

To Whom It May Concern,

I am an independent Industrial designer working on local projects that include furniture collections for Australian brands **TAIT** ([Volley collection](#)), **CULT** ([Malloy](#), [Aran](#), [Loom](#), [Fat Tulip](#) & new [BOWER Collection](#) for office and residential spaces), [DESSEIN](#), [Jam Factory](#) and [Broached Commissions](#).

I also work with global brands [Alessi](#), [Cappellini](#) and [Veuve Clicquot](#) and [Norman Copenhagen](#).

Hyperlinks above to each of my collections – if possible – you can see (printed out or clicking links) - the body of work is now fairly extensive.

Having exhibited over the years at **Milan Design Week** – the biggest forum globally for our industry, my work has been included in touring exhibitions **WallPaper* Magazine Handmade** – that showcased in the Windows of **Harrods Department Store** London and toured to collectable art / design fair **DESIGN MIAMI**.

My Birdsmouth table for **Broached Commissions** – exhibited at collectable design fair DUBAI DAYS DESIGN March 2015.

Over my career I have been honoured to receive several awards – most recently the [NGV National Gallery Victoria RIGG prize](#), and this month, awarded [GOOD DESIGN AUSTRALIA design award in the furniture and lighting category](#) for the BOWER collection – that also debuted last week at DEN FAIR in Melbourne.

I also lecture Industrial Design at UTS, Sydney.

INJUSTICE

Where is the incentive create new work if there is nothing to protect it?

In short – design protection should mirror Europe, to foster creativity and develop a strong design community, and continue to evolve an Australian design language. This way we can ensure innovation, ongoing. We have a UK model to potentially adopt, which would allow Australian designers to compete equally in the global market place knowing their work is adequately protected in their home territory.

LOCAL INDUSTRY

New work stimulates local industry beyond the just the creator.

Each new design requires photographing, engages a stylist, and art director for printed matter, a launch event, sales teams and distributors, this is beyond the factories and suppliers that produce the work. The network engaged is vast.

A single timber factory producing one of my pieces as doubled in size since last year – this is based purely on one of my collections.

EXPENSIVE

There has been discussion that design is expensive.

There are reasons for pricing structures – contributing factors are the mode of production, the quality of materials through to the complexity of a design.

My Malloy chair - the brief from CULT was to intentionally make the chair as complex as possible – to avoid the inevitability of being copied. Malloy is fabricated by a 5-axis CNC machine. The machine our fabricator uses – is from Italy, based in NSW and the investment is nearly \$1 million by the manufacturer.

These costs are reflected in the price. Malloy is intentionally a high end product, with an intended lifespan extending beyond the initial purchaser. Creating heritage pieces that can be often handed down through generations involves craftsmanship, quality materials and considered design.

My Oak Trivet for Danish Brand NORMANN COPENHAGEN – sells online for \$33US. Or \$50 at TOP THREE by DESIGN. Good design doesn't have to be expensive. Perhaps consumers should be realistic about what they can and can't afford, and adopt a mentality that products should be purchased to last. Not be discarded and replaced ongoing. This is not sustainable.

MY WORK COPIED

A recent high profile hospitality project used marketing materials of one of my products to sell the project. The project was sold to the community using visuals of a now reasonably iconic piece in their advertising. The anticipation was a decent volume order would be forthcoming.

It became apparent, via social media, that somewhere in the process – the 3D renders had been sent offshore, resulting in almost 100 copies of this product being imported to Australia. An agreement has since been reached with the project owner, and we are not able to speak more directly on this specific case.

This example – happens to Australian designers on a weekly basis. Over and over again. The outcome – often prevents public discussion of the events of these original designs being ripped off. The volumes of chairs, tables, sofas and lights **in each single order** – are often 100's of units per order.

CONCLUSION

In conclusion, I strongly believe Australia needs to immediately address the COPY / REPLICA design issue and legislate in line with new UK laws. The culture of cheap knock offs is clearly unsustainable. When do you ever see a Genuine Eames chair left on a nature strip? Yet weekly we see cheap furniture left as trash on front nature strips destined for landfill. These cheap products have a life span of 1-2 years. The process to make cheap copies generate terrible out poor to the environment. Factory conditions in no way resemble the refined environments and ethical standards employed by our own fabricators here in Australia.

Why are Australians supporting this?

Yours sincerely,

Adam Goodrum – Industrial Designer.

Adam Goodrum Studio | www.adamgoodrum.com

SUBMISSION BY ADAM GOODRUM

Productivity Commission Enquiry into Intellectual Property

June 13, 2016

A link to Sydney Morning Herald – on the RIGG AWARD

<http://www.smh.com.au/entertainment/art-and-design/sydney-designer-adam-goodrum-wins-national-gallery-of-victoria-rigg-design-prize-20150917-gjop5m.html>

Some quotes from my contemporaries, also for your consideration.

NICK KARLOVASITIS/Co-Founder – Co-founder / designer DESIGN By THEM

Industrial Design Councilor, NSW DIA

P 02 8005 4805 A 109 Shepherd St, Chippendale NSW 2008 Australia

Many Australian designers are unable to compete in the high volume, low to mid price brackets due to the short length of protection that the current laws provide.

To be able to compete at these price points Australian designers would need to invest in volume tooling and techniques which require much larger initial capital investments and a certainty that their designs will not be copied far longer than the five and ten years protection that are possible today.

With such short protection periods the designers can not amortise tooling investments and consequently are forced to manufacture their designs using less efficient, low tech and much more expensive processes which typically require less investment but also make their products relatively expensive and uncompetitive against international brands and established market players.

This, in turn, leads to a lack of innovation, entrepreneurial activity and competition that can only have a negative effect for consumers in the long term.

CHRISTOPHER BOOTS // 369 Gore Street Fitzroy, Melbourne.

As Coco Reynolds from Marz Designs mentioned in her eloquent submission, it's very expensive and hard to gain any early protection: if only there was a grace period / fast track to lock in early IP registration say 12-24 months to gauge market feedback, then designers have a window to work things out before their investment becomes inaffordable. Design development is a huge investment for any designer. Supporting this with extended grace periods will encourage even more innovation

We are actively looking at moving our business operations overseas to the United States, as Australia isn't a very viable place to do business in this kind of 'wild-west' IP thieving climate. (Having said that you a company in the US has stolen my IP, but the market climate in general is more welcoming than Australia. A prevailing Australian attitude carries an expectation that everything should be cheap and people should have access to anything they want. Particularly in the furniture and lighting category.

Cheap copy designs at big business like Officeworks / Kmart/ Bunnings et al drain the life-blood of Australian creatives, working hard to make a living. This creates a culture that designer furniture / lighting should be cheap. \$50 a chair that will last 1 year and be thrown out.

Should the Australian situation improve regarding IP protection for designers - ideally (& obviously) we would love to retain our fabrication facility in Melbourne- that presently services our markets outside Australia - USA, UK, Europe and the Middle East. My atelier is less than 5 years old, I directly employ 25 staff, and have extensive consultants engaged on retainers – IP Lawyers, International Lawyers, Business Mentors, Public Relations, Photographers and Stylists, Accountants, Book Keepers and so forth. I am in my mid – late 30's.

<http://theconversation.com/50-years-after-the-lucky-country-australias-sustainability-challenge-remains-56506>