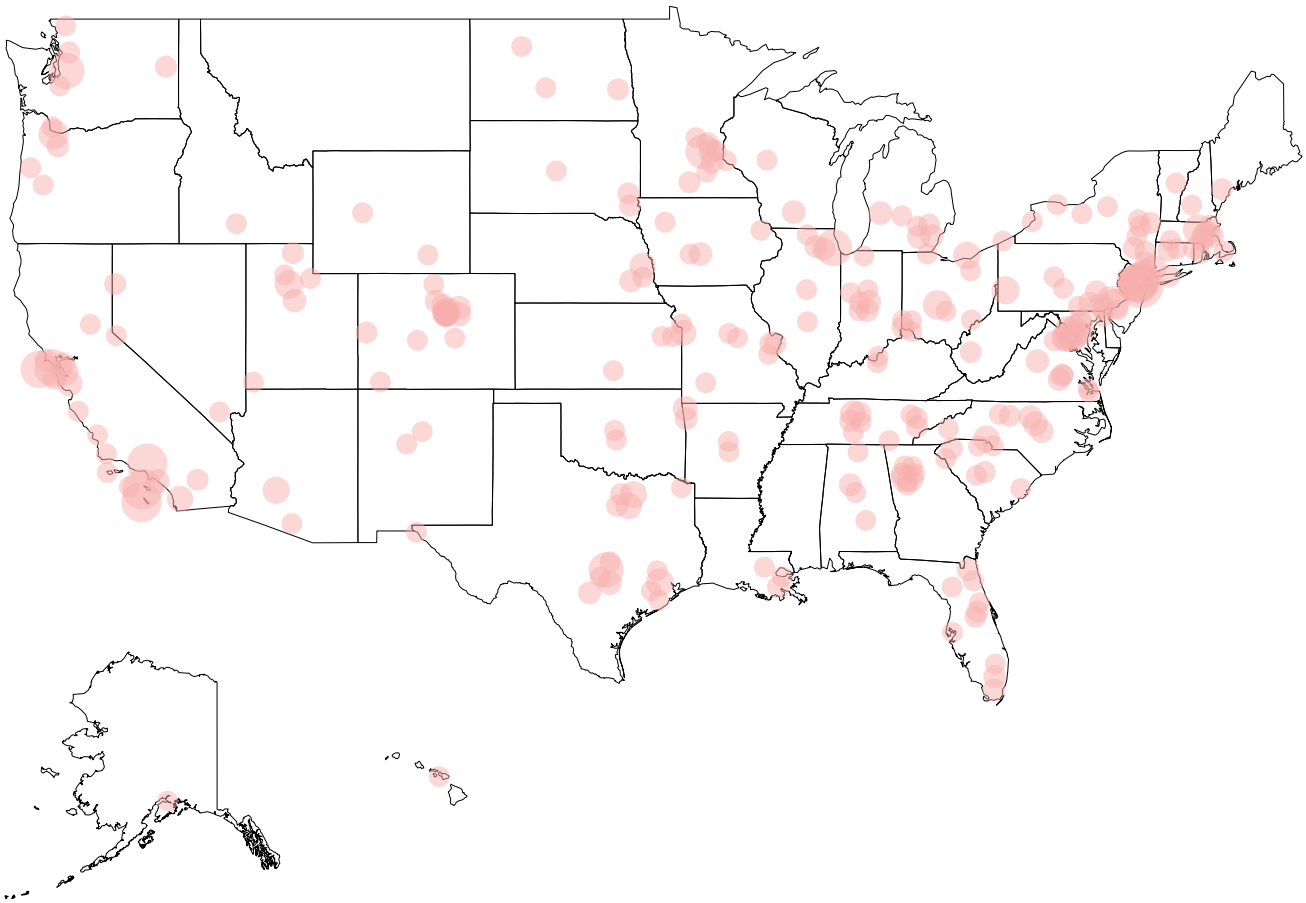
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Designers who own a small business and volunteer are the most satisfied. Those who work a part-time job and are starting a new project report being the least satisfied.

Satisfaction + Location

**Extremely satisfied
with my work
situation**

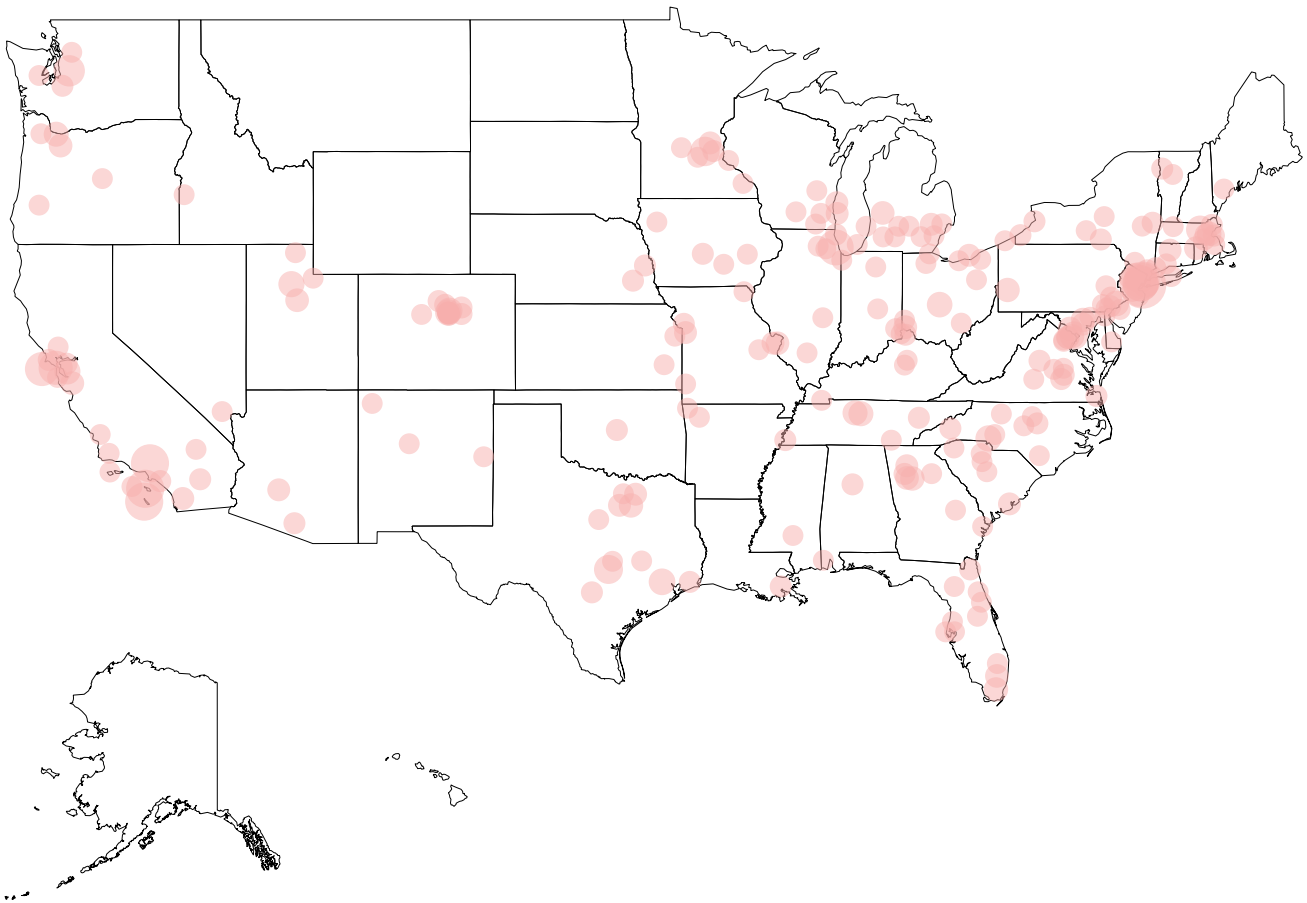


“I have less traffic, I’m closer to nature, I feel less stress, and I’m part of the local community. The longer I live here, the less I feel like living in a city again.”

—Meaghan Dee, 36, associate professor (Blacksburg, VA).

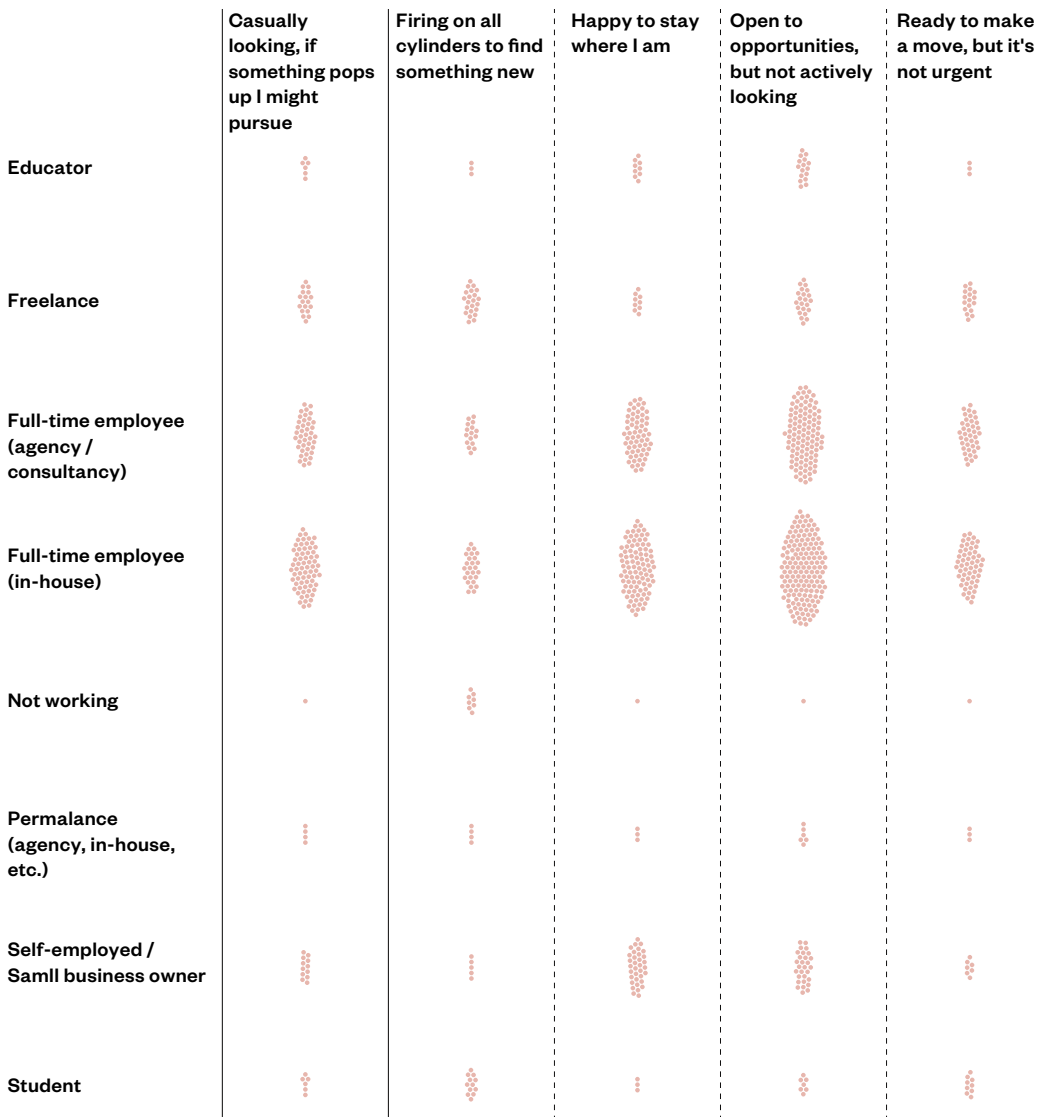
Satisfaction + Location

Ready to call it quits



Designers who reported being happiest are concentrated in major cities. Designers who say they're "ready to call it quits" are most often in smaller towns and feel disconnected to the design community.

Satisfaction + Job hunting



No surprise here—students are the most likely to be seeking out new opportunities, while small business owners are generally content to stay in their current position.

Section V—What do designers think about the future of the industry?

Now that we understand the current state of the design industry, it's time to ask the big question: Where is it heading in the future? Between new technologies, rising debts, shifting job expectations, and ethical reckonings, it's safe to say that the design industry of tomorrow will look a lot different than it does today.

Designers are still fighting the good fight to prove they deserve a “seat at the table,” despite the ongoing acquisition of design talent by businesses and consultancies. Since 2004, large consultancies and corporations have acquired more than 100 independent design-related companies, with around 60% of those acquisitions occurring since 2015¹. Design might be more valuable than ever, but its place in the corporate hierarchy is still in flux.

Beyond the boardroom, plenty of designers are concerned about the lack of diversity in design and technology. Income disparity, consumerism, and design's environmental impact are keeping people up at night, but designers are particularly well equipped to deal with the changing social tides. Most designers say the ability to adapt to technological and social changes will be the most critical skill to have in the future, followed by a focus on developing cross-disciplinary skills. The teams of the future, it seems, will be anchored by Jacks and Jills-of-all-tra-

des instead of one-trick ponies. Empathy and storytelling, two perennial buzzwords, still rank high, which shows just how important thoughtful communication is in a designer's arsenal.

¹ Statistics from John Maeda's 2019 Design in Technology report.

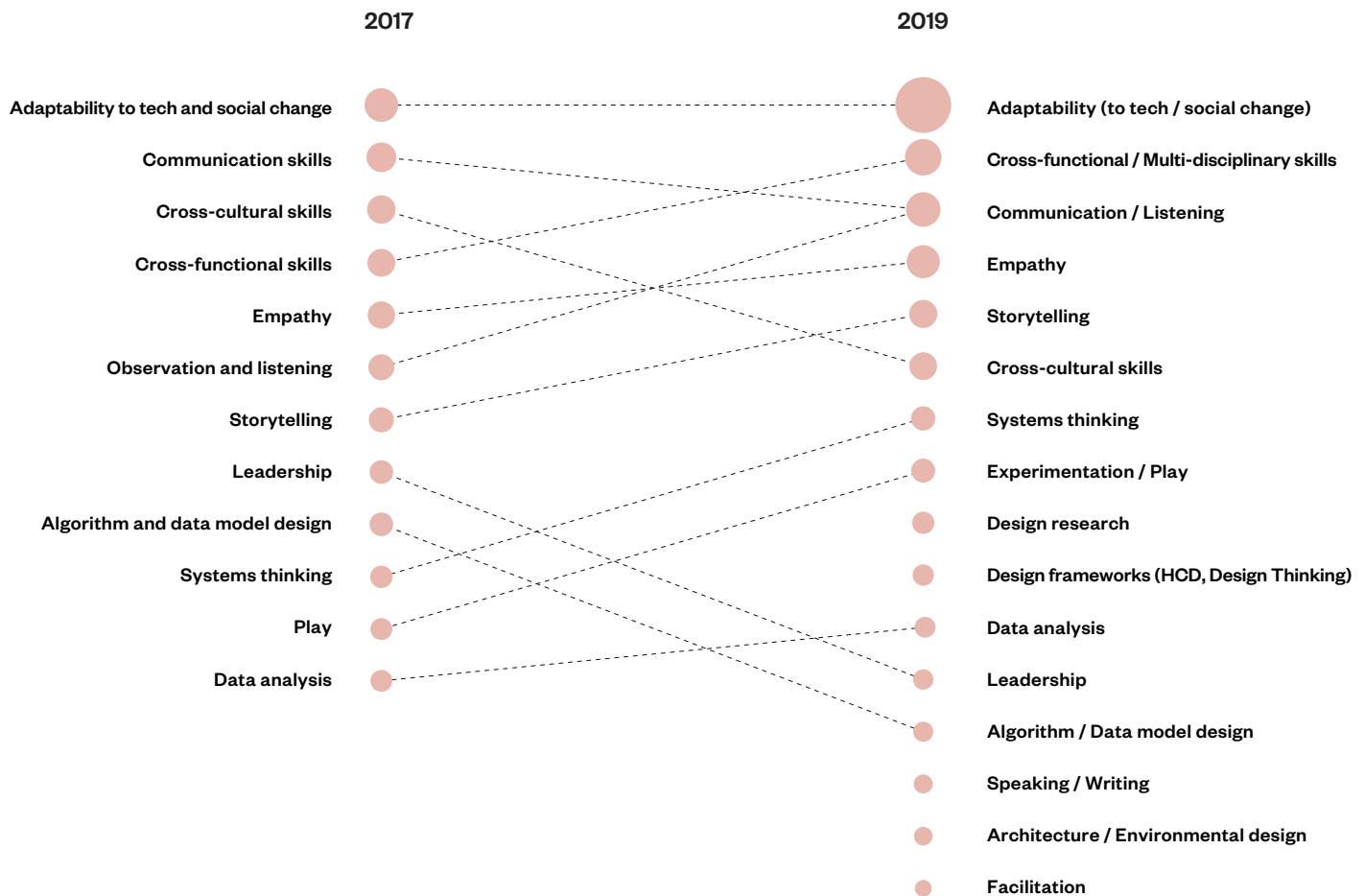
What technologies will have the biggest impact on design?



What technologies will have an impact going forward? Designers say artificial intelligence, augmented and virtual reality, and collaborative design software are poised to change the industry.

“I’m hopeful that we’re moving away from “move fast and break things” as our mantra. And instead we’re learning to “slow down and ask questions.” I see a rising wave of designers who are admitting to the faults designers have, the role we’ve played in a lot of technology problems, and are willing to stand up for what they believe.”
 —Hannah Hoffman, 30, associate design director (Seattle, WA)

What design skills will be most critical in the future?

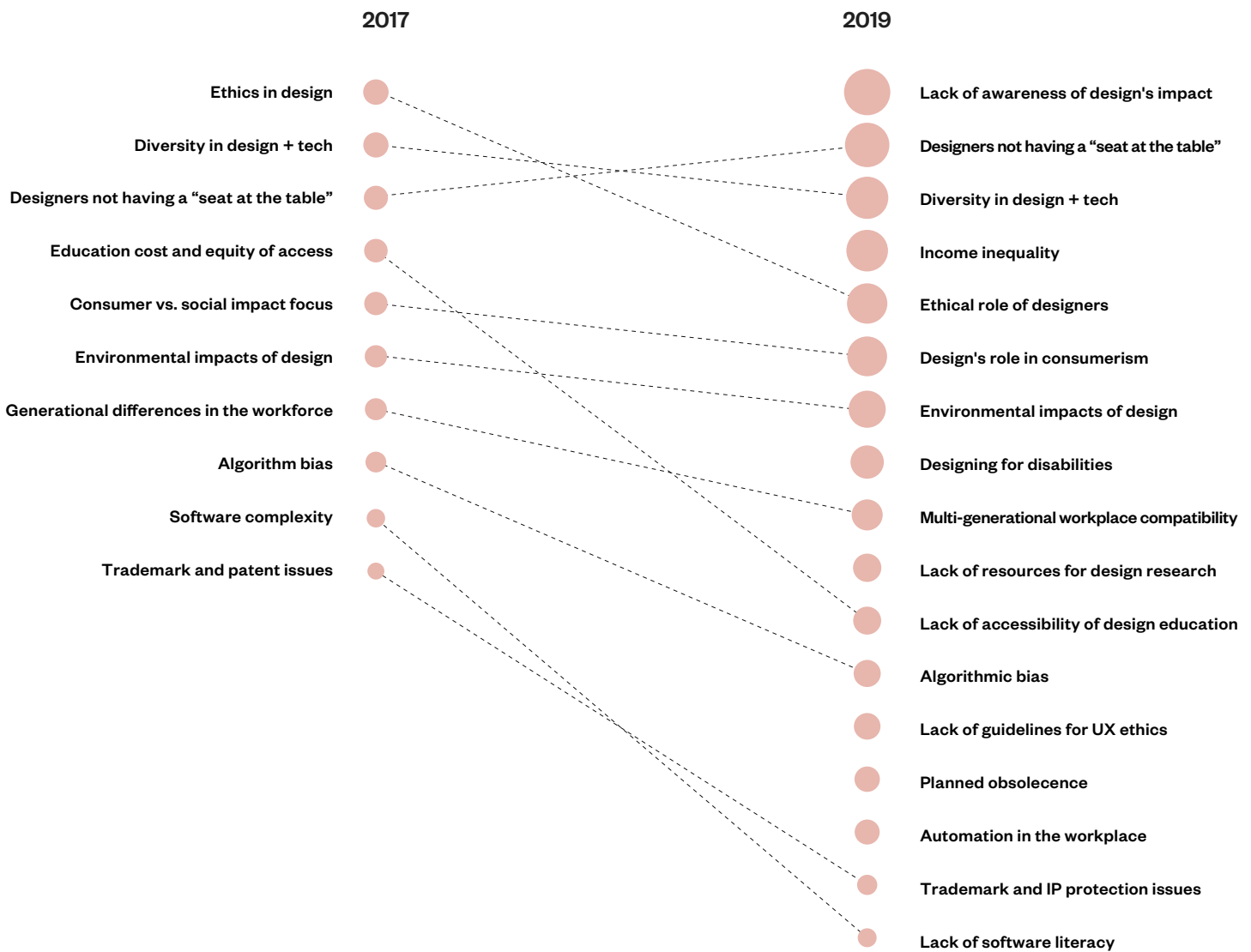


“What the field is witnessing is not that different from what education is facing. How do we best educate people? Higher learning will see more and more competition from alternative education platforms.

Software, small-scale workshops, and niche education are already reducing the appetite for students to pay full tuition for a degree.”

—John Caserta, 46, associate professor/
studio owner (Providence, RI)

What are the most important issues facing design?



"I think many strides could be taken to examine the economic barriers to this profession; software subscriptions, event ticketing costs, private university tuition—all of these costs are some form of

gatekeeping whether intentional or not."
 —Mike Tully, 29, art director of *The Brooklyn Rail*, adjunct professor (Brooklyn, NY)

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