

**Evaluating Design:
Creating a quantitative value measurement tool
to encourage a design policy in Canada**

by

Danielle Bushore

**Advisor: Professor Lorenzo Imbesi
Co-Advisor: Professor Steven Murphy**

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ABSTRACT

This graduate thesis focuses on an issue that has been a topic of political discussion within the design industry more recently. It has been neglected in the past but is now becoming recognized as a value-added tool by a large number of corporations, governing bodies and more promisingly, a large public audience. The topic of design policy, proposed in this thesis, has been discussed publicly, governmentally, and privately, yet it has continued to go in circles with amendments because of its nebulous nature and immeasurability (SEE Project, 2010). Historically, design has a limited value in Canadian politics (Collins, 1987); therefore this research examines value definition, value measurability, and tools used in other countries to promote design policy at different levels of government.

A value analysis related to the impact of design on the economy, culture, happiness, aesthetics, environment, and experience was conducted through a focus group study and online discussion. The studies were held with experts in the field of design policy and were utilized to determine what necessary values, functions, and tools could be used to promote and develop a design policy for Canada. Five case studies were then analysed and used to determine a specification for common policy needs and characteristics that would be of specific benefit to Canadian industry. The results were collected and used to formulate a tool for the development of a design policy by creating a system for measuring the value of design as a contributor to Canada's Gross Domestic Product (GDP).

KEYWORDS: design policy, design value, value systems, value measurement, collaborative policy, interdisciplinary, policy tools

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To my parents

Who always believe in me,
Who have taught me to be the best that I can be,
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Who helps me believe in myself,
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TERMS

Aesthetic Value includes qualities such as grace, power, balance, and originality. These qualities of aesthetics are partly evaluative, and they can be viewed as relational, meaning that they have the ability to stimulate positive responses from critics (Goldman, 1990).

Culture is a way for people to develop preferences by using their social relationships to question their surroundings (Wildavsky, 1959).

Cultural Value are those values that influence the culture or identity of a nation, region, or city. These values are important in determining, according to Willaims, “[...] shared abstract ideas about what is good, right, and desirable in a society.” (Schwartz, 1999, p.25).

Design Policy “[...] would indicate leadership by the government of Canada in an area that is key to Canadian competitiveness, cultural identity and environmental leadership.” (“Design Exchange,” n.d.).

Economic Value “is the worth of all the benefits and rights arising from ownership. Two types of economic value are (1) the utility of a good or service, and (2) power of a good or service to command other goods, services, or money, in voluntary exchange.” (Business Dictionary, 2012).

Experience Value is a realm of theory and thought that promotes human experience by associating a monetary value to each experience (Pine and Gilmour, 1999).

Innovation “is the manifestation of human potential and creativity. It allows societies to solve problems, and seize new opportunities, and achieve higher standards of living.

Innovation is what makes businesses thrive.” (Council of Canadian Academies, 2012).

Policy “is a conscious choice that leads to deliberate action—the passage of a law, the spending of money, an official speech or gesture, or some other observable act—or inaction.” (Brooks, 1993, p.12).

Happiness Value is used to indicate regions or nations who are committed to measuring their state of well-being with different types of well-being indicators. It is used in comparison to GDP (Gross Domestic Product) and is comparative to economic value in that it is concerned with social welfare (Schwartz, 1999).

Values are “ [...] principles or standards of behaviour; one’s judgement of what is important in life.” (Oxford Dictionaries, 2012).

1. INTRODUCTION

“Nowadays people know the price of everything and the value of nothing.”

— Oscar Wilde, *The Picture of Dorian Gray*

Today, many countries see the benefits of attaching a higher value to the design of everyday things. Things are important: they are the spaces in which people live, work and play in; the objects with which people eat, interact, create, and heal; the clothing and accessories by which people define themselves; and the communications that are used to convey information throughout the visual landscape. Design, according to Design Montreal and UNESCO, is:

[...] defined in its broader sense, including all the creative disciplines that shape and have the power of qualifying and enriching our living environment: landscape architecture, urban design, architecture, interior design, industrial design, graphic design, and fashion design (Design Montreal, 2006, p.4).

To instil the change necessary to rectify conventional understandings of design from both public and governmental perspectives, design needs to be promoted as a contributor to both quantitative and qualitative value (SEE Project, 2010). In order to achieve this, the position of design policy in Canada needs to be revisited and re-evaluated. To begin such an undertaking requires interdisciplinary knowledge and understanding in the realms of both policy and design. Policy and political mandates are only the beginning of this process and are necessary to redefine this value system.

1.1 PROBLEM STATEMENT

The world is currently in a state of global recession and economic uncertainty. Many countries are struggling to keep up with rising levels of living standards perpetuated by industry and technology. Economic prosperity, in many countries of the world, is being re-evaluated, and the importance of creating new strategies is becoming a necessary national initiative (Schwab, P. X. Sala-i-Martin, & Greenhill, 2010).

Canada has overlooked design policy as a key contributor to business and economic stability at a time of uncertainty, as a symbolic source for culture at a time when it exists as a multicultural nation, and as a source of value at a time in history when values are changing. The design policy discussion has come and gone in many other countries of the world including Canada. These countries realize the impacts of design on city infrastructure, cultural existence, and economic climate (SEE, 2011a).

As is supported throughout this thesis, design directly contributes to what people identify with as the physical space and objects in everyday life. When designers design, people who use their spaces and products experience design, and therefore place value on different aspects of it. The design industry serves many purposes, fulfils needs, and solves a wide range of problems, from aesthetics to complex functionality. Design creates beautiful spaces, places and objects; manifests ideas through different thought processes and attitudes; offers personality, perception, and identity to everyday life; and exists at every stage of human creation from ideation to engineering and manufacturing to marketing, yet it does not have a place in politics.

1.2 RATIONALE

Global Competitiveness

The Global Competitiveness Report of 2011-2012 recognizes benchmarks for businesses, leaders, and policy-makers to stimulate new policy in order to overcome economic obstacles (Schwab et al., 2011). This report describes twelve economic determinants of global competitiveness, and weighs the averages between each, measuring a different aspect of competitiveness. The determinants, or pillars, are defined as institutions, infrastructure, macroeconomics, health and primary education, higher education and training, etc., with the final determinant defined as the pillar of innovation. Since innovation is normally a product of design, the World Economic Forum (2012, p.8) recommends the following:

Firms in these countries must design and develop cutting-edge products and processes to maintain a competitive edge. This progression requires an environment that is conducive to innovative activity, supported by both the public and the private sectors. In particular, it means sufficient investment in research and development (R&D), especially by the private sector; the presence of high-quality scientific research institutions; extensive collaboration in research between universities and industry; and the protection of intellectual property. In light of the recent sluggish recovery and rising fiscal pressures faced by advanced economies, it is important that public and private sectors resist pressures to cut back on the R&D spending that will be so critical for sustainable growth going into the future.

It is difficult to conceptualize all of the political mechanisms that could potentially enhance design from the perspective of competitiveness. Consequently, there has also been an ongoing argument regarding design value, design terminology,

and national measurement systems in Canada.

Problematic issues arise when design is not factored or measured as a part of innovation. More recently, there have been many occurrences of a lack of definition of terms. The terms “design” and “innovation” are not mutually exclusive.

Porter (1980) describes design as “an essential strategic tool for competitive strategy.” Thus, ‘design’ is committed to “producing attributes which place the products apart from competing offerings within the market” including “enhanced quality, expressed via durability, precision, ease of operation and distinctive aesthetics and so on, at an appropriate price (Mutlu & Er, 2003, p.15).

The Sharing Experience Europe Project (SEE) — Policy, Innovation, & Design, is a project initiated by eleven organizations in order to develop new thinking and practice, and to influence design policy in their countries. The partners consist of the United Kingdom, Belgium, Denmark, Estonia, Finland, France, Ireland, Italy, Poland, Slovenia, and Spain (SEE Project, 2010). They define design as:

a tool for the realization of innovation. It is the activity of conceiving and developing a plan for a new or significantly improved product, service, or system that ensures the best interface with user needs, aspirations, and abilities, and allows for aspects of economic, social and environmental sustainability to be taken into account (SEE Project, 2010, p.6).

Innovation Strategy

This thesis is therefore rationalized by the fact that although there is a National Innovation Strategy for Canada, there is no explicit policy for design (Jermyn, 2010). The current innovation strategy “[...] recognizes the importance of developing and

exploiting new products, but does not comment on the role of design in this process. Indeed there is very little mention of design in the innovation strategy.” (Moultrie & Livesey, 2009, p.33)

One reason why design fails to present itself in this strategy may be that it was developed and published over a decade ago. There is neither strategy nor foresight for determining the importance of Canadian innovation and global competitiveness. Canada, as a whole, has a large design services sector in comparison to other countries, but fails to capitalize on the opportunities for innovation through it (Moultrie & Livesey, 2009).

Consequences of the Current Status Quo

This study was also motivated by the current status quo and the state of design in North America today. If the status of design in Canada as it currently exists, were to continue, it could face partial extinction and eventual loss of design talent within the nation. Evidence studied by Richard Florida regarding the “flight” of the current creative class (including designers) in North American cities, defines this critical loss and is a persuasive argument that is raised throughout his book *The Flight of the Creative Class*.

Florida (2007, p.xiv) argues that “the key to economic growth and competitiveness revolves around one key factor: the movement of talent on a global scale.” He argues that the world is currently experiencing one of the greatest migrations in history as local talent moves toward a larger pool of talent. He maintains that creative disciplines are more likely to move to places that have a large

body to support them. As a result of this migration, nations are now positioning themselves to take advantage of the shortsightedness certain countries have in the ability to retain their talented people.

Florida's research maintains that concentrations of creative talent are particularly important for innovation. "Ideas flow more freely, are honed more sharply, and can be put into practice more quickly when large numbers of innovators, implementers, and financial backers are in constant contact with one another, both in and out of the office." (Florida, 2007, p.xxii).

In other words, if Canada continues to do little to retain its design talent, the country could possibly lose it to others who are more supportive. It has been proven that creative people will move to locations that provide better industry support, appreciation, and opportunities to further personal and professional goals (Florida, 2007).

Implementation of a design policy is required to halt this migration trend and retain Canadian designers. In order to provide the necessary support and opportunity to retain creative people (ultimately local designers), it is important to provide a local and national support system that can physically sustain their needs. This support system would require the implementation of a design policy to fund it, the creation of a policy document to make it a real and tangible industry sector, and the buy-in from industry representatives and design associations. Such a policy would legislate a design council that would ultimately govern and support its constituency by promoting the industry locally and internationally, accessing

funding and determining funding opportunities, and providing a sustainable network aimed at retaining local innovators.

Evidence of Existing Government Value in Design

In order to address the current state of design in Canada and meaningful opportunities for design policy implementation, it is necessary to affirm government understanding of the value of design at the beginning of this research. There are many examples in Canada of this understanding, however, design mainly exists as an aesthetic after-thought to many public projects and not as a fundamental source of innovation and culture.

There are many government bodies at both federal and municipal levels that exist as design facilitators and in some instances, promoters, although they are not formally recognized as such. For example, in Ottawa, the National Capital Commission, a federal commissioned body, is dedicated to city planning, as well as taking part in the development, conservation and improvement of Canada's capital (National Capital Commission, 2012). The commission is mandated to improve the city by commissioning services, including design, to improve the aesthetics of the capital. On municipal levels of Canadian government, all city municipalities contain specialized departments responsible for commissioning design services to improve city life, health care, infrastructure, and quality of life.

Evidence of Current Interest

Currently, there is not a significant amount of concern for design policy implementation by professional level designers. There has been evidence through

this research that some are knowledgeable, while others are less interested. This is a concern from the level of the design association and the availability and access to information that designers currently have within their professions. It is the job of the design associations to inform their design disciplines of the value that these policies could potentially have to the profession as a whole. It is important to have industry buy-in so that design associations can approach the government with more substantial backing by their own communities and members. This aspect was important to determine as the research intent was largely influenced by this lack of knowledge and support at a professional level.

1.3 CONTRIBUTIONS TO INTERDISCIPLINARY RESEARCH

Expanding on the ideas of Moultrie and Livesey, this research identifies the beginning stages of a measurement tool to revalue the necessity of design for Canadian innovation and future policy. The World Economic Forum (2011-2012) recognizes innovation as an important contributor to global and national competitiveness.

Given the importance of public investment in the competitiveness—enhancing areas such as education or innovation for future competitiveness, policymakers must measure very carefully the effects of reducing such investments, as this may endanger future growth and prosperity. This would have the unfortunate effect of converting short-term financial difficulties into longer-term competitiveness weaknesses. Policymakers should therefore focus on measures to enhance competitiveness that would strengthen their countries' growth potential and thus improve the budgetary situation (Schwab et al., 2011, p.6).

This shift in thinking will create a need for interdisciplinary approaches in both design and Canadian policy. Both design associations and policy-makers will need to become familiar with each field. This research aims to bridge these boundaries by creating a tool that ascertains the value of design quantitatively, while promoting it within different spheres of industry sectors.

1.4 RESEARCH QUESTIONS, LIMITATIONS, AND OVERVIEW

Dr. James Moultrie at the University of Cambridge states, “Whilst there is some evidence to demonstrate the value of design to the firm, there are very few studies that have successfully demonstrated the value of design at a regional or national level.” (SEE Project, 2010, p.16). The outcome of the SEE Project, after a three-year period, identified the importance of design evaluation to design policy implementation. The SEE reports identify how, in many ways, design evaluation remains difficult to accomplish.

The idea that the design industry should be able to quantify itself as a source of measurable value is a difficult one. Design firms are usually small-scale (SEE Bulletin, 2009) and all of the major design services sectors in Canada have firms that are also reasonably small in size (Statistics Canada, 2009). These firms are concentrated in three provinces, primarily, Ontario, Quebec, and British Columbia, making it very difficult for the industry to manage a global study (SEE Bulletin, 2009).

As discovered in 2009 by the SEE Project, respondents to the European Commission’s public consultation on ‘design as a driver of user-centred innovation’ were asked why design in Europe has not reached its full potential (SEE Project, 2010). In order to measure something tangibly, as a unit that can be quantified, one

would have to use a method of quantification or of cause and effect (SEE Project, 2010). As quoted by Lord Elgin, “If you can’t measure it, you can’t improve it.” (SEE Project, 2010, p.4) The SEE project created a method that attempted to measure the impact of design quantitatively; a framework on both micro and macro levels of evaluation to examine design on the following levels:

1. *Return on investment in design for individual companies;*
2. *Profile of the National Design Industry or use of design by the national industry;*
3. *Return on investment of public funds in individual design programmes/ policies; and*
4. *Role of design and its impact on the national economy and society*
(SEE Project, 2010, p.3).

Design policy, as a whole, is a massive undertaking, requiring, at the very least, support by the federal government. The Canadian Design Exchange (DX) has begun to construct an outreach mission regarding a design policy initiative and has started an extensive list to demonstrate all of the prerequisites a design policy would need to contain. Number eight on the list requires the DX to: “Undertake a report to quantify design’s contribution to Canada (and its potential contribution)” (Design Exchange, 2011a).

This research was limited by access to resources, geographical access to information, project scope, and research questions. Number eight on the Design Exchange’s list of prerequisites from the Design Policy Initiative, helped to guide the project scope. Number two on the list of levels of evaluation examined by SEE (2010),

helped to determine the methodology and outcome of the research.

The following questions provided a guide to the research and were important to answer in order to provide the beginning stages of a measurement tool, used to quantify design's contribution to Canada:

1. **At Large:** What criteria/indicators are necessary to develop a focused and meaningful discussion about the implementation of a design policy in Canadian government?
2. **More Specifically:** What specific tools and discussion measures are required to develop a design policy for Canada?

2. LITERATURE REVIEW

2.1 INTRODUCTION

We have the key ingredients for design to make a difference to Canadian innovation — a strong and varied sector, a base of university and college programs, exemplary firms and proof that design matters. Design could help Canada turn the corner on innovation and productivity (Diamond & Lewis, 2011).

The literature review covers a series of topics related to design policy and is organized thematically. The topics chosen were based on interpretation and extrapolation of problematic issues that arose during the research and present different issues and definitions that are important to understand in order to develop a tool to facilitate a design policy discussion in Canada. Since design and policy exist on two very different spectrums, this is essential. The exploration of philosophies and approaches to policy and design was an asset to the entirety of this research.

2.2 APPROACH

The approach taken was to gather all information relevant to design and policy implementation in Canada. It was determined that the review should first focus on the history of design policy in Canada. Canada is not new to design policy and therefore it is important to understand the attempts and failures made in the past and the reasons for them. To gain a better understanding of how design might be regulated, the implications of policy, implementation theory, policy structure and involvement, and public policy management in Canada were examined. Secondly,

it was determined that an examination of design meaning and identity be required, in order to establish boundaries and provide definitions specifically for policy implementation and development. Lastly, it was recognized that human values be studied, so as to provide a rationale for the thesis question, and to provide a logical argument for a design policy rationale. Properties of economic value, cultural value, happiness value, aesthetic value, environmental value, and experience value were reviewed. This value exploration was important to the research, as it revealed the importance of design within each value type for further analysis.

The objective was to look at current documentation in the form of academic books and peer reviewed journal articles related to design, policy and value. Design is a subject that is neither well-documented nor researched in government policy. Similarly, the subject of policy is not one that is formally researched in the field of design. The merging of design and policy was reviewed using both primary and secondary sources, in the form of government documents, books, peer-reviewed journals, magazine articles, and websites, to gain a current perspective of each topic.

2.3 A HISTORY OF DESIGN POLICY IN CANADA

Industrial Design in Canada was not recognized professionally until the 1940s. After visiting the Brussels World Fair in 1935, Donald Buchanan, art collector, curator, writer, and director wrote a letter stating that “the real job is now to arouse enough support for the formation of some kind of Design in Industry Committee in Canada through which not only information on the subject but also designing talent could be pooled or otherwise made available to all interested.” (Lethbridge College,

2011) In the report entitled, “The Future of Industrial Design in Canada”, three major issues facing design in Canada in the 1940s were addressed based on Buchanan’s letter:

1. *The Training of Industrial Designers*
2. *Encouraging the use of Designers by Manufacturers*
3. *The Education of the Public in the Appreciation of Good Design*

(Lethbridge College, 2011)

The report confirmed that unlike Canada, these issues were currently being addressed in the UK through the Council of Industrial Design in London and were being implemented through design centres and design professionals in the UK (Lethbridge College, 2011).

In April of 1946, Buchanan lobbied for a Design Council and an exhibition to highlight and promote Canadian design. By 1948, the exhibition was realized, named “Design for Use”, and opened by the Minister of Reconstruction after World War II.

2.3.1 The National Industrial Design Council

A few years later, the National Industrial Design Council (NIDC) was formed to promote Canadian design talent for the production of Canadian goods and services.

It was composed of manufacturers, retailers, designers, researchers, consumers, and educational and government officials. It advised various Canadian government departments on industrial design [...] It published booklets on good product design principles and practice [...] It had

graduate scholarships in product industrial design [...] it gave out, for the first time, Design Merit Awards to Industry annually. Manufacturers receiving the awards could use the Design Award labels on their products to attract consumers [...] it encouraged organizations such as the British Columbia Industrial Design Committee (Lethbridge College, 2011).

In 1958, a design degree committee approached the council with a number of initiatives relating to the implementation of a design program for Canada. According to John Collins (1987), author of the thesis entitled, “Design for Use, Design for Millions”, there was little proof that any of these initiatives were utilized. It was not until 1969 that a full design program was implemented at Université de Montreal. Four years later, the Department of Industrial design was established at Carleton University (Collins, 1987).

In the 1950s, the NIDC implemented the Design Merit Awards, influenced by British models intending to boost “good design” in manufacturing, outlining a number of good design principles and guidelines. Those manufacturers that followed good design principles were granted awards with stickers and tags to attach to their products, aiming to promote their products to the public through good design practices labelled by the National Gallery of Canada and the NIDC (Collins, 1987).

A major issue arose soon after and manufacturers began to take advantage of this label. Once awarded, they attached the same label to all of their products, creating schemes for false advertising (Collins, 1987). As a result, the National Industrial Design Council (NIDC) began to lose merit

among Canadian industries and in the public eye. In 1960, the NIDC was removed from the responsibility of the National Gallery and transferred to the Department of Trade and Commerce, where a new vision for design in Canada was implemented. This new vision was entitled: "Design for Export" (Collins, 1987).

On the first of May, 1961, parliament passed Bill No. C-85, to establish a National Design Council, and on the first of June, 1961, the act for the Establishment of a National Design Council was signed into law by the Queen with the following objectives:

1. *Plan and implement programmes to create an awareness by industry and the general public for good design;*
2. *Develop methods of achieving improved design;*
3. *Assist industry in developing and applying good design techniques;*
4. *Organize and assist committees and other groups in the organization and implementation, on a national, regional, or industry basis of programmes to foster good design;*
5. *Recommend to the Minister the awarding through appropriate organization and otherwise of grants or scholarships;*
6. *Grant or issue certificates, citations, or awards of merit in respect to Canadian products of outstanding design; and*
7. *Arrange for and sponsor the exhibition of displays of good design in Canada and Abroad (Acts of the Parliament of Canada, 1961, p.158)*

The NIDC was renamed and continued under the Industry of Trade and Commerce (Collins, 1987). The Design Council, or “Design Canada” as it was later fashioned, began a slow decline in the late 1970s and early 80s. By 1983, Design Canada was disbanded by the Industry Trade and Commerce, for reasons, believed by Collins (1987), relating to the implied mandates of the council and redistribution of more specialized, independent organizations such as ACID, Canadian Centre for the Arts, etc (Collins, 1987). Business awards were granted instead of design awards, and eventually the purpose of a council became lost and diluted over time (Collins, 1987).

2.4 POLICY ANALYSIS, INSTRUMENTS AND IMPLEMENTATION IN CANADA

An opportunity to look at government policy, independently from design, is important in order to advance the argument for design policy. Policy exists in many forms and is often used loosely to represent legislation, programs, and practices. In a sense, it is an extremely broad term and has many different meanings depending on the experience and intent of the author. This could be why most people are troubled by the term “policy” and are quick to reach for another type of regulatory term.

2.4.1 Canadian Policy

Professor Leslie Pal of Carleton University describes policy as old, existing since the earliest stages of society. He describes that it was not

until World War II that it grew into a scientific technique, independent of need and experience (Pal, 1992). The concept of socially structured policy became more popular after World War II, as Canadian government became more interested in social and economic sciences, creating a need for the social sciences to provide government with political advice (Pal, 1992).

By the late 1960s, Canada moved into what is referred to as the “evaluation movement”, where attitudes towards old ways of policy analysis began change quite drastically. This movement, initiated with the rise of Pierre Trudeau, looked for ways of improving social aspects of a society. The program focused specifically on urban renewal, educational opportunities, and employment, and began to change the process of budget allocation and spending (Pal, 1992).

Prime Minister Trudeau’s policy-making philosophy added force to the evaluation movement. A consummate rationalist, Trudeau perceived government as society’s guidance system in a rapidly changing, technological world. He spoke of the need to “scan the horizon” to anticipate public problems. This required knowledge and research, and perhaps more than any other Canadian political leader, Trudeau firmly believed in the power of logical analysis, research, and argument to determine the right policy course (Pal, 1992).

As policy-making has transformed over time, social, human, and cultural needs have taken greater precedence in government interest.

Many different government policy sectors have begun to grow out of these needs. As demonstrated in Figure 1, there are two main sectors known as the “state sector” and the “private sector”. Within the state sector, there are both internal and autonomous sources for the Canadian government to gain expert advice on policy-making (Pal, 1992).

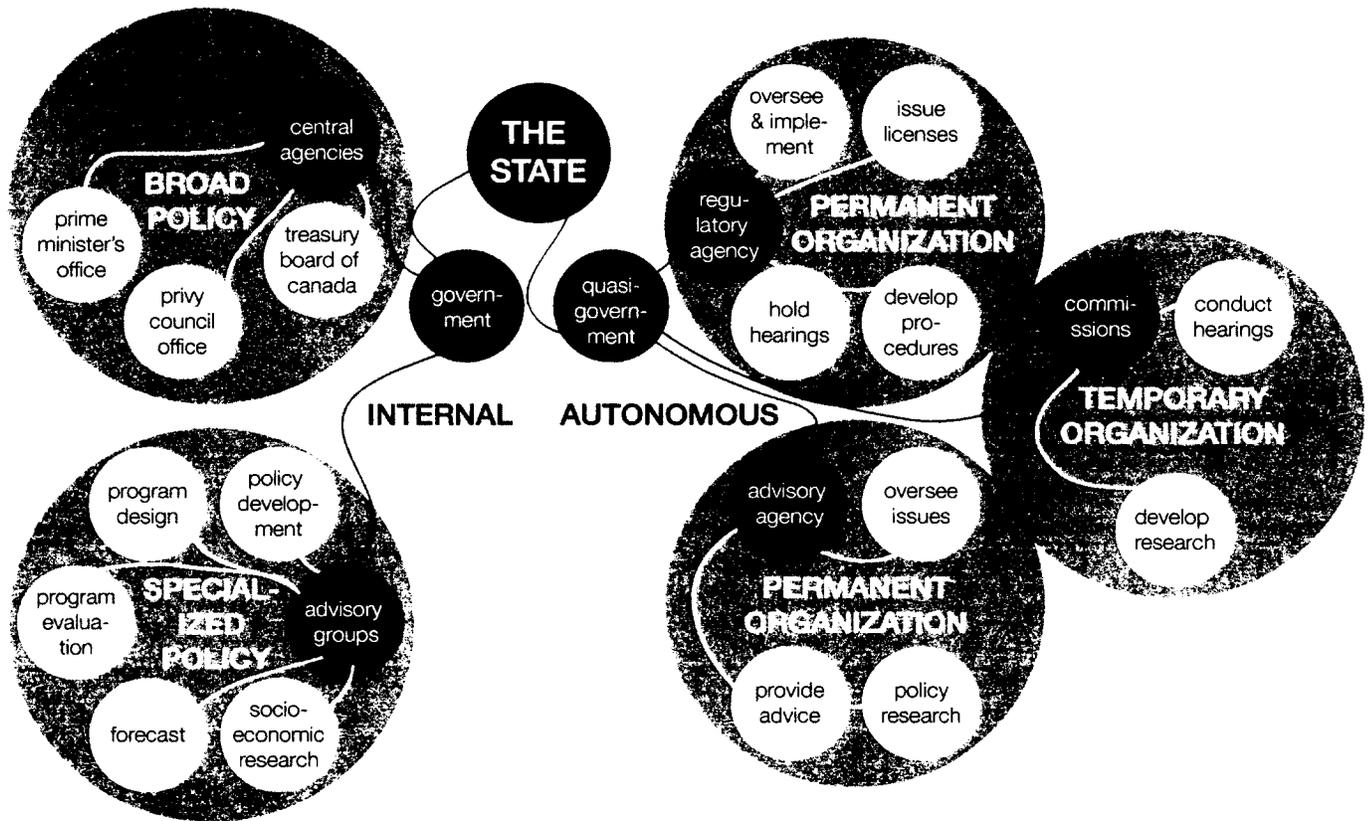


Figure 1. Pal’s Policy Sectors in Canada

Internal and Autonomous Canadian Policy Sectors as interpreted from Leslie Pal’s description of the state sector from “Policy Analysis in Canada”, 1998.

Internally, the sources are known as government structures. The growth of government in the 1970s brought about internal specializations within government agencies, known as the central agencies. These agencies now establish broad government policy and consist of the Prime Ministers

Office, the Privy Council Office, and the Treasury Board of Canada. These agencies also provide advice to government officials and focus on a range of priorities, at different levels, depending on the present mandate.

2.4.2 Defining Policy

According to Bruce Smith, from the Population of Public Health, an organization aimed at improving the health of populations and promoting health and equity in Canada, there are two central ways of looking at policy: vertical and horizontal. Vertical policy can be defined as inter-organizational, while horizontal policy refers to cross-organizational implementation. Bruce Smith states: “The distinction reflects how clearly a mandate rests with one department, unit or agency, and its capacity to address the root cause of the issue with existing resources” (Smith, 2003, p.11).

He explains vertical policy as being a top down approach where policy decisions are constructed on the basis of a broader, over-arching policy called a “framework” policy. In vertical policy-making, the broad level policy is the starting point and maintains its consistency when moving from broad to specific. Most of the time, however, specific policy is inconsistent with the predominant policy and Smith reports this issue as a topic for dispute. A balance of consistency, to maintain uniform goals, and autonomy, to comply with local needs and values, are hard to achieve successfully (Smith, 2003).

Smith best describes vertical policy as a set of nesting wooden dolls.

The large outer doll opens to reveal a smaller doll inside. The smaller doll also opens, and so on, until one finally reaches a small, solid doll at the centre. This doll is the primary shape from which the others are developed, increasing in complexity as they grow. The smallest doll does not have the same level of detail as that of the outer dolls — in fact, the larger the doll, the more elaborate the decoration. When the dolls are viewed together, it is clear that the shape of the smallest doll has formed the base for all the larger versions (Smith, 2003, p.11,12).

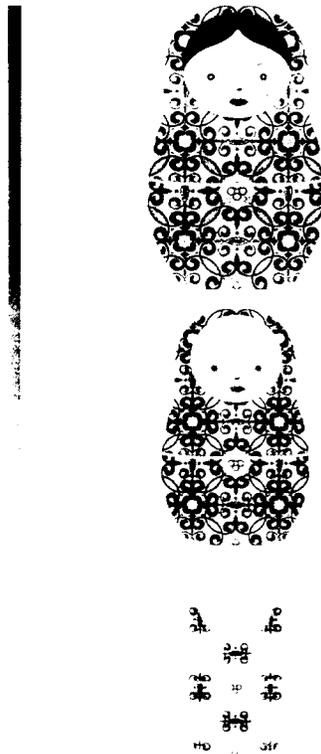


Figure 2. Smith's Vertical Policy – Nesting Wooden Dolls

Vertical Policy Interpretation of Wooden Dolls as described by B.L. Smith in "Public Policy and Public Participation: Engaging Citizens and Community in the Development of Public Policy", 2003.

Unlike vertical policy, horizontal policy is integrated and is developed between parts of one organisational structure. To use a similar analogy as Smith uses for vertical policy, we could say that instead of the dolls nesting into one another from largest to smallest, they are different sizes, have different patterns, and exist separate from one another; therefore in order to become integrated, they must work harder to find mediums with which they can collaborate or share goals. No doll forms the base for any other and must instead find other commonalities that might not be as easy or obvious to find.

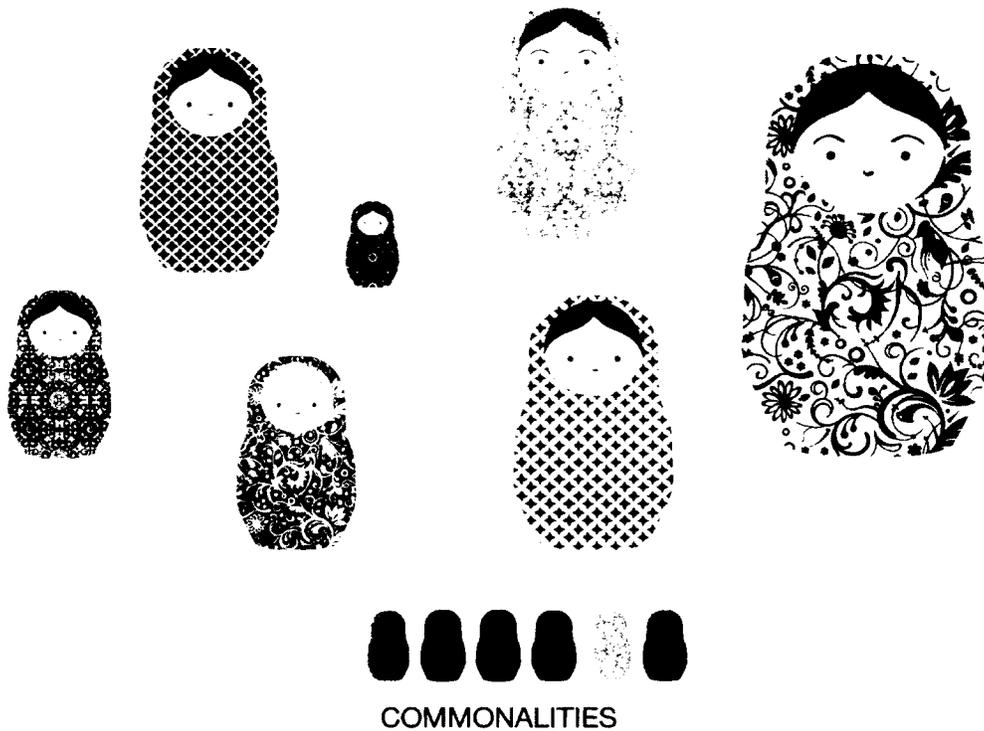


Figure 3. Horizontal Policy – Nesting Wooden Dolls

Horizontal Policy Vertical Policy Interpretation of Wooden Dolls. Used as an analogy to depict B.L. Smith's description of Horizontal Policy implementation and finding common goals to create well-integrated policy. "Public Policy and Public Participation: Engaging Citizens and Community in the Development of Public Policy", 2003.

Brooks and Miljan, authors of *Public Policy in Canada*, define policy by using what they consider to be one of the most cited definitions by Thomas

Dye. Dye referred to public policy as “whatever governments choose to do or not to do.” Brooks defines it more descriptively as “a conscious choice that leads to deliberate action—the passage of a law, the spending of money, an official speech or gesture, or some observable act—or inaction.” (Brooks, 1993, p.12). Therefore any conscious decision can be considered government policy (Brooks, 1993).

2.4.3 Policy Analysis

The process involved in creating policy, according to Lewis Irwin (2003), is very complex. It operates using three completely different methodologies that contrast with one another. The first and the oldest method, known as the scientific method, prescribes the “...goal of identifying important questions, theorizing answers to those questions, and then seeking confirmation of our theories through logical reasoning and objective observation.” (Irwin, 2003, p.4)

Irwin identifies social science research with all non-rational and uncertain aspects of human behaviour and interactions. He suggests that the juxtaposition of both methodologies is difficult. Social science research is largely based on uncertainty, which is what scientific theory sets out to avoid. When there are instances of failure in policy analysis, Irwin suggests the cause is usually a result of an imbalance between the methods.

In contrast to Irwin, Bridgman and Davis (1998) refer to the policy cycle as shown in Figure 4. In this approach, they believe that normative values in policy making should be deliberate. Like Irwin, they believe that policy should not only be objective and rational, but also complex and uncertain. Where Irwin believes that it is the duty of the policy analyst to weigh on the side of scientific approaches, Bridgman and Davis accept that this is not always possible and that the analyst must realize that there is no one procedure that guarantees success.

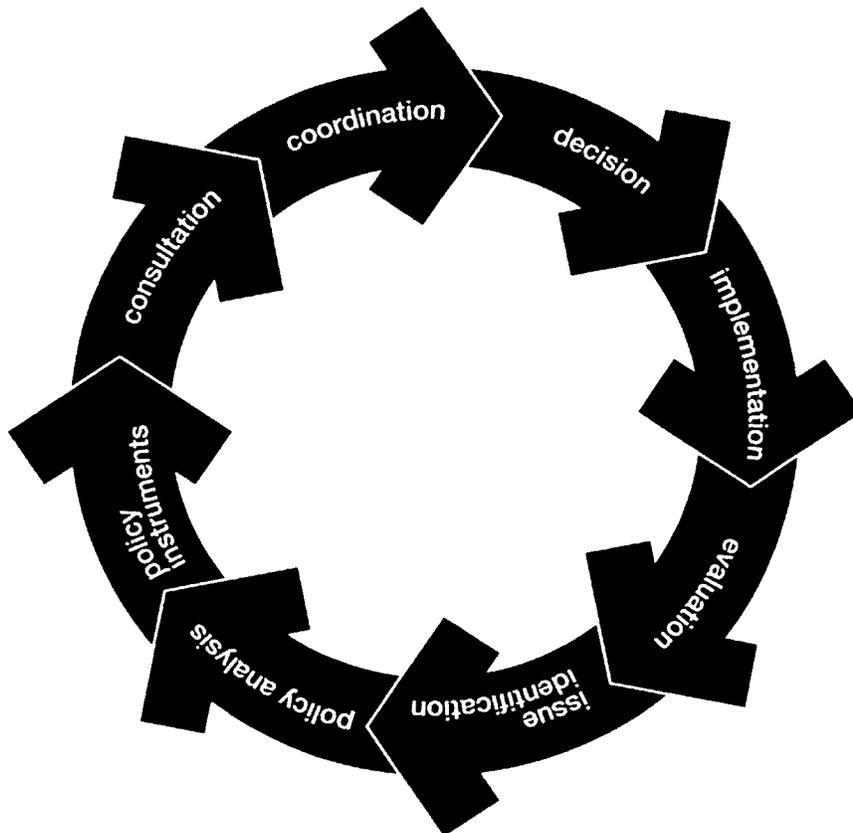


Figure 4. Bridgman and Davis' Australian Policy Cycle

Illustration as depicted by Bridgman and Davis' Australian Policy Cycle, a cyclical procedure identifying policy implementation phases used by analysts in Australia. Taken from "A Policy Cycle. Australian Policy Handbook", 1998.

Carl V. Patton from Georgia State University and David S. Sawicki from the Georgia Institute of Technology (1993) divide policy analysis into several parts. The first part is identified as descriptive analysis, meaning that the analysis of the policy is done after it has been instated. They then break this into two distinct parts known as retrospective and evaluative parts. Retrospective often asks questions like, what happened?, whereas evaluative usually asks, were the goals that were set out met? (Patton & Sawicki, 1993).

A general consensus emerges between the literature that infers both qualitative and quantitative analysis for policy-makers. Patton and Sawicki (1993) convey the necessity that "...a greater explicit recognition of the role that values play in the entire policy process, from the selection of issues to address, to the types of alternatives selected, to the policy indicators selected, and to the respective weights given to economic, technical and political criteria."

Based on a number of processes, as well as their experiences, and similar to Bridgman and Davis, Patton and Sawicki draw their own six-stage policy process based on their experiences.

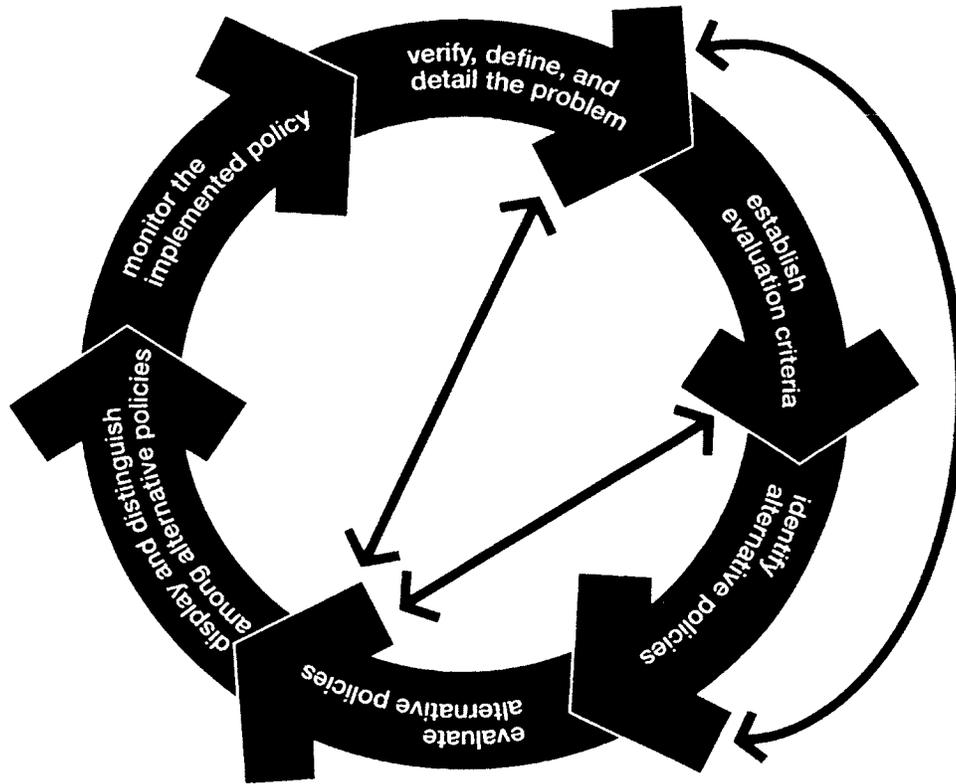


Figure 5. Patton and Sawicki's Basic Policy Analysis

Illustration as depicted by Patton and Sawicki's Six-Stage Policy Cycle, a cyclical procedure identifying policy implementation phases and relationships between phases. Taken from "The Policy Analysis Process: Basic Methods of Policy Analysis and Planning", 1993.

William Dunn (2008, p.2), from the University of Pittsburgh, defines policy problems as “unrealized needs, values, or opportunities for improvement that may be pursued through public action.” He describes the act of problem structuring as of equal importance to problem solving and states:

In moving from problem situations, the analyst engages in a problem search. At this stage, the goal is not the discovery of a single problem (for example, that of the client or the analyst); it is rather the discovery of the many problem representations of multiple policy stakeholders. [...] In effect, analysts are faced with a metaproblem – a problem of problems

that is ill-structured because the domain of problem representations held by diverse stakeholders is unmanageably huge (Dunn, 2008, p.12).

Dunn places a greater priority on problem structuring, and describes the process of structuring as: problem search, problem definition, problem specification, and problem sensing. Unlike Pal, Dunn argues that policy problems usually consist of hundreds of other interdependent problems, and policy thus becomes a very complex task.

2.4.4 Policy Tools

In 2007, the Treasury Board of Canada Secretariat put out a handbook for instrument options available for advancing policy action. This handbook is meant to aid policy analysts and government officials in choosing the mix of appropriate instruments for the action at hand. The Treasury Board (2007, p.3) defines “Instruments for Government Action” as “The means a government has at its disposal to achieve policy outcomes — to govern” and also the “means by which policy objectives are pursued.”

Regulations, or acts, are usually the first tools that the Canadian government turns to when creating policy legislation. The report stresses that officials are concerned more with the instrument of attaining a policy than the actual outcome of the proposed policy. The report encourages officials to look at more comprehensive approaches and instruments (Treasury Board of Canada Secretariat, 2007a). There are a number of

instances when the considerations of innovative tools are more productive than jumping into legislation and regulation.

Analytical Framework

The methodology specified by the Treasury Board is referred to as an Analytical Framework (Figure 6) and has similar processes to Bridgman and Davis' theories. However, they propose that consultation should exist at every stage of the process to promote knowledge, sharing and integrity of government action. Government officials and analysts are required to revisit each step multiple times.

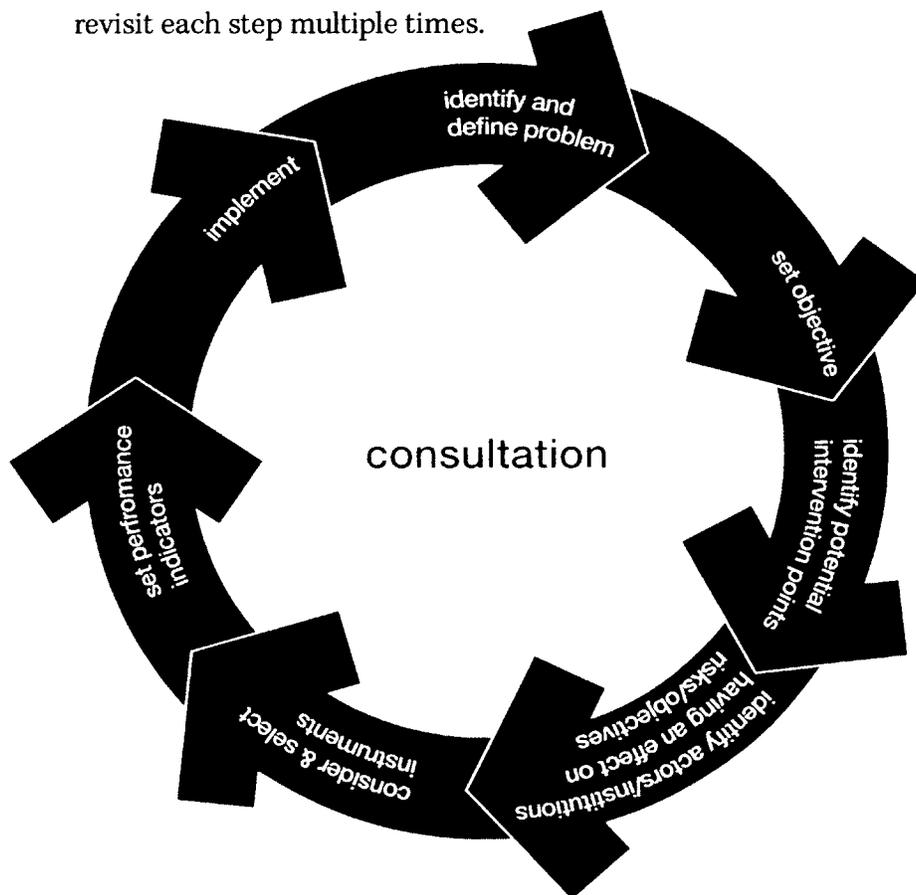


Figure 6. Treasury Board of Canada's Policy Analytical Framework

Illustration adapted from The Treasury Board of Canada's Seven-Stage Analytical Framework, a cyclical procedure proposing that consultation should exist at every stage of the policy process to promote knowledge-sharing and integrity of government action. Taken from "Assessing, Selecting, and Implementing Instruments for Government Action", 2007.

criteria	importance rating (H,M,L)	regulatory instruments			economic instruments			voluntary instruments			information instruments		
		1	2	3	1	2	3	1	2	3	1	2	3
effectiveness <ul style="list-style-type: none"> • magnitude risk mitigation over time • speed with which risk mitigation objectives achieved • sustainability of risk management performance • severity of side effects 													
legality + legal obligations <ul style="list-style-type: none"> • consistency with constitution and statutes • international trade agreements • international social agreements 													
individual liberty + state coercion <ul style="list-style-type: none"> • severity of constraints on individual liberties • anticipated need for application of state coercion • comparative balance between constraints and enabling effects of instruments 													
conformity + compliance <ul style="list-style-type: none"> • accessibility of rules/objectives for actors and institutions • informal report probability • inspection probability • detection probability (from Netherlands example) 													
economic implications <ul style="list-style-type: none"> • regulatory burden • reduction of compliance costs • market structure • rate of cost abatement • price sensitivity • potential for value-added opportunities 													
fairness <ul style="list-style-type: none"> • distributional impacts across social groups, industry sectors, SMEs, regions • internalization of externalities 													
political accountability + legitimacy <ul style="list-style-type: none"> • expected buy-in from government • expected support from Canadians • transparency of process, activities • accessibility of information on activities and instrument performance 													

Figure 7. Treasury Board of Canada's Policy Assessment Matrix

Adapted from the Treasury Board of Canada Secretariat "Assessing, Selecting, and Implementing Instruments for Government Action" 2007 and used to provide assessment for economic implications through the Canadian Cost-Benefit Guide, fairness, and accountability.

The Treasury Board provides a sample assessment matrix, as shown in Figure 7, to assess and select the instrument used for implementation. This matrix provides an assessment for economic implications through the Canadian Cost-Benefit Analysis Guide, fairness, and accountability.

While performance indicators are seen as essential to “ensure that the performance measures are meaningful (e.g. understandable, relevant, and comparable), it is valuable to engage departmental planners or evaluators in the policy process to leverage in-house expertise.” (Treasury Board of Canada Secretariat, 2007a)

Cost-Benefit Analysis

Another key tool recommended by the Treasury Board is the Canadian Cost-Benefit Analysis. All departments and governmental agencies are required to provide statistical proof that the policy being recommended “maximizes the net economic, environmental, and social benefits to Canadians, businesses, and government over time more than any other type of regulatory or non-regulatory action.” (Treasury Board of Canada Secretariat, 2007b, p.1)

The Cost-Benefit Analysis Guide notes the need for government intervention and states that regulation is a way of preserving the environment, while providing for health and safety, social welfare, and securing an innovative economy. “The objective of a cost-benefit analysis is to determine the change in net benefits brought about by a new or

amended policy.” (Treasury Board of Canada Secretariat, 2007b, p.12)

The Treasury Board recommends that, while conducting an analysis, it is important to clearly identify the most important values at stake.

Government agencies have a number of regulatory options at their disposal. To measure these options and weigh the benefits, a high level of importance is placed on market values (Treasury Board of Canada Secretariat, 2007b).

The Treasury board believes design decisions should be left out of the analysis because there is little ability to prove cost-benefit. However, a number of preference methods do exist for estimating “values placed on health, environment, and other goods, by observing the choices made by individuals” (Treasury Board of Canada Secretariat, 2007b, p.15):

- ***The Hedonic Price Method***—Measures value based on trade-offs of what an individual is willing to pay and attributes of the gained values;
- ***The Travel Cost Method***—Measures how much someone is willing to pay relative to the experience they wish to gain;
- ***The Averting Behaviour Method***—Measures how individuals’ behaviours change in response to a change of quality of environment, health or safety. This applies to all of the more intangibly measurable values;
- ***The Contingent Evaluation Method***—Measures the value of non-market goods such as cultural, social and aesthetic values. In

this case, mass surveys of the public must be utilized in order to collect data;

- ***Benefit Transfer Method***—*Uses case studies that are selected based on similar criteria as the policy. “The selected studies should be based on their comprehensiveness and quality of data, sound theoretical concepts, and careful analysis of empirical results.”*

(Treasury Board of Canada Secretariat, 2007b, p.19).

2.5 VALUE

As the literature suggests, values are utilized as a primary consideration for policy evaluation. These values are attributed in many forms, including expense, trade-off, willingness to travel, change of behaviour, experience, life quality, and cultural and social benefits (Treasury Board of Canada Secretariat, 2007b). This sub-chapter aims to define what values the design industry enhances and inspires in Canadian society.

It was discovered that these value measurements are formally known as indices and consist of the following:

- GDP (Gross Domestic Product)
- GCI (1) (Global Creativity Index)
- GCI (2) (Global Competitiveness Index)
- GDH (Gross Domestic Happiness)

An index for measuring values enhanced by the design industry alone has not yet been indicated, making it difficult to gain government support or interest in design. Since the 1980s, the Canadian design industry has played an integral and dependent role in everyday value. Design, as a whole, involves many disciplines and impacts many different value sets that humans innately have; therefore, it was important to look at the literature that best provided a theoretical framework of value and could be used as a reference for addressing the research questions.

2.5.1 Economic Value

Economic success is often perceived as the most important value to society. As a value, economic success defines a country's productivity and wealth. Wealth is often perceived as the most important value to obtain and in broader terms, and is measured alongside other nations to determine competitiveness (Schwab et al., 2011). This competitiveness for wealth is known as Global Competitiveness and can be defined as:

[...] The set of institutions, policies, and factors that determine the level of productivity of a country. The level of productivity, in turn, sets the level of prosperity that can be earned by an economy. The productivity level also determines the rates of return obtained by investments in an economy, which in turn are the fundamental drivers of its growth rates. In other words, a more competitive economy is one that is likely to grow faster over time (Schwab et al., 2011, p.4).

Economic Competitiveness

There are many factors responsible for determining economic

competitiveness. According to Schwab et al (2011), this process has taken hundreds of years to develop and ranges from specialization and division of labour to investment in infrastructure and innovation. More recently, it has been established that competitiveness is also dependent on education, training, innovation, macroeconomic stability, business sophistication, and market efficiency (Schwab et al., 2011). The Global Competitiveness Forum has ranked these competitiveness factors by twelve pillars, as shown in Figure 8.

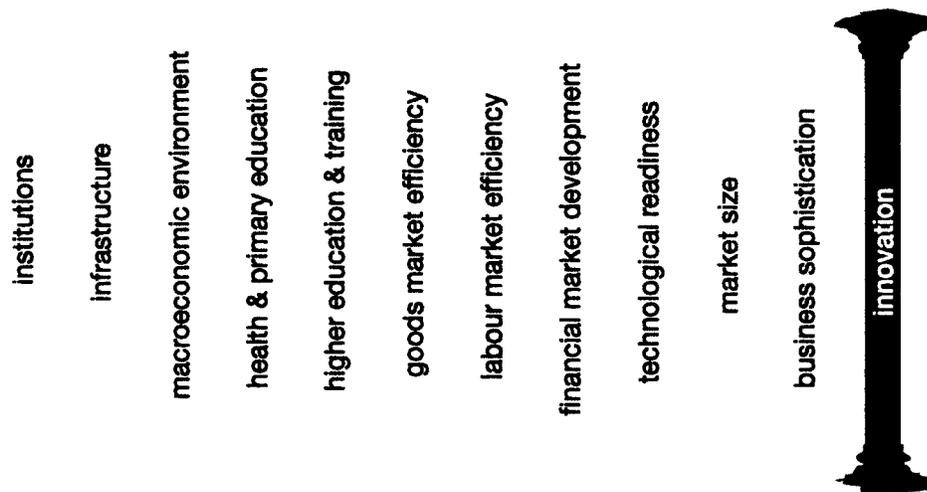


Figure 8. Global Competitiveness Forum's Twelve Pillars of Competitiveness
Adapted from the "Global Competitiveness Report" 2011 to display the significance of innovation as a part of the twelve pillars of key factors for maintaining competitiveness in global markets.

More specifically, the pillar of innovation is considered important to Global Competitiveness, as it includes the design and development of

“cutting-edge products and processes to maintain a competitive edge.” (Schwab et al., 2011, p.8) The report also stresses the importance of this pillar being supported by both public and private sectors and that the areas of innovation, which largely include design, must be supported with investment in research and development. It also notes that while the instability of the economy leads, in many instances, to significant financial cutbacks, it is of extreme importance, to avoid possible disadvantage to the economy, for government agencies to refrain from cutting back on innovation (Schwab et al., 2011).

Creative Capital

The innovative economy can be compared to Richard Florida’s theory of the creative economy or creative capital (Florida, 2007).

Economists have always thought along the lines of capital: physical capital (raw material), investment capital (finance), land (functional property), human capital (educated people), and social capital (the kind that comes from people acting in groups)[...] now it is the intrinsically human ability to create new ideas, new technologies, new business models, new cultural forms, and whole new industries, that really matters. This is what I mean by creative capital (Florida, 2007, p.32).

In many ways, Richard Florida’s three T’s of economic growth — Technology, Talent, and Tolerance, determine the reasons why some places are better at establishing creative economies through innovation, design, and technology than others. Tolerance is key in this case, as Florida explains; it is the key to creative societies. “[...] truly successful societies

go out of their way to be open and inclusive, and the places most likely to mobilize the creative talents of their people are those that don't just tolerate differences but are proactively inclusive." (Florida, 2007, p.38). To provide an assessment and measurement of the three T's, Florida developed the Global Creativity Index (GCI).

To compare the nations with the highest GCI to those that have long-established national design policies, two maps were developed to visually compare the relationships between the two.

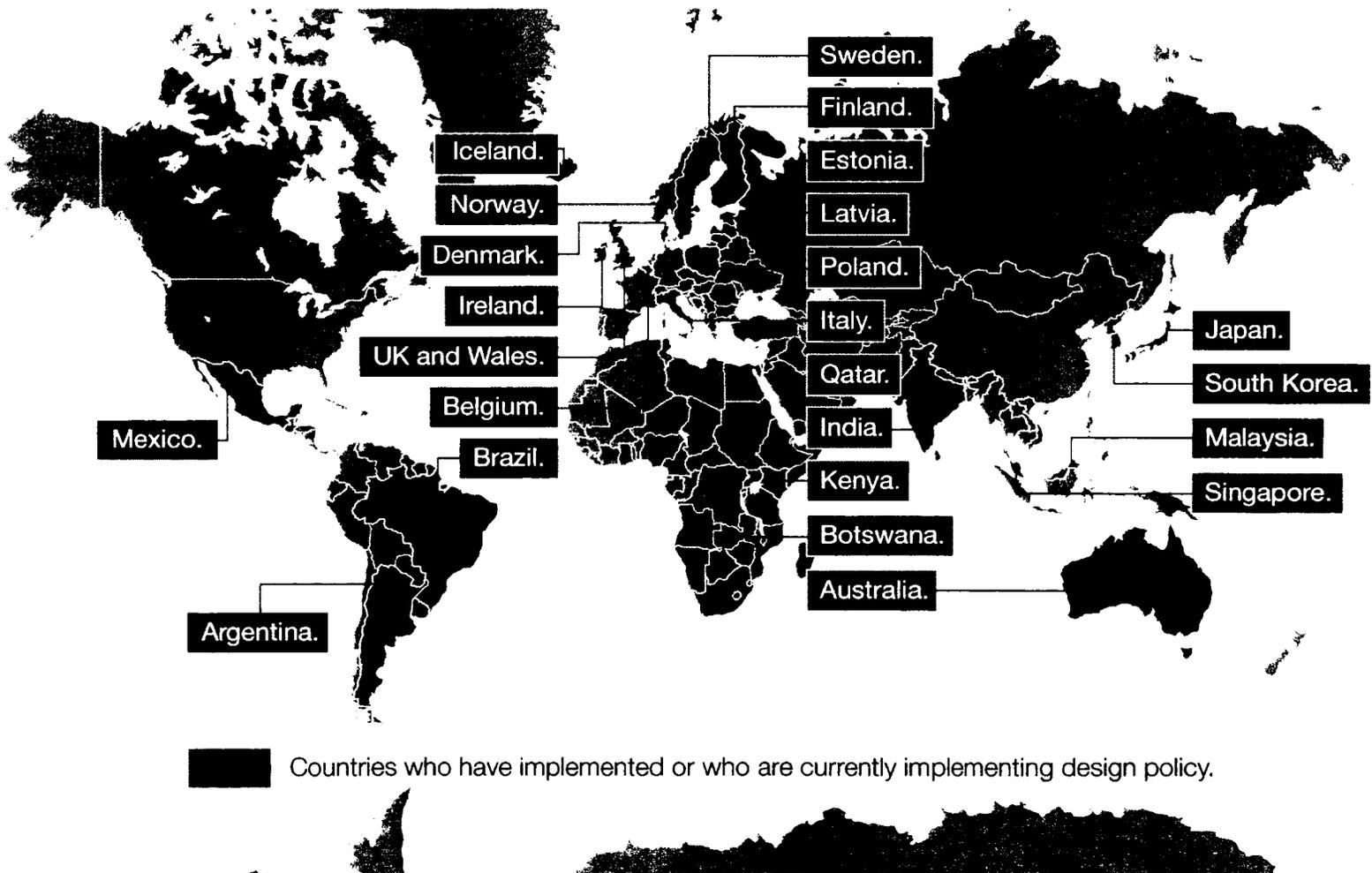
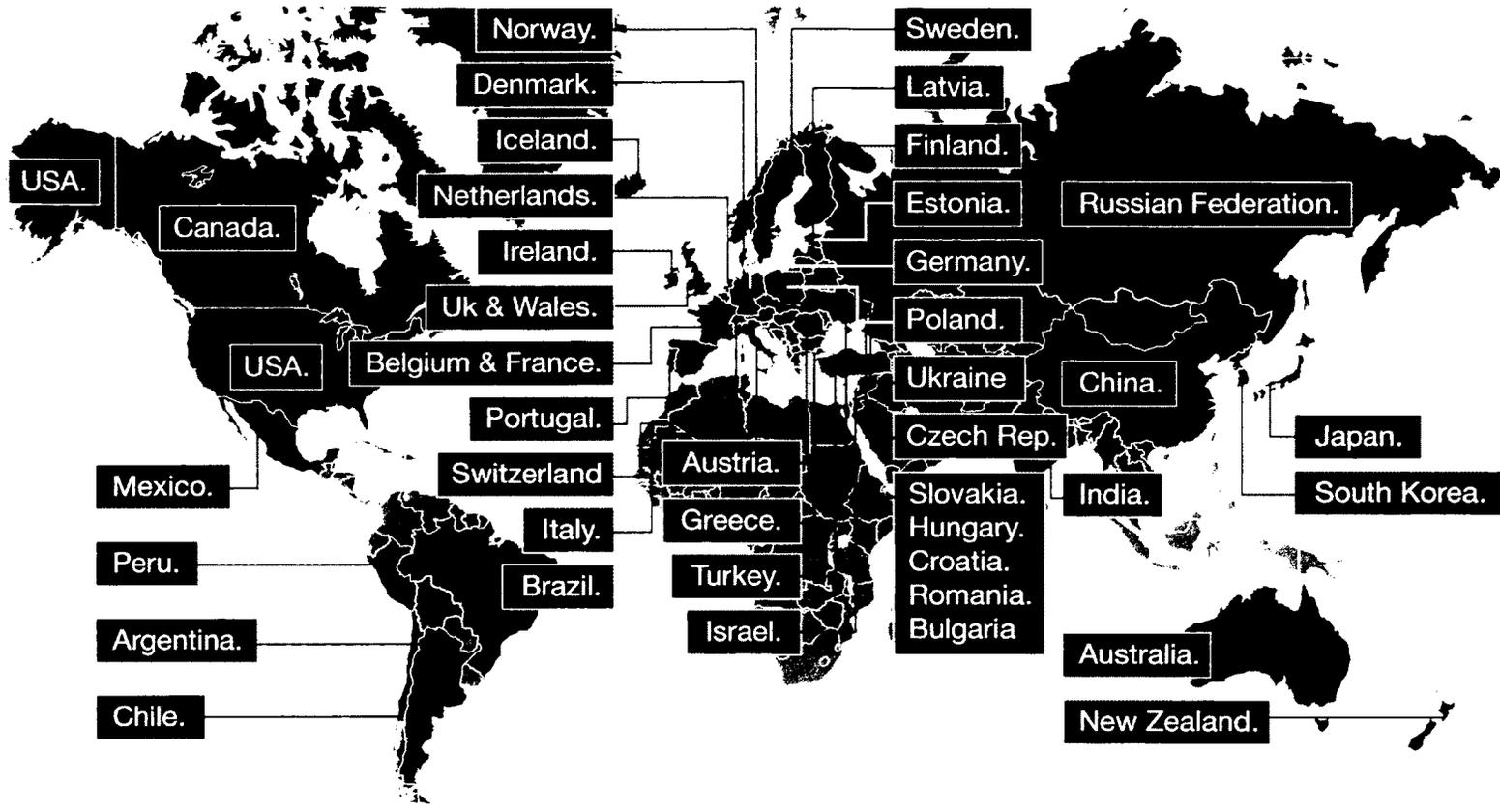


Figure 9. SEE Bulletin's Design Policy Nations Map

Adapted from information taken from SEE: Sharing Experience Europe 2009 to depict the countries who have implemented or who are currently working to implement a design policy for their nation.



Creative countries as defined by Richard Florida's Global Creativity Index (GCI)

Figure 10. SEE Bulletin's Global Creativity Index Map

Adapted from information taken from "The Flight of the Creative Class" 2007 to compare the relationship shown in Figure 9 with the countries defined as "creative" according to Richard Florida's Global Creative Index (GCI).

The global creativity index is "a composite measure of national competitiveness based on the three T's of economic growth: Technology, Talent, and Tolerance." (Florida, 2007, p.156). Canada is in the top section at number 12 out of 47 countries that Florida includes in his measurement index. Below Canada are a number of countries that have long established

design policies, including Australia, the United Kingdom, South Korea, Ireland, Estonia, Italy, Slovakia, India, and Brazil. Countries that have implemented design policy and appear higher than Canada on the list include Sweden, Japan, Finland, Denmark, and the Netherlands.

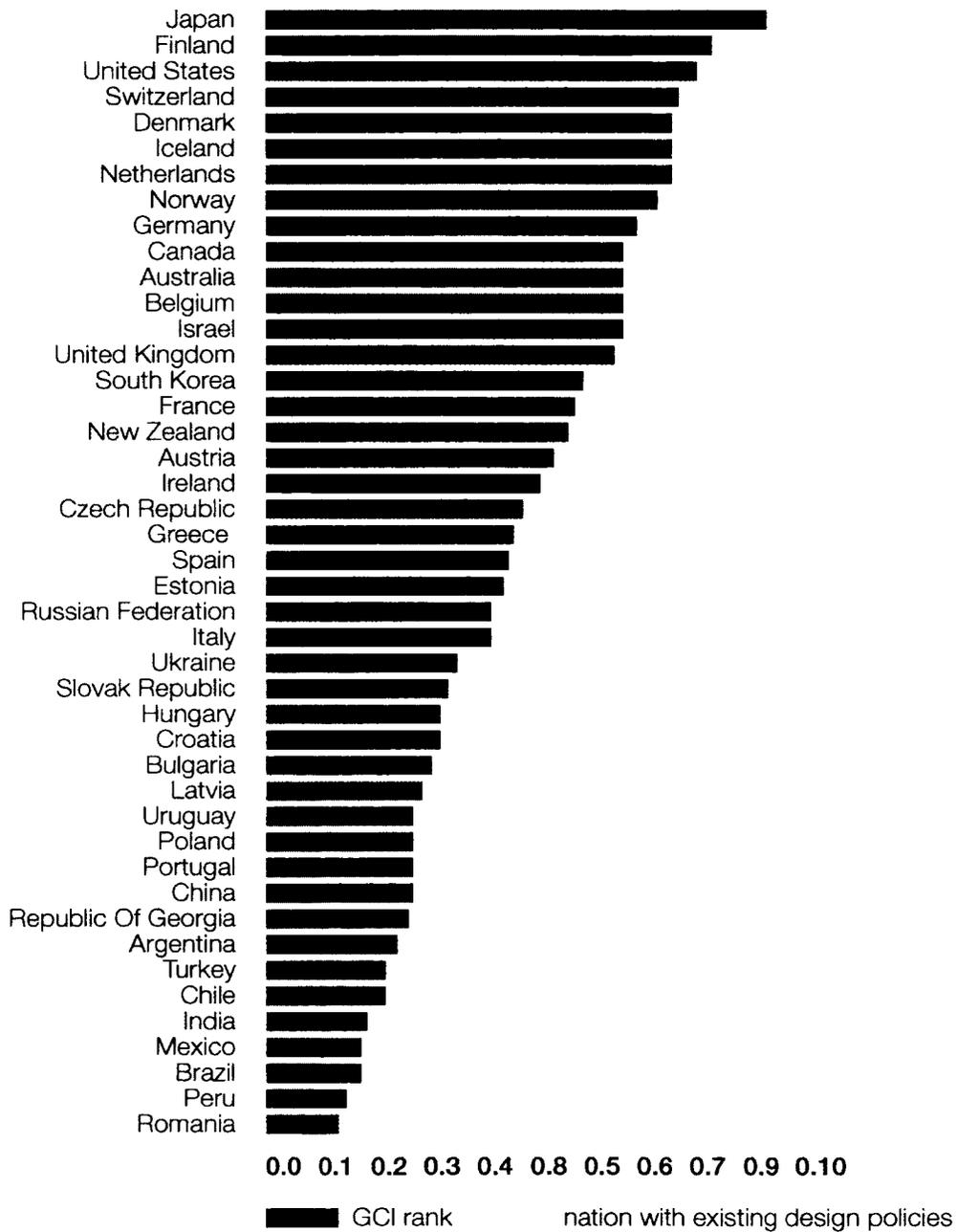


Figure 11. Florida’s Global Creativity Index Chart

Adapted from Richard Florida’s Global Creativity Chart in “The Flight of the Creative Class” 2007 to further explain and depict the state of Canada in comparison to the top 54 countries rated according to GCI rank.

As Figures 9,10, and 11 demonstrate, many of the countries on Florida's list have implemented design policies or similar design promotional strategies. Social tolerance, one of the aspects of the three T's, is a major characteristic in determining the levels of creativity of a country in the index. Tolerance is described as a country's overall ability to tolerate diversity (Florida, 2007). This includes ethnicity, cultural values, sexual preference, etc., and Florida believes the more tolerance a country has for diversity, the more creative it will inherently be.

Another related argument that Florida makes is directly related to urban policies and helps to validate the significance and value of these urban policies in every society:

Urban Policy must be resurrected from the backwaters of social policy and become a cornerstone of national competitiveness planning. A strong urban policy is important to our nation's [US] future as a strong innovation policy. Of course, we can't legislate urban creativity any more easily that we can legislate economic growth. What we can do, though, is provide the physical and social space needed for creative and economic opportunities to take root (Florida, 2007, p.259).

Cultural Economy

When design is factored into an experience economy specifically, another form of economic value theory emerges. This value, known as cultural economics, was not always identified under the same name (Frey, 2003). Bruno Frey, a cultural economist, maintains that culture has three kinds of value systems for those who do not participate in cultural

activities. These values consist of:

- *Existence Value: persons benefit from existence of culture, even if they do not attend any artistic activities;*
 - *Option Value: persons benefit by being able to attend cultural events even if they do not presently attend them; and*
 - *Bequest Value: persons benefit from culture as a legacy, even though they do not participate in any artistic events*
- (Frey, 2003, p.112).

Frey and Stutzer recognize the traditional approach to cultural economics as being monetarily driven and ineffectually regarded in the creative community. He acknowledges that, most of the time, creative people are intrinsically motivated and states:

An individual experiences utility from enjoying (consuming) what he or she considers to be art. The economist is able to measure this demand in the form of "marginal willingness to pay" (Frey & Alois Stutzer, 2007. p.26).

This marginal willingness to pay is based on a personal evaluation of the work or experience of the work. This can be measured empirically in the following ways:

1. *Direct Methods*
 - a. *Surveys*
 - b. *Budget games — Income constraints*

2. *Indirect Methods*
 - a. *Travel Costs — How much are people willing to spend to see an artistic event?*
 - b. *Market Evaluations — Reflected in house and land value*
(Frey, 2003, p.27).

2.5.2 Experience Value

Richard Florida looks at human capacity and creativity as a valuable contributor to economics (Florida, 2007). However the value of human experience is viewed as another equally valuable, yet overlooked contributor to economic value by a number of other academics. Experience economics is a realm of theory and thought that promotes human experience by associating a monetary value to each experience. Looking at design as a key contributor to the human experience, then this theory is of importance when observing how one might try to define the value of design.

The notion of quantifying design, as stated by the Treasury Board of Canada (2007), is a difficult task. However, the ability to quantify a subjective experience is becoming more understood and recognized in the academic community. For instance, there are a number of recent academic publications and theories concerning the idea of 'experience economics'. Joseph Pine and James Gilmore, two Harvard graduates who made a career out of adding value to businesses by quantifying experience, first coined the theory in 1999.

In their book, *The Experience Economy*, they compare and contrast the differences between commodities, goods, services and experiences, adding a dollar value to each, while describing each through:

- Progression in society; and
- As an economically added value.

They describe the differences between extracting commodities and staging experiences. Within this framework, they take their audience through the marketability of experience and customization of goods and services (Pine & Gilmore, 1999, p.1).

Consider, however, a true commodity: the coffee bean. Companies that harvest coffee or trade it on the futures market receive- at the time of this writing- a little more than \$1 per pound, which translates into one or two cents a cup. When a manufacturer grinds, packages, and sells those same beans in a grocery store, turning them into a good, the price to a consumer jumps to between 5 and 25 cents a cup (depending on the brand and package size). Brew the ground beans in a run-of-the-mill diner, corner coffee shop, or bodega and that service now sells for 50 cents to a dollar per cup [...] But wait, serve that same cup of coffee in a five star restaurant or espresso bar, where the ordering, creation, and consumption of the cup embodies a heightened experience or sense of theatre, and consumers gladly pay anywhere from \$2 to \$5 for each cup.

Similar to Pine and Gilmore, LaSelle and Britton, two business and marketing strategists, ask similar questions: “What is an experience? Does it happen in an instance or last a lifetime? Is it a singular event or a series of

happenings?” (LaSalle & Britton, 2003, p.3)

They focus on value and experience through the perception of the customer and differentiate between objective and subjective values. Subjective value is defined as elusive and immeasurable in the eye of the beholder, and objective value can be defined as quantifiable and measurable (LaSalle & Britton, 2003). When defining experience, they also seek to define human values. To define these values, they compare four distinct levels: physical, emotional, intellectual, and spiritual.

Beauty, art, creativity, and self awareness all reside at this complex level [...] art, for example, engages our senses as well as our minds and emotions- they have an unexplainable quality that can only be described as touching our soul or awakening something deep within (LaSalle & Britton, 2003, p.9).

Experiences of value arise when there is an interaction between people and objects. At each interaction, people engage themselves in a personal experience. Each experience has the opportunity to enhance value. In contrast to LaSalle and Britton, Pine and Gilmour define value in three ways. These values, when combined, foster what the authors refer to as a rich experience.

1. ***The Educational*** — *Absorbing an event by actively participating*
2. ***The Escapist*** — *Experiencing by actively participating in an immersive environment (The individual becomes actor i.e.: online gaming or 3D Movies).*

3. ***The Esthetic*** — *Individuals who are immersed in an experience but remain passive (Public art, architecture, famous places). There is no such thing as an artificial experience (Pine & Gilmore, 1999).*

2.5.3 Cultural Value

Culture and intellect are some of the most important values to a society, according to a number of acclaimed academic theorists and anthropologists. To further describe the value of design as a major contributor to cultural value, it is necessary to explain what cultural values are in the context of cultural theory and design. Anthropologists have studied cultural values for hundreds of years, and many theorists and academics have written about cultural value as a human attribute. Cultural values are those values that influence the culture or identity of a nation, region, or city. These values, according to Schwartz (1999, p.25), are important in determining:

[...] explicitly shared abstract ideas about what is good, right, and desirable in a society (Williams, 1970). These cultural values (e.g. freedom, prosperity, security) are the basis for the specific norms that tell people what is appropriate in various situations. The ways that societal institutions (e.g. the family, education, economic, political, religious systems) function, their goals and their modes of operation, express cultural value priorities.

It is important to look at cultural theory to determine aspects of design value that could be used to support a design policy for Canada.

Canada has a much different design culture in comparison to other nations that have existing policies or strategies in place. Culture, as a subject and definition, has been discussed and disputed by many social theorists, anthropologists, and philosophers. Some believe culture is behavioural, while others believe it is an abstract idea with little significance. Some deliberate it as a psychological construct, while others propose that it shapes human behaviour and thought entirely. For the purposes of the research questions, these different theories were explored briefly in order to determine how humans, living in societies, value culture and design.

Leslie A. White, one of the major cultural theorists and author of *The Concept of Culture*, recognizes cultural value as a complexity. He argues that one of the issues regarding cultural theory is that it is too intuitive and cannot be tested or compared scientifically. He claims that the origins of cultural theory are vast and convoluted, thereby making it difficult to discuss and research scientifically (Leslie A. White, 1959).

To some, culture is learned behaviour. To others, it is not behaviour at all, but an abstraction from behaviour-whatever that is. Stone axes and pottery bowls are culture to some anthropologists, but no material object can be culture to others. Culture exists only in the mind, according to some; it consists of observable things and events in the external world to others. Some anthropologists think of culture as consisting of ideas, but they are divided upon the question of their locus: some say they are in the minds of the peoples studied, others hold that they are in the minds of ethnologists. [...] One wonders what physics would be like if it had as many and as varied conceptions of energy! (White, 1959, p.227)

White argues other theorists who view culture as behavioural and contests that to define cultural value as a behavioural trait would be too elusive to have any real bearing (Leslie A. White, 1959). He denies culture as behavioural since human behaviour is often recognized as a factor of biology (Leslie A. White, 1959).

From a political perspective, culture is referred to as “social relations” and is looked at in terms of what people value and their preferences (Wildavsky, 1987). Wildavsky believes that culture is a way for people to develop preferences by using their social relationships to question their surroundings. He contends the study of politics without culture is unreasonable, as it would neglect the reasons why people want what they want (Wildavsky, 1987).

He argues further that socially shared meanings between people are based on objects or events that occur through social interaction. Culture, in this sense, is described as a socially shared meaning and is based on social preferences. He believes that culture is adopted from shared meanings defined by the cultural group or society.

In contrast, Howe and Dillon (2001) have conceptualized culture as a niche, helping to form boundaries and clarify meanings of design and its influence on culture. They define culture from a design perspective and argue that designed objects are reflective of culture at many different levels of society, and exist as expressions of human constructs, beliefs, and values (Howe &

Dillon, 2001).

They contend that human values have strongly influenced human behaviour and at an early age, humans project value onto objects, creating powerful associations with them (Howe & Dillon, 2001). Like Wildavsky, Howe and Dillon believe in a shared value system and state that designed objects “[...] are influenced by shared values within a niche.” (Howe & Dillon, 2001, p. 52) They describe these shared experiences as contributors to a shared system of cultural value.

Similar to White, Janice Kirkpatrick (1997) describes culture as intangible and immeasurable. She defines cultural value as qualitative and representative through design, architecture, products, and services. The differences between these cultural representations are definitive of identity and place-making. In business, she explains that culture can add value and advantage by increasing competitiveness and providing distinction, however, she argues that it cannot be quantified monetarily (Kirkpatrick, 1997, p.90). She contends:

Architecture and design can be powerful catalysts in the communication and tangible representation of local culture. This transpiration enables cities and regions to be recognizable and attractive within a federalized European marketplace where member countries compete for both tourists and jobs. Design and the creative process provide a ‘toolkit’ for the analysis, synthesis and fine adjustment of a city’s persona, identifying the fundamental and dynamic forces within local and national culture, realizing the potential hidden within the city, merging past, present and future aspirations through typography, manufacturing, building, and technology.

2.5.4 Happiness Value

Happiness value is a developing field of qualitative value and is measured by Gross National Happiness (GNH). Happiness value, or as some theorists refer to it, Subjective Well-Being (SWB), is used to indicate regions or nations who are committed to measuring their state of well-being with different types of well-being indicators. It is used in comparison to Gross Domestic Product (GDP) and is comparative to economic value, in that it is concerned with social welfare. The issue with economic value is that it is primarily quantitative and cannot measure all aspects of social welfare, especially those that are empirical (Schwartz, 1999).

The terminology of SWB originated from “The Principle of Utility”, a theory initiated by Jeremy Bentham in the late 19th Century to describe the continuous flow of pleasure or pain experienced by humans (Frey & Alois Stutzer, 2007).

By utility is meant that property in an object, whereby it tends to produce benefit, advantage, pleasure, good or happiness (all this in the present case come to the same thing) to prevent the happening of mischief, pain, evil, or unhappiness, to the party whose interest is considered: if that party be the community in general, then the happiness of that individual.
(Bentham, 1823, p.250).

Since the theory of ‘The Principle of Utility’ was written, hundreds of papers have been produced for determining indicators of happiness, pleasure, etc. According to Frey and Stutzer (2007), happiness can be

defined using indicators of subjective well-being, some of which are:

1. **Global evaluations of individual life satisfaction** — *Global evaluations of individual life satisfaction, based on representative survey.*
2. **The Experience Sampling Method** — *Used to collect information to determine the actual experience people have in real time in a particular setting or environment.*
3. **The Day Reconstruction Method** — *Asking individuals to reconstruct how satisfied they feel at different times of the day.*
4. **The U (“unpleasant”)-Index** — *Defined as the fraction of time per day that an individual spends in an unpleasant state.*
5. **Brain Imaging** — *Using functional magnetic resonance imaging (fMRI) to scan individuals’ brain activities for correlates of positive and negative affect (Bentham, 1823).*

The Organization for Economic Cooperation and Development (OECD) developed the first international level comprehensive well-being indicator entitled Your Better Life Index. The initiative defines happiness in terms of quality of life, satisfaction and well-being, and was designed to allow users to visually compare happiness factors such as education, housing, and environmental conditions that contribute to well-being in OECD countries (Organization for Economic Cooperation and Development, 2012).

The OECD recognizes that GDP has been the main factor used to measure and understand economic and social progress. It contends that this factor fails to capture many other important values that influence people's lives. As a result of this, the OECD has identified eleven dimensions of well-being and have analysed them in a report entitled *How's Life?* (Organization for Economic Cooperation and Development, 2012).

The indicators selected were based on international standards of measurement and include the following considerations:

- *Income and Wealth*
- *Jobs and Earnings*
- *Housing Conditions*
- *Health Status*
- *Work-Life Balance*
- *Education and Skills*
- *Social Connections*
- *Civic Engagement and Governance*
- *Environmental Quality*
- *Personal Security*

The indicators were then used to develop an interactive tool, allowing users to contribute to statistical information, visually displayed on the OECD website. Users have the opportunity to contribute by placing value on different topics to further decide what contributes most to their own

well-being. The tool allows users to search by topic and then visually graphs countries according to levels of well-being in each area (Organization for Economic Cooperation and Development, 2012).

According to Bagnall (2012), two years after the launch of the OECD initiative, the United Nations General Assembly adopted a nonbinding resolution whose goal is to make happiness a “development indicator”. Bagnall argues that in recent years, there has been an increased recognition that policies based solely on GDP do not serve people well, and that an increased GDP has little correlation to the well-being of a nation.

Donald Norman, in his book entitled, *Emotional Design: Why we love (or hate) everyday things*, suggests that beyond the design of objects, there exist emotional components, and those components are key to developing an argument for design value, and the relationship between this value and human happiness. He contends that there is a sense of human pride in objects and that our favourite objects are symbolic of our emotions (Norman, 2004).

A favourite object is a symbol, setting up a positive frame of mind, a reminder of pleasant memories, or sometimes an expression of one's self. And this object always has a story, a remembrance, and something that ties us personally to this particular object, this particular thing (Norman, 2004, p.6).

Furthermore design, and more importantly, the experience of design, is suggested to be a direct link to happiness. Stefan Sagmeister,

thought-provoking graphic designer of Sagmeister Inc., explained at a TED conference in 2007, the many instances of how design achieves human happiness. During his talk, he used personal examples, explaining how each design experience brought him happiness. As a test, he listed all of the happiest moments experienced in his life and highlighted those moments where design was partially responsible for those moments of happiness. Over half of the list was highlighted.

I had just gotten my first Walkman, This is 1983. My Brother had this great Yamaha motorcycle that he was willing to borrow to me freely. And the Police's "Synchronicity" cassette had just been released and there was no helmet law in my hometown of Bregenz. So you could drive up into the mountains, freely blasting The Police on the new Sony Walkman. And I remember it as a true moment of happiness. You know, of course, they are related to this combination of at least two of them being, you know, design objects. And, you know, there is a scale of happiness when you talk about design, but the motorcycle incident would definitely be, you know, situated somewhere here — right in there between Delight and Bliss. (Stefan Sagmeister: TED: Ideas Worth Spreading, 2007).

2.5.5 Aesthetics and Environmental Value

There appear to be close links between all of the values discussed. Experience is related to happiness, happiness is related to aesthetics and culture, and all are inescapably linked to economic value. The last major value-added theme to consider when setting the foundation for a design policy argument would be aesthetics and the physical environment.

Most theorists discuss aesthetic purpose and activity as art form: “a property of an object that produces a pleasurable experience.” (Moshagen, Thielsch, 2010, p.3). Whether objective or subjective, they all have similar ideas of beauty; mainly that beauty is only determined by the beholder. Much of what is discussed by these authors greatly applies to design value.

In order to make an argument for design policy, and to stress the value of design in politics, human aesthetics and the importance of the visual environment should be discussed. This section looked at strong theoretical arguments toward the added value of aesthetics and the physical environment. Since the main contribution of design is to enhance or create aesthetic value, this area was considered in the literature review in order to develop a criterion to consider for the policy tool.

One of the more prominent aesthetic philosophers was none other than Immanuel Kant, author of the comprehensive and widely read *Critique of Judgement*. He argued that human experience is subjective without transcending reason or rationality. Although his views are very limited to 18th Century definitions and empirical psychology, as it was once practiced (Guyer, 2008), Kant’s main argument is that taste can be seen as representing a sphere of experience. His theory of judgement proposes that human understanding is linked to the imagination. He argues that the pleasure of human experience, in beautiful objects, proves the power of judgement and involves the human imagination without intentionality, all of the time (Guyer, 2008).

Building upon Kant's theories, Jennifer McMahon, an aesthetic theorist, today believes that aesthetic value is based on a number of different principles. The first, the theory of 'Universality and Acquaintance', is a result of personal experiences with an object or space. She uses an example of a car, and the idea that an expert mechanic may determine the aesthetic nature of a car to include different variables than, for example, a driver, who may have different views about the car's properties. She believes these subjective responses are attributed to experience and knowledge (McMahon, 2011).

The second principle, the 'Genuine Aesthetic', demonstrates that genuine judgements can be supported by critical reasons to evaluate aesthetic value, otherwise, as she explains, these variations of value could be considered optical illusions. She explains that emotions are a factor that can change human aesthetic value outlook (McMahon, 2011).

It is a standard axiom of aesthetic theory that one knows that an object is beautiful by how it makes one feel or the attitude it provokes. One recognizes the feeling or attitude as the kind evoked by the beautiful by the kind of mental state involved [...] (McMahon, 2011, p.53).

Allan H. Goldman, author of *Aesthetic Qualities and Aesthetic Value* (1990, p.23), renders aesthetic value as a property of an object. He describes beauty as a relational property and contends:

Beauty is a relatively nonspecific or broadly evaluative relational property, in that this ascription leaves unspecified how the object is such as to elicit this

positive response in suitable observers. This, together with the requirement that critics not base their judgements on aesthetically irrelevant properties, implies that beauty must supervene on other properties.

Goldman suggests that aesthetics are more than just beauty. He contends that the value of aesthetics also includes qualities such as grace, power, balance, and originality. His argument suggests that if these qualities of aesthetics are partly evaluative, then they can be viewed as relational, meaning that they have the ability to stimulate positive responses from critics (Goldman, 1990). His argument further suggests that where aesthetic merit is indeterminate of a positive experience, there are, more importantly, many positive qualities directly related to aesthetic value. Qualities — harmony, grace and bliss — are all properties of aesthetics that elicit positive responses. He defines these qualities as both evaluative and descriptive and further explains:

The perceptual experiences of good artworks are valuable because of the way they are structured when directed at aesthetic features of those objects. Works with artistic merit are such as to elicit positive responses in virtue of the way that their phenomenal properties and relations among these properties generate experiences of them.

(Goldman, 1990, p.23)

In terms of aesthetics and design, authors Thielsch and Meinald adopt a modern perspective of aesthetics. This perspective, contrasted to the objectivist and subjectivist perspectives, is known, more conjunctively, as the interactionist (Thielsch & Meinald, 2010). The interactionist

perspective conveys beauty as characteristics of the product and those characteristics inadvertently projected by the viewer (Thielsch & Meinald, 2010).

This feature of beauty implies that aesthetic responses occur immediately at first sight, rather than being the result of a long-lasting cognitive analysis. Finally, beauty is objectified, because people experience beauty as something that lies within an object, rather than exclusively being the result of a positive sensation of the body. (Thielsch & Meinald, 2010, p.3).

Thielsch and Meinald believe this should not be confused an objective view of beauty, since they contend that beauty is nonobjective, but directed toward an object. Thielsch and Meinald describe Berlyne's psychobiological theory, which proposes "that aesthetic appraisal is determined by the arousal potential of an object" (Thielsch & Meinald, 2010, p.4). The arousal potential explains that objects containing a medium amount of arousal are determined to be the most pleasant to the viewer, whereas stimuli with extremes of arousal being too high or too low were determined unpleasant. In this case, anything is beautiful as long as it is relatively easy for the viewer to process. Thielsch and Meinald determine that every object has "distinct characteristics that help facilitate or impede processing fluency" (Thielsch & Meinald, 2010, p.5). It was determined that principles such as amount of information, symmetry and clarity can reflect how a person interprets beauty. By using computer interaction studies to evaluate the impact of aesthetics on interaction design, research was conducted to determine what facets were universal characteristics of aesthetic value.

Simplicity, diversity, colourfulness, and craftsmanship jointly represented the perceived aesthetic value and were determined by the research.

Looking at aesthetic value through modern-day principles, where it is proven to have evaluative characteristics along with subjective and objective perceptions, it is important to convey the impact design has on these aesthetic experiences. The difference between a good aesthetic experience and a poor aesthetic experience is largely impacted by design. The clear-cut idea that a universal determinant of a good aesthetic value is unreachable. However, there are aesthetic qualities that bear similar perceptive characteristics for a majority of people. Aesthetic value is a value, and is valuable, in some way, to everyone; regardless if it is quantifiable or universal.

2.5.6 Litscape

To visually display the different aspects of value relative to design, and to map the different connections between the different aspects of value, a litscape (Figure 12) was developed. A litscape, or idea map, is used to visually organize different theories, authors, and ideas from within a literature review. This litscape was organized into four main categories and from each category, the main theories and/or principals surrounding each category were depicted. Each category was linked to design, with different aspects of value directly related to design and the importance of design policies. The map was used as a tool to develop the value analysis, as it determined all of the human values connected to design.

human value.

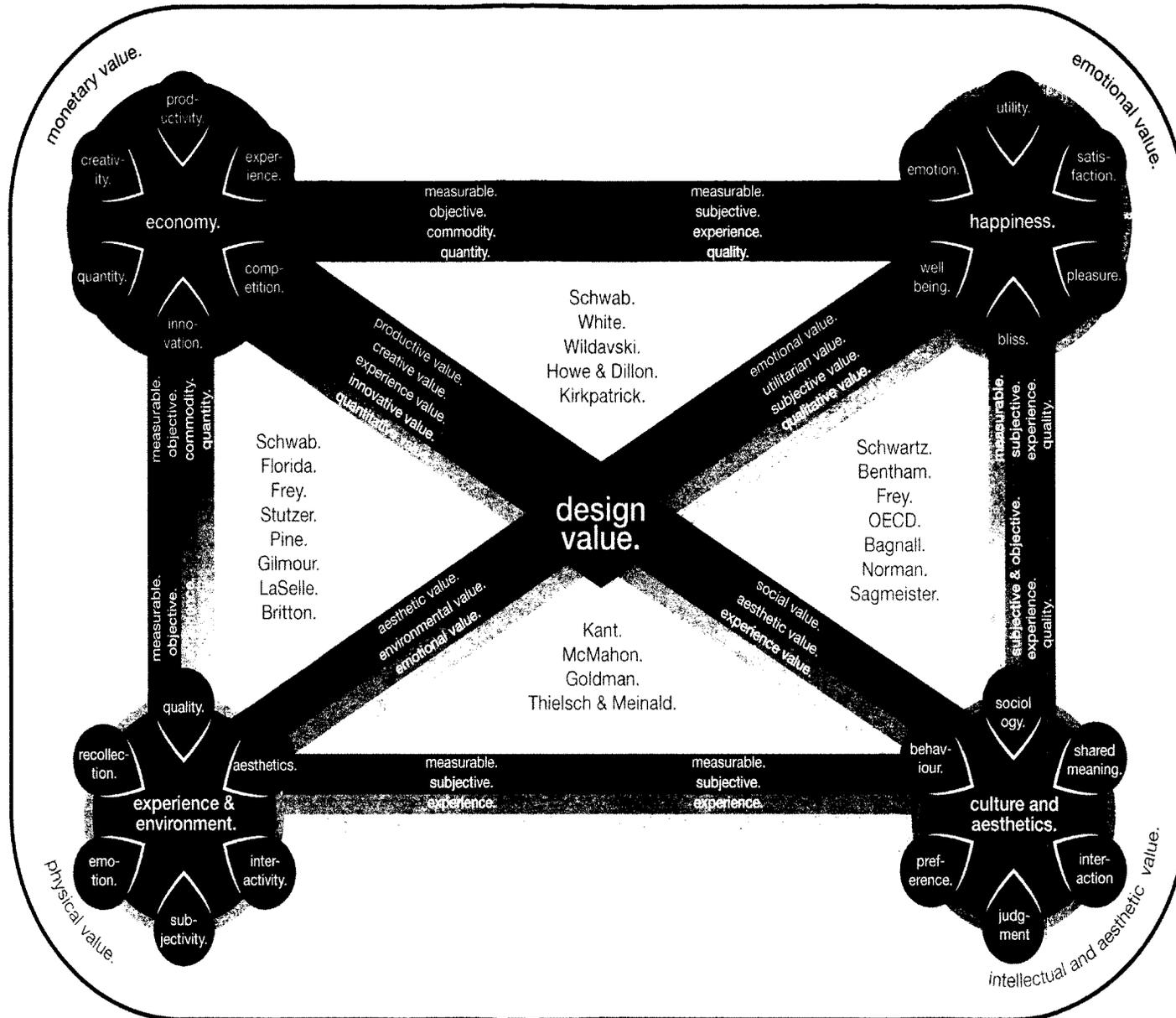


Figure 12. Landscape

Displays and document the information gathered from the literature review. The map shows connections between the different aspects of human value and how they contribute to design value, further providing evidence for need and use of a Canadian design policy.

3. METHODS

3.1 INTRODUCTION

Even life itself has fallen (or is falling) to the power and the possibility of design. Empowered as such, we have a responsibility to address the new set of questions that go along with that power. At the same time, we acknowledge the hubris and inherent paradox of the new position we find ourselves in: We are designing nature and we are subject to her laws and powers. This new condition demands that design discourse not be limited to boardrooms or kept inside tidy disciplines (Mau, 2004, p.239).

This chapter focuses on the methodology, i.e., course of action, implemented over the course of the research. This course of action was developed with the intent of answering the researchable questions:

1. **At Large:** What criteria / indicators are necessary to develop a focused and meaningful discussion about the implementation of a design policy in Canadian government?
2. **More Specifically:** What specific tools and discussion measures are required to develop a design policy for Canada?

This methodology describes how the criteria was developed, what research strategies were used to best relate to and address the researchable questions, and how this project will be of benefit to existing and continuing design research that is interested in how policy might further contribute to the field, academy, and profession of design.

The methodology used aspects of qualitative research strategies, utilizing a qualitative approach to construct arguments and theories about how policy for design could be implemented in Canada. The researchable questions relate to human issues, focusing on how people within a given community value design. Therefore, it was determined that a method utilizing qualitative research techniques be used, since subjects relating to human values are largely qualitative. According to John W. Creswell (2009, p.4), author of *Research Design*, qualitative methods are:

a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data.

The following qualitative research methods were used to conduct the study:

1. *Focus Group— are group interviews. A moderator guides the interview while a small group discusses the topics that the interviewer raises. What the participants in the group say during their discussions are the essential data in focus groups (Morgan, 1998, p.1).*
2. *Benchmarking Exercise — a process of industrial research that enables managers to perform company-to-company comparisons of processes and practices to identify the 'best of the best' and attain a level of superiority or competitive advantage. The search for those best practices that will lead to the superiority of a company — Robert C. Camp (Cheney, 1998).*

The course of action was formulated to develop a method to:

- Analyse different aspects of value associated with design;
- Develop questions relating to the lack of design policy in Canada, in order to determine the reasons why one does not currently exist;
- Interview professionals from different fields of design with specific involvement and interests in the realm of design policy;
- Determine the specific needs for the implementation of a design policy;
- Formulate an itemized specification to aid in the development of design requirement; and
- Develop a tool to move the discussion of design policy further, reaching a larger audience of public lay-persons, design professionals, and policy-makers.

The following figure (Figure 13) is a breakdown of the course of action taken to actualize the methods described above:

1. Literature Review
2. Value Analysis
3. Questionnaire Development
4. Participant Selection
5. Focus Group
6. Blog Discussion
7. Design Policy Specification
8. Benchmarking Studies and Evaluation Matrix
9. Website (Policy Tool)

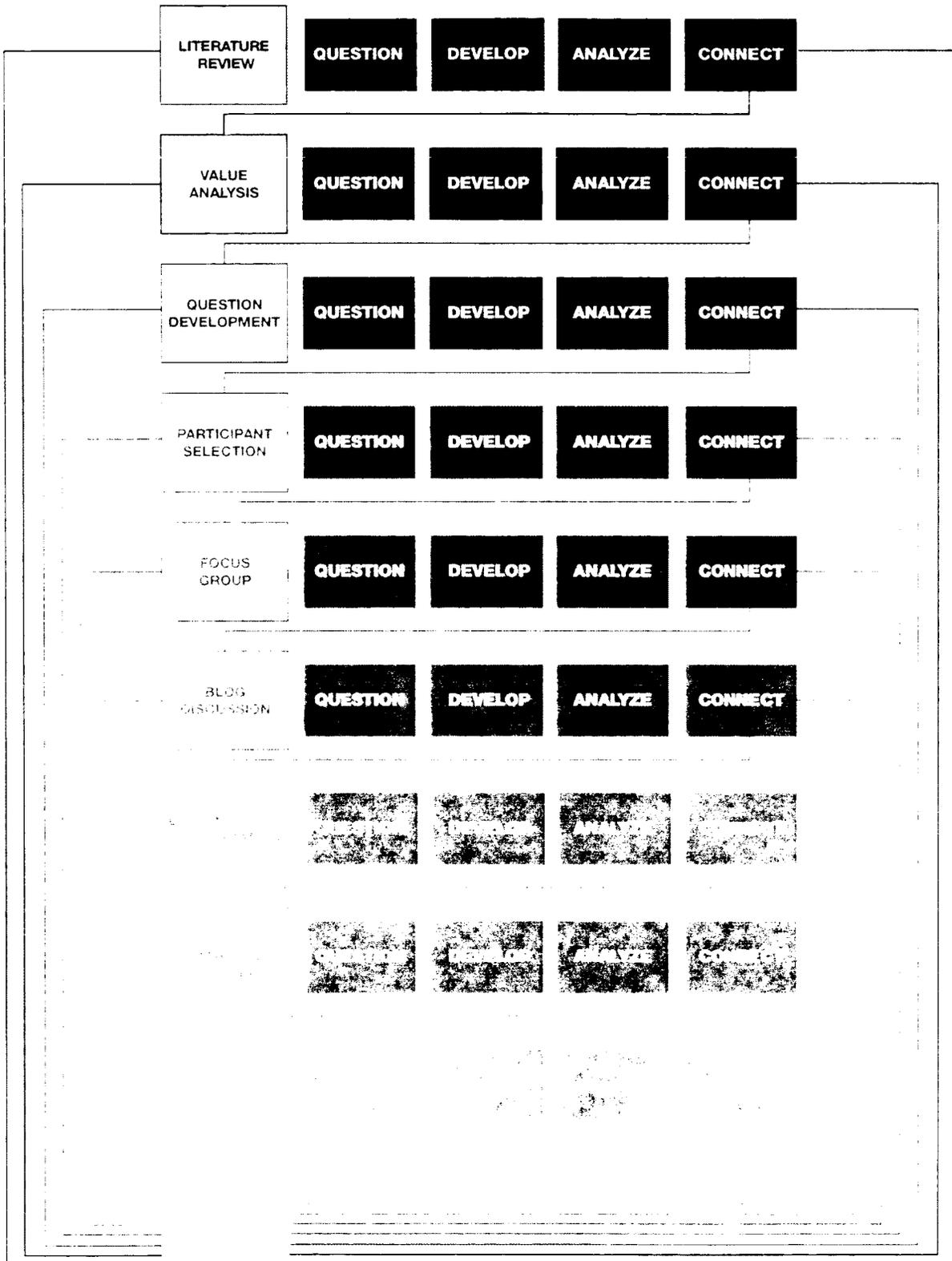


Figure 13. Methodology

Depicts the methodology used to guide the research. Each action used was important to inform the subsequent action. Each action was questioned, further developed, analysed, and connected to the next. All qualitative actions were used conjunctively to determine the research results.

3.2 LITERATURE REVIEW

The literature review was used as a scientific component of the methodology to provide inductive reasoning to argue the necessity of a design policy in Canada. According to Fink (2010, p.44), a literature review is “a systematic, explicit, and reproducible method for identifying, evaluation, and synthesizing the existing body of completed and recorded work produced by researchers, scholars, and practitioners.”

The intent of the literature review was to study the existing and relevant literature to gain a greater understanding of:

- Design policy at a world scale;
- Policy, analysis, instruments and implementation specific to the Canadian context; and
- Different value types recognized in society that contribute holistically to human need.

The history of design policy was important to understand, as many of the current policies adopted by countries around the world, such as Denmark and Korea, have existed for decades and have been largely responsible for the prosperity, growth, and global competitiveness of each nation. It was important to look at why design policy was necessary for the prosperity of these countries, how it aimed to lead nations out of economic recessions, further leading to a more proactive approach to innovation, education, and global success.

Furthermore, policy analysis, instruments, and implementation measures were important to consider within the literature in order to better understand how a design policy could be pushed forward and implemented at the appropriate level of government. It was important to understand how policy is analysed and what methodologies are currently practiced, specifically in the realm of social sciences and human studies, since this would be most directly related to design. Understanding the instruments used to evaluate these methods was also fundamental in determining the feasibility of a design policy in Canada, as some instruments such as law, self-regulation, performance-based regulation, contracts, and collaborative approaches differ dramatically from one another, and were therefore an important part of the literature review process.

The largest section of the literature review focused on human value. Value, enhanced in many ways by different aspects of design, is everywhere in the visual environment. There are many different value types. However, the ones studied were chosen specifically to demonstrate value added by design within the city environment. To recap, these values included:

- Economic Value
- Cultural Value
- Happiness Value
- Aesthetic Value
- Environmental Value
- Experiential Value

Another important method of the literature review was to create a mind map, a visual process for organizing the literature review, allowing a graphic map to unfold throughout the review process, providing a larger diorama of the literature method. This afforded a picture for where the research was and what direction it should follow, what information was missing that should be further analysed, how the information was structured hierarchically, and what research was necessary to fill the gaps in the review.

The literature review took several months to conduct and utilized a number of different sources such as books, journal articles, government documents, conference proceedings, websites, and blogs. Both primary and secondary sources were mostly in the form of books, government documents, and journal articles, where tertiary sources (those sources used for more general information) were taken from dictionaries, websites, and blogs.

3.3 VALUE ANALYSIS

A value analysis was conducted from the research gathered from the literature review and was used as an intervention to determine how each of the different value types could be recognized in different aspects of design. Within each value, a number of sub-values were recognized. These values were then compared with the different types of value that professionals of special design disciplines were responsible for. Next, the information was charted according to profession, value, and significance. Using specific literature from different bodies of design and their associations, the chart describes their value impact within a city specific to the profession and to the categorized value type.

This phase of the methodology was used to account for all of the different values added to city life by way of design and was used to formulate questions for use during the focus group study. This phase was conducted over a five-week period and utilized the following deductive argument to guide the analysis:

1. All humans have a sense of personal value;
2. Personal value is enhanced by good design; and therefore,
3. Good design is valuable

3.4 QUESTIONNAIRE DEVELOPMENT

With the research gathered from the literature review and the value analysis, a list of questions was developed to determine how a design policy could benefit Canada. The questions were created and intended for the focus group and so it was determined that the questions be aimed at accredited professionals and/or design academics who were interested in promoting a design policy. The researchable question is interested in how a tool could be developed to better discuss design policy. Therefore, the questions were aimed to discover the following:

1. How would a design policy benefit Canada in terms of the outlined criteria of value determined by the value analysis (economic value, cultural value, happiness value, aesthetic value, environmental value, and experiential value).
2. At what level of government would such a policy take place? (Federal, provincial, municipal). Why?

3. Should design policy be incorporated under an umbrella policy such as the Innovation Strategy or should it maintain its solidarity?
4. With the expansive Canadian economic industry as a Federalist country, would consistency be an issue from province to province? What approaches could be taken with regards to maintaining a coherent policy that encompasses and promotes design across a broad geographic territory?
5. What types of programs and initiatives would be necessary to prove the value of design to public and government bodies to stimulate support and involvement?

After these primary questions were developed, a more specific list of questions was required for a focus group discussion with a group of experienced professionals. The questions above were first tested on a group of five colleagues to determine the amount of discussion the questions generated and to enhance viability, omit errors, and obtain a level of certainty that the questions asked were neither leading nor suggestive. This helped to inform the changes and adjustments that were required to proceed with the scheduled study and allowed for changes to be made prior to the focus group.

With the addition of several other questions that aimed to probe and develop further discussion in the setting of a potential focus group, the questionnaire was finalized. This phase took shape over the span of a week and utilized knowledge gained from both the literature review and the value analysis. The questionnaire was laid out as follows:

1. How do you think a design policy would benefit Canada? Please explain in what ways (culturally, economically, socially, aesthetically, etc.).
2. Do you think it makes more sense for design to have its own stand alone policy or to be incorporated into an existing policy such as the Innovation Strategy? Why?
3. If you were deemed the Minister for Design in Canada, how would you approach design governance in Canada?
4. As a federalist country, we do not have the same opportunities for federal policy as other countries with existing policy. Canada is expansive, with varying industries, cultural values, and economic climates. How would you go about creating a consistent national policy for Canada?
5. If you could choose, do you think design policy in Canada should be a bottom-up approach (municipal to federal) or a top-down approach (federal to municipal)? Please explain.
6. Canada, being similar in many ways to Nordic countries, has far less design support governmentally. What types of programs/ initiatives/ councils do you think would be necessary, given Canada's political climate, to stimulate government interest and involvement in design?
7. In what ways do you think these initiatives would maximize Canada's economic growth? Global Competitiveness? Entrepreneurship? Quality of Life? Culture?
8. If you could take aspects of different design policies from different countries of the world, and organize them into a policy for Canada, what

would you take, from which countries, and why?

3.5 PARTICIPANT SELECTION

After developing the necessary questions required to conduct the focus group, the next phase was to begin participant selection. The research participants were selected with the intent of developing a motivated and thought-provoking focus group discussion. Therefore, participants were chosen with a purposive sampling method, and was based on criteria concerning their professional experience, activity in design policy development, and interest in the possibility of enhancing the profession of design at large.

The existing and ongoing work of the Design Exchange (DX) in the development of a national design policy was learned early in the research. The work of several of the committee members has been recognized internationally and supported in the design community. The DX is the major promoter of Canadian design value in Canada, and engages numerous public and industry involvements, aimed at promoting design through engaging and enriching programs. The mandate of the DX is to establish Canada as a design leader worldwide (Design Exchange, 2011).

Letters were sent to the DX (Appendix A), which expressed interest in their current work, and offered to possibly further their work through participation in a collaborative discussion with other professionals who were interested in design policy. Soon after, the Design Exchange replied that they were eager to assist in the

research and recommended potential candidates that were particularly active in the design policy community. These candidates were contacted and asked to participate in the focus group discussion. Out of eighteen requests for participation, eight had confirmed their ability to attend the focus group research study.

Of the participants selected, four were female and four were male. The ages within the group ranged from 30-60 years, and included professionals with over 30 years of experience in the field of design. Half of the participants had participated and studied design policy for a number of years and had been involved in lobby groups, research, and documentation in the field. All of the participants had personal and vested interests in design policy and were well experienced in the topic of discussion.

The participants were diverse as design professionals and worked in the areas of architecture, interior design, illustration, writing and copy, graphic design, fashion design, business, education, research, design strategy, industrial design, and design management. Of the eight participants, three were architects: Gordon Grice, Samantha Sanella, and Luigi Ferrara. Gordon Grice is also an illustrator, senior creative advisor and senior freelance editor for the OAA Periodical; Samantha Sannella was, at the time of the focus group, the CEO of the Design Exchange and is currently part of numerous national and international discussions about design policy; and Luigi Ferrara is the Director of the School of Design at George Brown College, Director of the Centre for Arts and Design, Director of the Institute without Boundaries, and an ICSID (International Council of Societies of Industrial Design) Senator.

The other participants were made up of one interior designer, Susan Wiggins, who is the Executive Director of the Association of Interior Designers, experienced with policies related to the interior design profession; a design researcher and assistant to the CEO of the Design Exchange, Helena Skrinjar, who had spent the last several years researching design policies of different countries and was exceptionally well versed in the topic; one design strategist, Linda Lewis, who was previously the CEO of the DX, a professor of fashion design at OCAD, a current DX board member, and a prominent representative of design policy with numerous articles published on the subject; two industrial designers: Christopher O'Brien Wheeler, who is currently the president of ACID (Association of Canadian Industrial Designers), and Jonathan Loudon, a partner and founder of Swave Studios in Toronto, President of ACIDO (Association of Chartered Industrial Designers of Ontario), and a current board member of ACID.

3.6 FOCUS GROUP

The purpose of the focus group was to conduct an open discussion with design professionals who could provide essential insight into the necessities and requirements for a design policy, and who would be able to give empirical feedback based on personal familiarity with the subject. The discussion was projected to provide detailed, first-hand knowledge, which could later be used to generate a specification of required topics needed to develop the discussion tool.

Limitations

The participants were selected based on their depth of expertise, design

discipline, experience with design policy, and interest in the subject. A majority of the participants were chosen based on their level of design industry representation. It is important to be explicit, as a limitation to the study, that the focus group did not provide a full representation of the design industry; however, the experiences of the design experts and design policy experts, working as both professionals and association representatives, was determined to provide some meaningful representation of what was currently understood and believed by the design industry in Canada. The following group of experienced professionals was present for the focus group:

attendees	position
Danielle Bushore	MDes Student and Focus Group Chair
Ilesh Parmar	Assistant Note Taker & Design Professional
Gordon Grice	Architect, Illustrator, & Freelance Editor
Luigi Ferrara	Director School of Design and Institute Without Boundaries at George Brown College
Susan Wiggins	Executive Director of Interior Designers Canada
Samantha Sannella	Architect, President and CEO of the Design Exchange
Linda Lewis	DX Member, Co-Chair of the Design Strategy Initiative
Helena Skrinjar	CEO Assistant, Design Exchange
Jonathan Loudon	Industrial Designer, Partner and Founder of Swave Studios
Chris O'Brien Wheeler	President, Association of Canadian Industrial Designers ACID, Founder of Unique Industrial Design Incorporated

Table 1. Focus Group Participants

The focus group was conducted with the intent to discuss the experiences and opinions of how the experts in the field of design policy thought it should be implemented in Canada, the reasons for their thoughts, current and past experiences, and personal feedback that could have the potential to advance the discussion and the research study. It was projected that the different levels of understanding and experiences of working toward a case for design policy would cause some argumentative exchange between selected participants. The arguments anticipated during the discussion were purposeful and were aimed to generate as much argumentative discussion as possible, so that all aspects of the subject were put in context and different ideas could come about. The focus group was led with seven open-ended questions, aimed to grasp the attention of the participants, stimulate brainstorming, and create further discussion.

The focus group was limited to two hours of discussion. The session was structured to provide enough time to discuss one topic before moving on to the next. It was anticipated that the discussion would jump back and forth and some questions would be answered before being asked. For this reason, the participants were given the questions and summit agenda (Appendix F) two weeks before the day of the summit, so that they could prepare answers and questions to stimulate discussion, making the best use of the time that was available. This also allowed the participants to feel less pressured and more prepared, potentially satisfying personal objectives while attending the focus group study.

Individual reflections were important to maintain. Allowing preparation time ensured that participants with less experience could form knowledgeable opinions

beforehand, and would therefore be less easily swayed by the opinions of the other participants. Preparation time also provided awareness of the discussion questions so that participants could respond appropriately.

The focus group took place at a conference room at the Design Exchange in Toronto, Ontario. Once at the summit, the participants were first asked to observe an opening presentation, anticipating some of the questions they would have about the thesis topic. The presentation was used to explain the goals of the focus group, present necessary ground rules, and further communicate what the information from the study would be used for.

The length of the study established the need for a digital recording device for transcription purposes, and it was anticipated that more topics would emerge from the initial questions. Therefore recording was necessary to ascertain that nothing of importance was lost for the data collection and discussion phase of the research. The data was transcribed and coded by the researcher and reviewed by a second coder for accuracy and code-integrity. Once transcribed, the second coder was responsible for reviewing the transcription with the audio recording and noting the errors made to the first transcription. The second coder was also asked to determine missed or additional themes that were missed by the researcher to be incorporated in the analysis component.

3.7 BLOG DISCUSSION

During the focus group study, the idea to create a similar discussion with a larger group of participants was discussed. The focus group proved to be very

successful in that it gathered knowledgeable experts in the field who were passionate about Canadian design and allowed for a discussion to take place that would not have taken place under any other circumstance. The question was raised: How could a larger number of people be reached to provide more insight from other areas of Canada? It became apparent that a tool was necessary, but needed testing to work to its full potential.

A blog can be defined as a “web site generated by a blog engine, a piece of web server software that turns the content written by the author into a web site with the aforementioned capabilities or article publishing, comments, and RSS subscriptions.” (Schwartz, Ranlett, and Draper, 2009)

Within the past five years, blogging has become a way to have big conversations with different individuals where time and space are largely irrelevant. From politics to fashion, blogging is a way to reach the masses while allowing responses and discussions to occur on the same web page.

A successful blog accumulates a large amount of data and feedback by inviting people to subscribe and contribute to particular discussion topics. Blogging is not only easy, but it is particularly accessible for anyone who wishes to create discussion.

While blogging is generally easy and accessible, there is a considerable amount of strategy needed to stimulate interest, generate feedback, and encourage traffic. Updates are continually needed so that readers are kept interested enough to revisit the discussion again. In some cases, subscribing to blogs of similar discussion is necessary to generate links, interest, and have enough subscribers to blog to.

Bloggging is a tool that, when used properly, can be very powerful. As Henry Farrell and Daniel Drezner, Professors of Political Science at the University of Chicago and Washington University describe it, "...blogs can socially construct an agenda or interpretive frame that acts as a focal point for mainstream media, shaping and constraining the larger political debate." (Farrell & Drezner, 2004, p.27)

It was concluded that a blog be utilized as an initial instrument to test how a tool could be used to reach a larger audience. The blog was created using the open source software known as Wordpress and hosted on wordpress.com. The same questions used for the focus group were used for the blog, only for the blog, they were referred to as discussion topics. One question was posted every week for seven consecutive weeks, allowing enough time to generate responses to the questions before posting a new discussion topic.

The participants for the blog were not directly selected, however, some websites such as the PhD List Serve and LinkedIn were used to promote the blog to designers and design academics.

3.8 DESIGN POLICY SPECIFICATION

To aid in the development of a tool for generating policy discussion, it was determined that both the focus group and the blog be used for developing a specification that would define the topics required to create the policy tool.

To create the specification, the results of the focus group and blog were analysed and categorized into larger topics that were crucial to develop the

requirements for a design policy. These topics were very important to determine as results of the focus group study, as the experts, who were very knowledgeable in Canadian design development, were able to provide many thoughtful and direct answers. Canada's accomplishment comparatively on global levels, essential requirements to encourage government involvement and support, accomplishments of other countries who have placed design involvement in industry at higher levels of importance, and how Canada could learn from these different discussion topics.

The first task was to transcribe the data collected from the focus group and blog, in order to combine the topics that were generated from both of the discussions. The discussions were catalogued by key statements from the participants and were condensed into one-word descriptions that determined the most important topics that the participants were interested in. After the main topics were noted, a specification was created for use as an analysis tool to develop the requirements necessary for a design policy to function.

These topics were characterized by the different requirements and charted according to participant, quotation, and discussion topic. Next, the topics were broken down into a specification chart, illustrating the relevance of the topics to the discussion of design policy while also providing questions later used to determine the validity of the policy tool created. This specification was used as an instrument, along with the actions previously listed, to determine the different topics incorporated into the final discussion tool.

3.9 BENCHMARKING AND EVALUATION MATRIX

It was determined that a benchmarking evaluation, used to benchmark different countries around the world, would be an important part of the research, allowing further insight and perspective into the depth of involvement and rewards resulting from the implementation of regulatory design bodies. These studies were, in part, chosen prior to the focus group, garnering additional insight for determining the questions that were asked. One study, specifically South Korea, was determined subsequent to the focus group study, as the focus group participants provided the researcher with specific examples of well-established policies implemented at national levels of government.

The benchmarking studies take up a large amount of space within the thesis and were intended to provide the researcher with the necessary information to perform an evaluation matrix, subsequently used to create the requirements for the design policy tool.

The benchmark studies were chosen from five countries and were based on level of policy implementation. Some countries such as Korea and Denmark were studied, since they have both established and implemented regulatory design at national levels and because they have since seen the benefits of having regulatory design measures. These countries have developed tools, research, and policies desirable to become recognized as global leaders of innovation and design. Studying the work and rationale of these countries was important to benchmark in comparison to Canada. Comparing differences and similarities was needed

to determine if similar studies would be appropriate for the Canadian economic climate, geographic scale, and government structure.

Other countries, such as Ireland, the United Kingdom, and the United States, were studied because they are situated at earlier phases of policy development and have recently begun large research projects to create tools necessary to further policy development at different levels of government. These countries have also begun to research the impact of design on economic improvements, and the betterment of culture and quality of life.

Lastly, Canada was studied, as there are currently small developments on design regulation occurring at municipal levels. Canada also maintains a history of failed attempts at design policy implementation. Understanding the reasons behind these failures is important, so that the same mistakes are not repeated, ignored, and more importantly, are learned from while developing a tool to create a better dialogue between professionals and government bodies.

The benchmark studies chosen were based on notoriety of existing policies, recommendations from focus group participants, research developed, success in policy development, councils in place, motives of policy development, initiatives, and documentation available as primary sources. These features were compared to Canada to determine what similarities existed and what aspects could be utilized in a similar way. To do this, all of the major tools used for design policy research and implementation were categorized into a list. The list was then incorporated into a larger matrix, outlining all of the tools used by the individual countries. The matrix

was used to further analyse each of the countries, based on Canada's policy process, determining if similar types of strategies could be adapted and be beneficial to promoting Canadian design.

The information gathered from the benchmarking studies, for the purpose of the matrix, was collected from reports, conference proceedings, and existing statistical research to substantiate successful design policy through the use of the following measures:

1. **Economic advancements:** Proven advancements of the economic climate in a given country that directly relates to design policy implementation;
2. **Cultural improvements:** Improvements to cultural spaces, consumerism, or changes in cultural processes that have been proven possible as a result of design policy implementation;
3. **Educational growth:** The growth and proven advancements in design education as a direct result of design policy implementation and government involvement;
4. **Aesthetic progress:** Visual improvements to cities, buildings, urban landscapes, public spaces, graphic languages, and manufactured objects that has been a direct result to policy implementation.

It was hypothesized that a combination of smaller tools, such as the focus group, blog, value specification, and benchmark study matrix could be used to create a larger, more in-depth tool, which would be used to develop a future Canadian design policy.

3.10 WEBSITE

This larger, more in-depth tool was created in the form of a website. To reach a larger audience, as was clearly indicated as a necessity from the focus group, a website was created. The website functions as the tool and outcome of the research, allowing a place, independent of time and space, to develop a case that could be presented as a database of indisputable cause for implementing a design policy in Canada.

Much like the United Kingdom and SEE publications, the website is designed to function as a continual periodical, acting as a database for cross-Canada support and unification of resources. One of the largest problems with creating a unified design policy in Canada is the limitation of distance. Canadian political structures and industries vary from one province to the next, leaving conferences, meetings, and information-sharing detached and inconclusive the majority of the time.

4. RESULTS AND DISCUSSION

4.1 INTRODUCTION

This chapter discusses the following results of the actions determined by the methodology and describes how each of the outcomes contribute to the researchable questions and final design policy tool:

1. Value Analysis and Questionnaire Development
2. Focus Group
3. Online Focus Group (Blog)
4. Design Policy Specification
5. Benchmarking studies and Evaluation Matrix
6. Design Policy Tool

Each of the studies were conducted, recorded for discussion purposes, and divided into chapters that describe each study's contribution to the research.

4.2 VALUE ANALYSIS

The results of the value analysis were determined by the research gathered in the literature review and were analysed to determine the foundation for the questions in the focus group study.

First, the main categories were listed and linked to the different value types, which emerged from the literature review and litscape. Next, the main characteristics

of the categories were listed and linked to the value types (Figure 14). What resulted was a matrix that depicted the scope of design-related human values, how these values were related and linked, and their characteristics. Since all of these values are related to design, as demonstrated in the litscape, this value analysis was used to help guide the research toward development of focus group study questions. To read the matrix, the lines can be followed to determine what values are related or linked. Where the lines break, and are not connected to the central values, one can ascertain that these values are not linked to certain human calculations of measurability (e.g. quantitative value and environment).

Most of the value types have been proven, to some extent, to be measurable and quantifiable, despite the fact that early theorists disregarded or did not acknowledge most as quantifiable. For example, aesthetics, normally thought of as an immeasurable value, is linked to many other value types that are, in fact, measurable.. The same can be said about culture, experience, and even happiness.

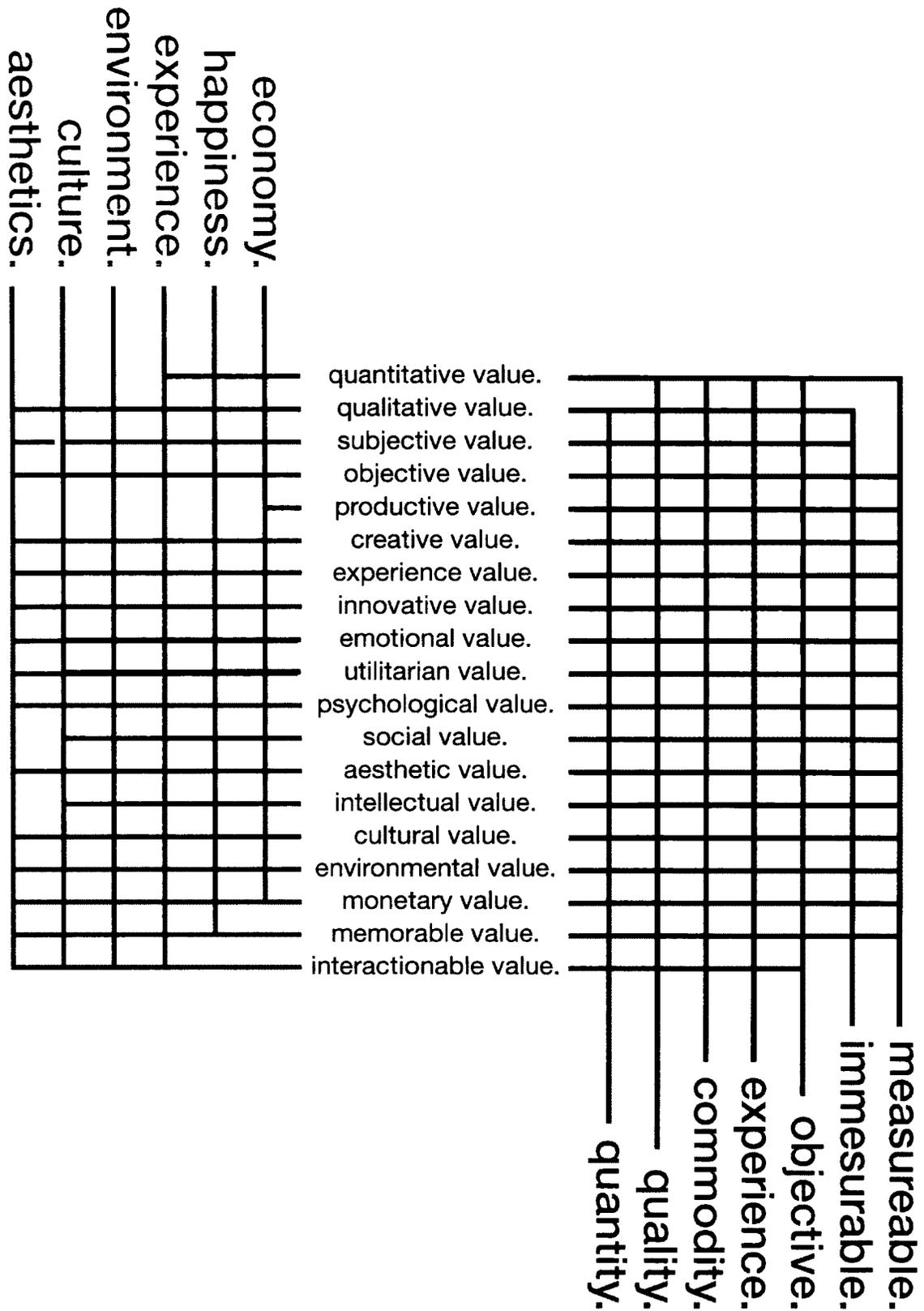


Figure 14. Value Analysis Matrix

Matrix depicting the results of the value analysis and the scope of design related human values. The main value themes are listed at the top and are linked accordingly with all of the human value types. The value types are then linked with characteristics that are linked to the design value research. The result was a matrix that informed the researcher of the different avenues of human value.

4.3 FOCUS GROUP

The results of the focus group alone were successful in that all participants present eagerly contributed their personal accounts, experiences, thoughts, and ideas regarding the reasons why design policy in Canada should be given more thought. It was determined in the methods, that the results of the focus group would be used to formulate a specification and create the design policy tool, by charting the most common discussion topics and conclusions made by the expert participants. Much of what was discussed throughout the focus group study was positive, although some participants had negative thoughts regarding previous attempts at gaining any political attention and interest. This sub-chapter discusses the results of the study to further develop answers to the study questions.

4.3.1 Results

The discussion that resulted from the focus group was at times, lively, as professionals were eager to express and contribute their expert opinions regarding the topic of design policy to the other experts sitting around the table. Most of the participants were familiar with each other, making the discussion more relaxed and less intimidating for participants to offer suggestions and share personal experiences with each other.

First, the participants were given a short presentation, outlining the purpose of the discussion, making them aware of how the results of the discussion would be used and how the research would ultimately

benefit them as professional designers, design researchers, and members of important design associations in Canada. The presentation outlined the goals of the thesis, while also explaining the rules and conduct of the discussion. The importance of staying on topic was discussed, along with the necessity of allowing others to contribute equally, keeping opinions objective, and backing up their opinions with experiences and thorough explanations.



Figure 15. Focus Group Photo 1 –Presentation

Next, opportunity was given to each participant to introduce him or herself, which was important for those who were unfamiliar with the other participants around the table, and for the researcher, who was meeting most of the participants for the first time. Each participant was limited to a minute, and each gave a personal account of why they thought the research was important and their reasons for attending.

The discussion began with a consensus that all were interested in reviving Design Canada, the last name that was given to the Design Council before it disbanded in 1986. This regulated body would:

1. Be mandated to further enhance design education;
2. Create a publicly valued and recognized industry sector; and
3. Would establish a recognized regulatory body whose main objective would be to enhance the use of design in all aspects of Canadian industry.

Finally, the discussion began and was directed by the researcher according to the questions and established time lines. For discussion purposes, the important ideas and most direct answers are paraphrased, summarized, and discussed in this chapter.

How do you think a design policy would benefit Canada? Please explain in what ways: culturally, economically, socially, aesthetically, etc.

Jonathon felt strongly that design policy would benefit designers in that such a policy would influence and educate the power of design in the minds of other ministries, officials, and citizens. He stressed that policy would further educate powerful Canadians, therefore also gaining more international interest, allowing Canadian design to become an exported commodity while building stronger bonds between other innovative nations.

Samantha took the opportunity to discuss how design benefits the Canadian economy and stated that, as a country, Canadians view the economy in the form of raw material distribution, instead of looking at a more ideal economic state. She explained that design should be used as a strategic tool, in the first stages of manufacturing, instead of an afterthought or add-on. She added that by using design as a strategic tool to enhance the economy, all of the other important benefits such as social, cultural, and aesthetics, would fall into place as a result.

Chris pointed out that it was of extreme consequence that the design industry does not have enough empirical data to capture the interest of Canadian leaders. He mentioned that since all decisions are based on return on investment, it is necessary for the government to know exactly what returns they can expect by investing in design. Since the design industry in Canada has little research invested in the quantification of design, he suggested that it is an important strategic tool to consider and could present an important research opportunity. He also suggested that such a study be broken up into smaller sectors to measure how much influence design has on each sector (Figure 28), then calculate those sums, and construct a quantified measurement through separate variables, creating a document that spoke with numbers rather than words.

Samantha argued that this was much too difficult since the Design Exchange did not have enough funding to begin a complex research project or to hire a research team. Linda argued that the latest SEE report affirmed

the difficulty of trying to quantify design relative to a Gross Domestic Product type calculation. She also mentioned that, while attending a European Design Conference, it was noted and affirmed that even with a large amount of research, there currently still exists no factor to calculate a quantifiable value for design.

Linda argued that the final SEE report published noted that there is no statistical relationship between the investment of design and prosperity because there currently exists no vehicle for measuring the impact of design on the Gross Domestic Product of a given country. The European design community, through the periodic SEE reports is investing a large amount of money in research to quantify design. However, she further explained, the method of quantification currently is nonexistent.

Chris argued for a framework/requirement to be established at the level of the private design firm, offering incentives or credits for design firms to track their in-house productivity and submit annual reports that describe their influence on each of the industry sectors, therefore developing a measurement tool and contributing to design prosperity in Canada.

Linda agreed but was hesitant to believe that numbers would change any industry perspectives. Susan offered the opinion that maybe a different set of numbers should be considered. She explained that most design industries have completely separate organizations, making the whole of the

design sector impossible to quantify. She suggested that if design is looked at as a whole, it might have more of a significant impact on Canada's GDP.

Chris suggested that identifying influential people within Industry Canada would also be very important. He explained that as a group, an informal debate should take place on who else should be involved in the design policy discussion.



Figure 16. Focus Group Photo 2 - Brainstorming

Linda argued that most leaders do not recognize design as a contributor to Canadian industry. She explained that they recognize health professionals and manufacturers because they have their own established self-regulated bodies. She explained that there should first be a collective body established known as the Design Industry.

Susan argued that it would be difficult to lump all of the different design sectors into one, and suggested that perhaps a policy might not be the word to use, since it tends to cause alarm. She suggested that the word 'mandate' be used instead, so that a sense of priority is established without making hard rules that must be followed.

Gordon affirmed his belief that the discussion should not be geared towards economics, but instead, aspects of life and product quality. He stressed that there should be more discussion about how to gain the understanding of the public; that design improves lives. He suggested that design research be the first area of improvement and should be aimed to make the public see how good design improves their lives.

Do you think it makes more sense for design to have its own stand-alone policy, or to be incorporated into an existing policy such as the innovation strategy? Why?

Samantha began the discussion by noting that most design policies, established in other countries, have a primary focus on industrial design. She explained that few countries look at design holistically and include different design professions outside of industrial design. She explained that to have a holistic design approach requires a policy rather than a mandate, so that design is not confused with other industry sectors like innovation. She explained that this holistic policy should include all design professions and their respective design associations, including industrial design, graphic design, architecture, landscape architecture, fashion, and interior

design. She also argued that currently, we view design as a main contributor to the service sector, rather than viewing it as a holistic contributor to all industry sectors in Canada.

Gordon proposed that design, by way of definition, does not exist as a firm enough profession, or professional body. He claimed that every professional working with designers today has a different idea about what design is and that it would be useful to have a policy to help represent design.

Gordon was also resolute about determining if regulation was really what the focus group should be about, or if it was really advocacy that should be the main interest. He also stressed that design not be confused with innovation and contrary to what some professionals think, design is not always innovative and is not itself innovation.

It was noted by **Jonathon** that Canadian officials know little of what design can do for businesses and innovative industries, causing a major challenge in policy implementation. **Samantha** suggested that if design was not considered as an afterthought, as it most often is in public projects, manufacturing, and services, and instead, had a higher priority at beginning stages of projects, it would be seen as both a necessary and economically viable resource worth investing in. She suggested that as a part of the National Policy Initiative, it would be beneficial to seek out government officials with mandates and beliefs that would be more open to considering

how design would benefit them and their cities at large.

Samantha noted that Industry Canada, a potential sector related to house design, did not currently understand how design differed from engineering. This statement aroused interest since Industry Canada is responsible for the Innovation Strategy and other such policies that currently do not include provision for design.

Samantha stated that if the Ministry of Innovation was more holistic about the way it viewed design, then it could be beneficial to house design policy within a policy for innovation. However, she described that since this is not the case, it would not be beneficial to design.

Linda added to this by arguing that design policy should occur on more than one level of government, and that rather than implementing a mandate to gain government funding, a policy, not a mandate, must be implemented.

Another argument was raised that design crosses all other industry sectors, contributing to all of them. **Chris** suggested that instead of trying to create an umbrella policy that captures different sectors, a focus on measurable objectives that will stimulate government interest would be a more appropriate starting point.

If you were appointed the Minister of Design in Canada, how would you approach design governance?

Susan explained that her approach would be to promote design

within each of the existing industry sectors currently existing in Canada at a local level, and designate another portion of funding to promoting Canadian design outside of Canada.

Jonathan suggested that he would create a website aimed to explain the design sector and the different design industries within it. He explained that a website could act as a tool that would allow businesses to select and hire designers depending on their needs and business goals.

Samantha explained that her objective would be to integrate a strategy across all existing sectorial ministries, allowing for greater interest and promotion of design education at different levels, from primary to post-secondary education. She also noted that while design should be governed at a provincial level, there should also be a national body that regulates design at a higher level. She explained that most industry sectors do not understand the need for designers, and as a result, many manufacturers go out of business. She explained that a design sector could point other industry sectors to different areas of design that could be used to enhance different areas of business.

Linda suggested that a design ministry should be used as a catalyst for other ministries, helping to instate design policies within other ministries. She also suggested that it be used to regulate and strengthen intellectual property laws, so that a popular enthusiasm could be established in Canada, as in other countries of the world.

Luigi noted that to have a design minister, there would need to be a design ministry, and in order to have a design ministry, design would need to be recognized as an industry sector. He asked the question, “Why does Canada not have a design council, when it did previously, and so many other countries do?” He further explained how every industry in Canada is a part of a ministry such as Mining, Natural Resources, Fish and Wildlife, Agriculture, etc.

Chris explained that in order to create a design ministry, a bullet-point list or map should be developed and articulated to the federal government that describes how design impacts every other industry sector. Jonathan added that a large map of the world, tagging all of the countries that have existing design policy could be a good way of grabbing attention.

If you could choose, do you think design should be a bottom-up approach (municipal to federal), or a top-down approach (federal to municipal)?

Susan explained the importance of local-level decision-making, but noted that a top-down policy was more realistic, allowing a greater importance to be placed on federal-level policy. **Gordon** argued with this idea and explained that it should occur on all three levels (municipal, provincial, and federal). He explained that sometimes, municipal bodies could be “hot and cold and mostly cold”, making it difficult to construct a recognizable difference in the way design is valued. He explained that because of this, it would be important to have policy at all levels, to ensure its integrity and purposeful use.

Luigi explained how Korea is approaching the topic and described how ongoing research has benchmarked particular countries as “innovative” and “international leaders of design”. He explained that the vibrancy of a design community should be maintained locally. However, from a strategic perspective, it should also be maintained at a national level. **Chris** also suggested that the Quebec government is a model for investing in design as a strategic economic tool.

Canada, being similar in many ways to Nordic countries, has far less design support governmentally. What types of programs/initiatives/councils do you think would be necessary in Canada’s political climate, to stimulate government interest and involvement in design?

Gordon explained the geographic expanse of Canada as being the major issue. He suggested that the number of different cultures represented in Canada as compared to the fairly monolithic culture of design in Denmark makes a dramatic difference as to how Canadians value design. He explained that Canada has roughly five very different regions, each having very different identities and aspirations.

Samantha argued that if Canadian design associations could come together nationally, a design policy could prove to be highly successful. She explained that it would be important to have recognition and support from other ministries, and to have more dialogue to determine if design does, in fact, fit within another existing policy or ministry.

Chris explained that it would be difficult to achieve this support

without a business case for design, and its impact on the Canadian economy. He explained that if we had an instrument with which to measure design value, it would be much easier to gain the support of these ministers.

Susan agreed with Chris but suggested further that we first need to determine what the design policy would do for all of the design sectors. She suggested that it should support design as a strategic business resource and key priority for export, marketing, incentive programs, and education. However, she questioned whether there could be a policy that would satisfy all of the different design sectors.

Luigi argued that his past experiences with politicians, when discussing design policy, was only successful when innovation was the main objective. He explained that government should offer tax credits to businesses that use design to innovate and that tax credit incentives are the key to showing the public that design is supported.

Susan offered the opinion that it might be worth looking for a new member of parliament, without a mandate, who would be looking for a larger portfolio and could move a design policy. She explained that the Interior Design Association reports to an attorney general who has a large mandate without much interest in interior design.



Figure 17. Focus Group Photo 3 - Discussions

In what ways do you think these initiatives would maximize Canada's economic growth? Global competitiveness? Entrepreneurship? Quality of life? Culture?

Samantha described an emerging activity, supported by the government, known as Regional Innovation Centres (RICs). She described these centres as incubators for business but that they focused mostly on biotech and high-tech industry and currently do not integrate design. She explained that many design businesses are difficult to start up as a result of the cost for equipment and software alone. She explained that design incubators could house these communal types of equipment for small business use, until they have enough capital to buy their own equipment. She explained that in other countries, those who have invested in business incubators, have seen a jump of over 300% in commercialization and business set-up as a result of these programs.

Luigi noted that Ryerson University opened an incubator for gaming design, **Linda** noted that one also existed for fashion design, and **Samantha** noted that there was also one for culinary arts. **Luigi** explained that the City of Toronto was interested in seeing more incubators for businesses but **Samantha** argued that most of the time, no one was interested in design incubators specifically.

Linda mentioned that the policy could include design co-ops that could serve as incubators for designers to use common resources so that there was less of an individual investment to set up a design business. **Samantha** noted that there are currently two in Toronto, one known as Motion Store and the other, for urban design, known as the Department of Unusual Certainties.

Linda offered more suggestions that could bring design more recognition as an industry such as a Governor General's award in design. She explained that the status of designers needs to be of a higher level and needs to stop self-rewarding and become acknowledged for excellence by the country. She explained that it would change the way people see designers, without costing a considerable amount of money.

If you could take aspects of different design policies that you have known about or read about, from different countries of the world, and organize them into a design policy for Canada, what would you take, from which countries, and why?

Linda expressed that the most useful policy she had seen, out of all

of them, and the most straightforward and simple, was the Danish Design Policy. She explained that they had done a lot of research in order to recognize where they stood as a nation of design.

Luigi noted that Design Canada, the council for design in Canada until 1986, was good in that it stimulated government interest through public projects. He explained that the role of the ministry would be to ensure that design is being used properly. He used the example of designers being controlled by project consultants, who are paid more than the designer, and who are employed to run the project. He explained that Frank Gehry refuses to work with these consultants and that his projects have since turned out better in terms of quality, more timely, and more on-budget than before. He explained that proper stewardship of design, in the form of policy, would create better-executed projects and protect the integrity of the design and the designer.

The discussion came to a close, with a few other small discussions about implementation and time frames, projected goals for conferences, and the participants were keen on having a presentation / policy conference within the next year. **Linda** suggested that a design journal be started and **Helena** suggested that the DX host a TED Talks with design policy as the topic.

Outcome

The outcome of the focus group was generally positive. The results

were transcribed and coded for common themes that were generated throughout the discussion. In order to determine that all of the themes were captured, a second coder reviewed the transcripts to confirm the accuracy of the coding and capture the themes that were missed.

4.4 BLOG DISCUSSION

The blog was created with Wordpress software, a customizable and open-source blogging platform for anyone, from individual bloggers to large corporations such as *The New York Times* and *People Magazine*. This set-up allowed for an aesthetically pleasing and user-friendly blog that took little time to create, setup, and manage on a day-to-day basis.

First, it was important to develop the architecture (Figure 18) of the site to determine how the participants would view and interact with the blog. It was necessary to determine, based on the results of the focus group, how the participants would contribute, while also providing them with resources they might need about design policy, in case they were interested in obtaining more information about the subject.

The purpose of the home page was to capture the interest of the participant. It was designed to provide the featured question at first glance, with links to important sources, and a blurb about the discussion and its purposes for the research. Once the participant decided to participate, there were links provided to the consent page, recent posts, and other topic questions if they were interested in participating in more than one discussion topic.

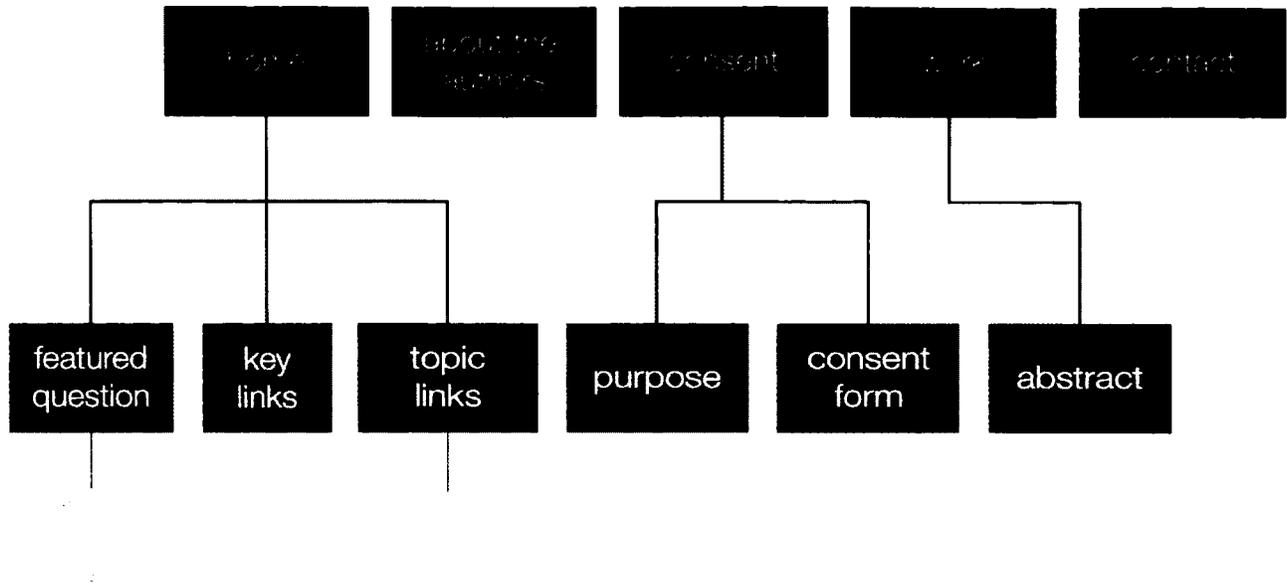


Figure 18. Blog Architecture Framework

Architectural site map used to formulate the hierarchy of the blog, discussion, and questions.

The consent page was used similarly to the presentation in the focus group: to inform the participant of the study purpose, the required tasks and duration, the risks, and need for consent. The section following allowed the participant to submit their consent digitally by email to the researcher. The “work” section was necessary to provide the participants with more information about the research, in the hope that it would stimulate further discussion.

The time frame of the blog was short, and therefore it was determined that only the first three discussion questions would be posted over a three-week period. This was done to determine if the blog was successful. If it was, more questions would be presented and discussed.

4.4.1 Results

Overall, the blog was successful in that it began a starting point that could be used in the creation of the design policy tool. Despite the attempts to recruit participants, the blog did not reach the wide audience that was anticipated; however, there were a small collective of participants that regularly posted and commented on the discussions and questions posted. Over the three-week period, twelve participants contributed to the discussion. Half of these participants contributed through email, therefore their ideas and feedback were not read or disputed by the participants who posted more openly on the blog. Those participants who posted by email were from academic backgrounds, whereas those that seemed to be more open to posting on the blog tended to be working within the design industry.

4.5 DESIGN POLICY SPECIFICATION

As described in the methods, the results of the focus group discussion and blog were used to aid in the development of a specification to define the topics required for the website tool. To create the specification, the results of the focus group and blog were analysed and categorized into larger topics that were critical in the development stages for the requirements for a design policy tool

4.5.1 Analysis

The data was collected, transcribed, and categorized, based on the researchable questions, into key topics defined by each participant, as shown in

Figure 20. Quotations were selected from the focus group and blog that provided insight toward the research problem and questions. The key ideas discussed were identified in the right-hand column of the chart.

participant	key ideas
luigi	education/management, innovation, funding, design ministry
susan	economic indicators, terminology, hierarchy, strategic planning
samantha	strategic planning, implementation, case studies, infrastructure
linda	economic indicators, R&D, case studies, terminology, design ministry
chris	economic indicators, industry representatives, hierarchy, terminology
jonathan	export and promotion, hierarchy
gordon	definitions, economic indicators, funding, hierarchy
christine	case studies, economic indicators, identity
mattson	infrastructure, education, collaboration
john	case studies, identity, economic indicators, strategic planning
peter	education, identity
terence	socio-economic indicators, strategic organization, education, export and promotion, infrastructure, standards, active management
derek	economic indicators
francois	funding, economic indicators

Figure 20. Design Policy Analysis

Quotations, coded by the transcription, were used to generate the key ideas generated from both the focus group and the blog. These key ideas were important in determining the specification for the policy tool.

Next, these topics were tested for overlapping themes by determining the relationships between the topics, and condensed into a list of 19 specifications (Figure 21). Each specification was associated with a question, used to determine the policy tool to answer the researchable questions.

4.6 BENCHMARK STUDIES

Within the benchmarking study research and analysis component, documentation and existing established policy was reviewed from a number of different countries. This part of the action research was used, as determined by the methods, to create a benchmark evaluation matrix, used alongside the design policy tool specification, to determine the outcome of the design policy tool. This stipulated identification opportunities for future development and research. This part of the study pinpoints and analyses the following areas within existing design policy today:

1. Economic advancements: Proven advancements of the economic climate in a given country that directly relates to design policy implementation;
2. Cultural improvements: Improvements to cultural spaces, consumerism, or changes in processes;
3. Aesthetic progress: Improvements to cities and manufactured objects in terms of aesthetic appeal.

Today there are over 20 countries with existing design policies and strategies for economic development, using design as a major tool and vehicle for socioeconomic change. This chapter will look at the following six benchmarking studies as examples and determine the points of relevance that could be reflected in a Canadian design policy:

- Ireland
- Denmark
- United Kingdom

- United States
- Korea
- Canada

The points of success, as well as the points of failure, were determined for each country, along with the study of existing mandates, policies, research instruments, and organizations.

4.6.1 Ireland

In Ireland, design policy is not a new concept and the country has implemented design bodies, councils, and studies, used to help determine a future design policy. Similar to Canada, Ireland does not have a national level design policy. However, the country is making giant steps toward policy implementation that is not so distant into the future. In working towards policy goals, Ireland has developed:

- The Centre for Design Innovation (CDI);
- Innovation by Design; and the
- Western Development Commission

Centre For Design Innovation

The purpose of the CDI is to conduct research to establish links between successful companies and their use of design. This is important to create successful companies and to make Irish organizations globally

competitive (Frey, 2003) The CDI focuses on three primary goals:

1. Design Innovation
2. Design Thinking
3. Design Practice

Through research, the CDI investigates design's impact on business, public services, and society through research that demonstrates the value of design to local businesses. CDI then uses the research to generate attention from business owners who are interested in strategically integrating design into their organizations, in turn, experiencing more demand for their goods and services (Enterprise Ireland, 2012).

The majority of the research at the CDI is conducted to determine how different organizations develop innovative products and services. The research is used to create practical tools that are easy for business owners to understand and apply to their business. The research and workshops developed by the CDI are funded by Enterprise Ireland, a government agency responsible for the development of Irish business, that offers support in the form of funding and research. Enterprise Ireland also offers export assistance, research and development support, customized management and development programs, and competitiveness support (Centre for Design Innovation, 2011).

The CDI has also implemented design infrastructure to help small design businesses visualize their ideas to develop design research and

development at a lower cost. This infrastructure, known as incubation, provides 3D scanning, modelling, printing, and resources such as material libraries used for conceptual exploration. To regulate this infrastructure, the CDI has created vouchers, known as Innovation Vouchers, which set criteria to determine those small design companies that are more in need of the infrastructure use (Centre for Design Innovation, 2011).

The CDI has also developed an intricate website that provides links for design companies to acquire funding, research, resources, support, education, and journals, while, at the same time, providing businesses that are seeking design professionals an opportunity to contact the right design firm for their specific design needs.

Innovation by Design

In September 2008, the Irish Centre for Design Innovation published *Innovation by Design*, a collection of case studies developed by the Centre for Design to demonstrate that: “Irish Companies that use design are more successful than those that do not.” (Justin Knet, Centre for Design Innovation, 2008). The objective of the study was to involve six new, very different organizations, and to develop their businesses by using design to rebrand, generate ideas, explore markets, explore process, serve customers, and in some instances, rename their company. The following companies were included in the study:

1. Avenue Mould Solution: Precision Tooling for the Pharmaceutical Industry
2. Connacht Gold: Agricultural Retail
3. Infacta: Online Marketing Applications
4. The Institute of Technology Sligo: College
5. Ireland West Airport Knock: Airport
6. Mantis Cranes: Equipment Sales (Justin Knet, Centre for Design Innovation, 2008).

The time line for the study was set at 15 months and the Centre for Innovation performed a series of different workshops with each company to help them save the future of their businesses with innovative techniques, such as user-centred workshops, questionnaires, ethnographic studies, research and development, hiring local small design businesses, hiring in-house designers, mapping customer service, and encouraging an internal cultural shift towards design, simultaneously allowing their businesses to take shape as they had envisioned.

Although each company was very different, each study utilized similar design techniques, used specifically for the end user. The workshops allowed each company to see and experience the necessity and usefulness of design and the difference it could make to their company's success.

After the completion of the workshops, each company was paired with a design associate with cross-disciplinary experience and was

given five days of design support. The program focused on professional designers as being essential to the innovation process. This program is successful in that it promotes design as a vital tool for competitiveness in Irish businesses, while also promoting design as a profession and helping businesses to understand its value, in turn, bettering their own economy as a nation.

Western Development Commission

In Ireland, statutory bodies recognize and understand the potential of design and the creative industry. The Western Development Commission (WDC), responsible for the economic and social development of the Western Region of Ireland, set out to prove this in a study conducted in 2009 entitled *Creative West*. The WDC recognizes the growth potential, both economically and socially, for promoting and funding the creative sector.

The WDC recognized that the creative industry was not an industry with a lot research behind it, as it has only recently been recognized as being economically viable. Because of this, the WDC was interested in the size of this sector and the issues the industry experienced. The WDC views a creative industry as shown in Figure 22 and breaks it down into six overlapping areas.

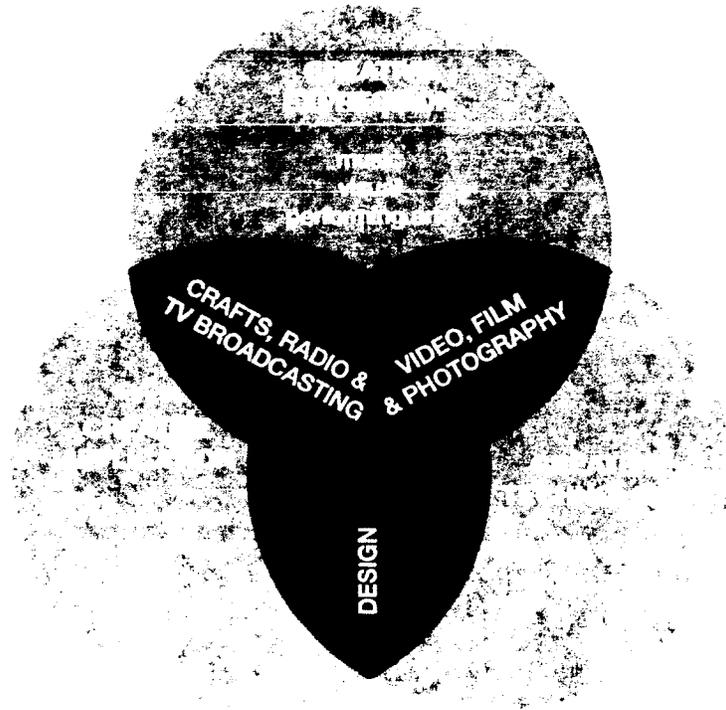


Figure 22. Western Development Commission Creative Industries
Creative industries as described by the Western Development Commission.

The WDC conducted a regional study of Western Ireland to determine how many creative businesses existed and how they contributed to economic value in Ireland. The primary intent of the study was to assess the results and provide recommendations to further enhance and promote the creative sector in West Ireland.

The lack of funding and support for creative people and places was used to justify the study. It was confirmed that there was not enough support for creative people in the region, making it hard to retain creative individuals who originated in the area. People born and raised in Ireland, who later became designers or artists, tended to move from the area to find better opportunities elsewhere, making it difficult for West Ireland to keep its creative people.

The WDC confirmed that there was not enough emphasis placed on creative studies in primary and secondary school curriculum, making it difficult to develop and enhance naturally creative minds from early ages. With regards to place, they recognized that quality of life was a major motivator to encourage creative people to live in the area.

The results of the study confirmed that a small 3% of businesses could be classified as creative businesses, and that their contributions made up a mere €270m to the Gross Value added. Much like Canada, creative businesses in Ireland are relatively small and most are either self-employed or only employ minimal staff. (Western Development Commission, 2009).

Changing gears to support and promote the creative culture in Ireland was a major decision for the WDC and was reflective of the success and similar issues that other nations are currently still faced with today (Western Development Commission, 2009).

Creativity, knowledge and access to information are driving economic growth and development, and consequently, the creative sector is receiving considerable policy attention and investment internationally. Countries such as Australia, Denmark, the United States, Singapore, Hong Kong, New Zealand, and Canada have seen their creative sectors grow dramatically (Western Development Commission, 2009, p.21).

The research recognized that there is currently little development on the subject of design value and a nonexistent national policy has been a major factor in furthering its stagnancy. A number of questions were

developed to direct the study accordingly:

1. What is the creative sector?
2. What is the current size and nature of the creative sector in the western region?
3. What are the key issues for the region's creative sector?
4. How can the region's creative sector be developed?
5. What are the next steps?

Although there is no existing national-level policy for Ireland, the country had made significant steps to help determine how such policies would function, who would benefit from them, and how they could be implemented and supported across the country.

4.6.2 Denmark

Design policy has been on the government agenda in Denmark since 1997. Like most nations, including Canada, the government of Denmark did not initially look to design as an investment to better economic climate. Funds were traditionally nonexistent and not priorities. There exists no current national policy as of yet for design in Denmark but politicians are making it clear that they are aiming to develop the "Best design policy ever" (Scherfig et al., 2010, p.7), and the Design Management Institute predicts that there is high motivation for implementation at a government level. There are real incentives for the Danish government to either develop an

individual design policy or incorporate it into a range of policies (Scherfig et al., 2010). Like Ireland, Denmark has also made significant strides towards a national-level policy for design.

Danish Design Centre

Denmark is presently recognized as a “design nation” and has had three national design policies in the last 13 years. In 1997, it was the first country in the world to launch a national design policy. The initial goal of design policy was to increase design awareness in small and medium-sized enterprises, as well as in the public sector. The Danish Design Centre (DDC), established in 1978, developed the first-ever implemented design policies (Scherfig et al., 2010).

The Centre was formed by the Danish Design Council to improve the competitiveness of the industry. Currently, the DDC is Denmark’s knowledge centre for design and aims to promote strategic design use for companies and public sector institutions to improve industry competitiveness.

The primary basis for Denmark’s design policy – “Design Denmark” – is to improve Danish Companies’ value growth through an increased use of design. The ambition is to bring Denmark back into the international design elite, thus improving Denmark’s competitiveness. The Danish Design Centre plays a key role in implementing the design policy, in part through efforts and activities aimed at Danish Companies (Dansk Design Centre, 2011).

One of the first objectives of the design policy was to endorse it in full view of the public. In 2001, the DDC was provided with funding for a building in the center of Copenhagen. That year, design funding was being threatened and the DDC began to carry out a comprehensive survey of design's economic effects to demonstrate its impact on job creation, import, and export, and began strong political lobbying. Fortunately for the DDC, the largest trade organization known as the Confederation of Danish Industry had a well-established network of heads of development from major corporations (Scherfig et al., 2010).

This network, concerned for the structure of their companies, began to develop a policy proposal that was more focused on design as a strategy for good business rather than creating awareness for the sake of the profession. The slogan stated "From Beauty to Business" and the message suggested that design had a new role in society. It was no longer a purely aesthetic approach to initiate consumption, but was an asset to Danish businesses and the national competitiveness of Denmark (Scherfig et al., 2010).

Innovation: What's Design Got To Do With It?

This global message perpetuated the implementation of a new design policy that was launched in 2003, providing the DDC with funding until 2005. During this time, the DDC focused on bringing design to businesses and improving quality of life by creating a new program to promote

design as an innovative tool for technological advancement. This program was entitled “Innovation: What’s design got to do with it?” (Scherfig et al., 2010) The program focused on a selection of Danish Companies and provided examples of how each company strategically used design to create innovative businesses.

INDEX:

Established in 2002, INDEX; a non- profit organization whose focus is to implement and promote design to improve life, was launched under the patronage of the Crown Prince of Denmark (INDEX, 2011). The purpose of the organization is to “Promote design and design processes in Denmark, aiming to improve the lives of people worldwide by incorporating design to improve everyday objects and spaces, bettering the overall quality of life as a nation.” (INDEX, 2011)

INDEX: is well known for its biennial design award called the INDEX: Award, which is currently the largest design award in the world, amounting to €500,000 and encompasses the five categories of design: body, home, work, play, and community. Projects are nominated from all over the world, and are judged by an international jury of designers with high credentials (INDEX, 2011). Most of the nominees and winners focus their designs on socially responsible projects that demonstrate an improvement in quality of life for the people who use the product. This award not only encourages and promotes good design, but it also publicizes the value added by design, and

helps to inform and educate the public about the importance and value of different design disciplines.

In 2007, the Danish government launched an alternative initiative focusing on user-driven innovation. This initiative supported and allocated money to over 80 public sector projects and provided work to many small- and medium-sized enterprises. The organizations involved learned how to conduct and utilize focus groups and ethnographic studies to benefit their businesses and boost their local competitiveness (Scherfig et al., 2010). This initiative resulted in a number of innovative service design projects in the public sector.

Since the INDEX: award was established, there has been a surge of activity in design in Denmark. The number of design businesses has quadrupled since the first design policy was instated (The Danish Government, 2007). Exports have also more than quadrupled and industries are beginning to understand design as a value-added factor to their competitiveness.

Design Denmark

Design Denmark (2007), a strategic report on design policy, identifies issues regarding the propagation of design. In Denmark, four out of five businesses use design, but only one in five use design strategically. The report identifies that most design companies exist as one-person solo practitioners and are therefore not fully maximizing their interdisciplinary

potential by incorporating engineering, social sciences, or business skills. To counteract this imbalance, there are key initiatives within the policy to strengthen design academics.

In total, there are nine government initiatives aimed to increase disciplinary aspects of design programs to become more commercial and international in their orientation and teaching methodology. Through these new initiatives, Denmark aims to be the world's most competitive and innovative society by 2015.

Danish Design 2020 Committee

The Design 2020 Committee was created to “articulate a vision for the future” and was appointed by the Danish Enterprise & Construction Authority, as well as the Danish Ministry of Culture, and gathered together to discuss design policy, recruit guest speakers from around the world, and propose a vision for the Danish government and Parliament.

In short, the Committee envisions that, in 2020, Denmark is known worldwide as the design society. By that, we mean a society that, at all levels and in a responsible way, has integrated the use of design to improve the quality of people's lives, create economic value for businesses, and make the public sector better and more efficient (The Design 2020 Committee, 2011, p.8).

As a part of the initial stages in creating a committee, it was necessary to create a succinct set of goals in order to move the project forward and to identify all of the objectives required of the committee. These objectives

were laid out in the form of a mandate.

It is a stated objective of the Danish government that Denmark is to become one of the ten richest countries in the world, and that Danish enterprises are to be among the most innovative. Denmark faces substantial challenges when it comes to growth, productivity, and innovation (The Design 2020 Committee, 2011, p.64).

The Danish government predicts that design will be the driver of innovation in the future of Danish economic growth. Design 2020's objective is to make suggestions about how design thinking and research will resolve certain challenges that Denmark is currently faced with.

Our vision is about creating the conditions for private, public, and third-sector organizations to thrive and generate value for the Danish society at large. It is not about increasing regulation or state intervention. However, policies matter. In the '90s, Denmark was among the first countries in the world to adopt a design policy. Among many issues, special emphasis was placed on awareness of the potential of design for enterprises outside of the original design sector. In the 21st century (2000-2009), many countries launched second-generation design policies emphasizing the dissemination of knowledge on how to use design and, in the Danish case, on creating better-functioning markets for design services (The Design 2020 Committee, 2011, p.9).

The committee formed four pillars of exploration in the field of design, where action is needed in order to foster innovation:

1. *Design as a driver of innovation;*
2. *Design competencies;*

3. *Design research and knowledge-sharing; and*
4. *Branding of design for Denmark*

(The Design 2020 Committee, 2011, p.13).

Research and funding for these studies are important in determining whether the impact of design could be beneficial to other governments and economic climates around the world.

4.6.3 United States

I believe that we all can find that the arts have a great deal more to contribute to what we in government are seeking to accomplish — and that this will be good for the arts and good for the country.

— President Richard Nixon, 1971

Although the United States has yet to implement a national policy for design, serious debate and extensive research have been completed; largely by independent design communities and university research concerning the subject and its importance to the US economy. In this section, key initiatives, programs, and frameworks are explored.

The US Federal Design Improvement Program

The United States, like many other countries, once had a written and implemented design policy, although it is not formally recognized by many competitiveness standards today. Active from 1972-1981, the US Federal Design Improvement Program was an early example of a national design

policy (Tunstall & Jones, 2010). In 1971, Richard Nixon sent out a request to the heads of all the US federal departments and agencies to question if the arts could contribute to some of the goals set out by the United States government (Tunstall & Jones, 2010).

The Arts Chairman began to develop the Federal Design Improvement Program (FDIP), which included:

1. *The Federal Design Assemblies: A set of four design assemblies between 1972 and 1978 and included in total, the expertise of thousands of designers, to generate an improved understanding of design excellence in the Federal Government.*
2. *The Federal Graphics Improvement Program: Set standards for excellence in government graphic communications. More than 45 Federal Agencies had their brands criticized and redeveloped by a few of the US's highly acclaimed graphic designers including Bruce Blackburn.*
3. *The Federal Architecture Project: Set standards for Architecture and Landscape Architecture.*
4. *The Federal Design Recruiting and Rating Procedures*
(Tunstall & Jones, 2010).

The National Design Summit

A US National Design Summit was held in 2008 to gather the major design communities in the United States and to discuss United States

design policy. Professor Dori Tunstall, design anthropologist and Associate Professor of Design Anthropology at Swinburne University in Australia, organized the summit. The purpose of the summit was not to talk about the merit of design policy in the US; as Tunstall believed, the United States was far past that discussion and was already unknowingly engaged with design policy. Her question was, “What did a design policy need to look like?” (Tunstall, 2009).

The summit was conducted over a two-day period and mainly consisted of a workshop, where an action agenda was created and organized based on economic competitiveness, democratic governance, design education bodies, and design-related federal government agencies. The theme of the summit was to define the value of design in the United States and to answer the following questions:

1. *Why is design necessary?*
 2. *What existing government initiatives already value design and support it for the public?*
 3. *Why do other countries, engaged in the same economic activities as the United States, have a policy for design? Why doesn't the US?*
- (Tunstall, 2009).

On the second day of the summit, the issue of design reality was raised in terms of feasibility. The summit chose to discuss the Federal Design Improvement Act and its disappearance in the 1980s when it did

not fit in to the priorities of Ronald Reagan. Therefore, the summit was directed to discuss how design was valued by:

- *the American people*
- *the American design industry;*
- *the American Government.*

(Tunstall, 2009)

US National Design Policy Initiative

Much like the Canadian government, the United States still has a significant “blind-spot”, according to Tunstall (2009). The US National Design Policy Initiative has a primary mandate to establish a plan for design and prove where it fits within the country’s economic competitiveness and democratic governance (Tunstall & Jones, 2010). According to Jones (2010), the fundamental framework of the policy was established by Dori Tunstall and her years of experience and work with global national design policies.

She created a multileveled framework of design policy under the category of Design Policy for Economic Competitiveness, further divided into Design Promotion and Innovation Policy; and design policy for Democratic Governance, further divided into Design Standards and Policy as Designed (Tunstall & Jones, 2010, p.21).

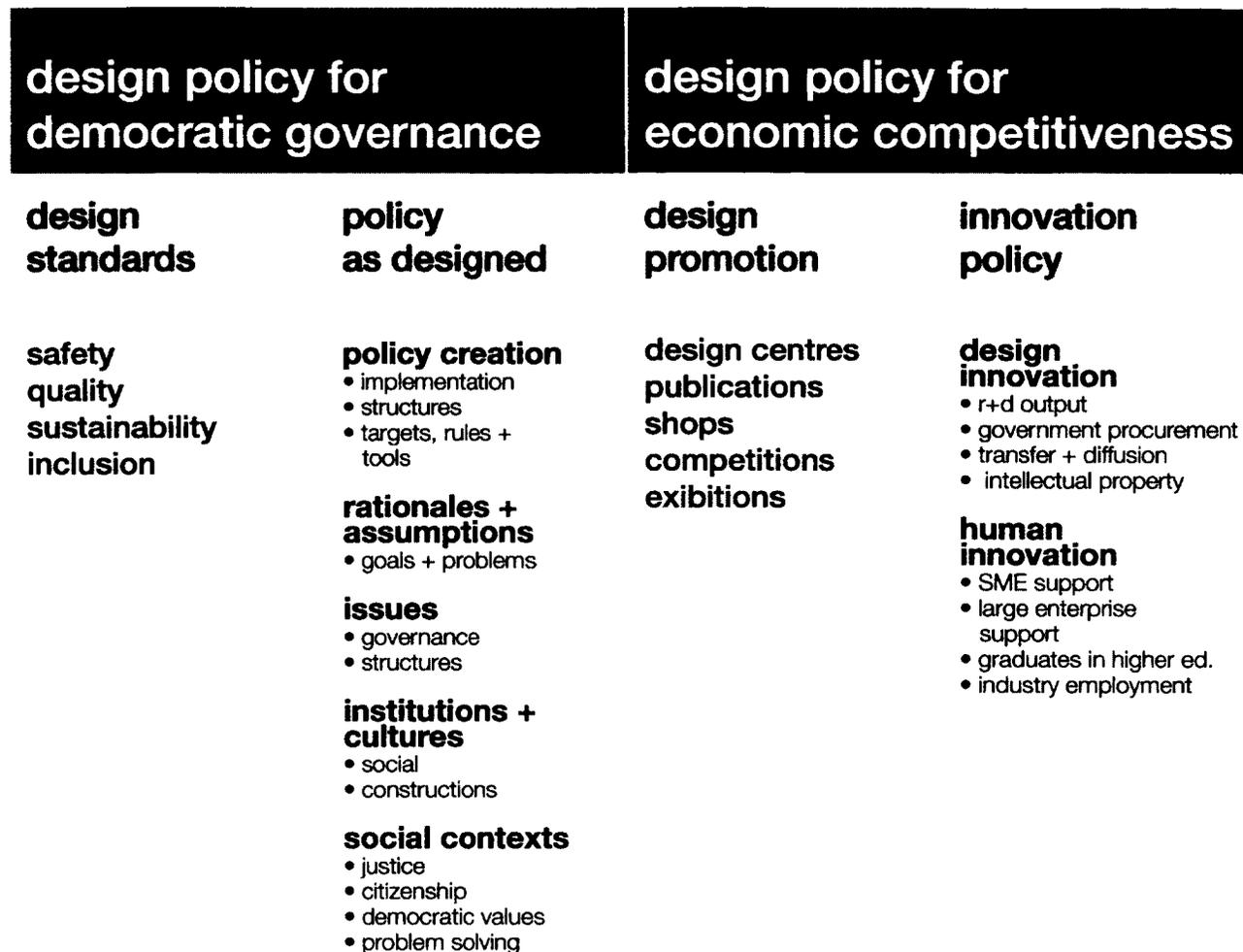


Figure 23. Tunstall's Framework of Design Policy

Dori Tunstall's Design Policy Framework. Adapted from Tunstall and Jones' Report "Beyond the Document: Living Institutions of US National Design Policy" 2010, p.21.

The framework was aimed to highlight the US history for design policy and capture government interest. It was also meant to include all of the interests and goals of existing US design associations and educational bodies. The final goal of the initiative and summit was to move beyond having a written formal document and to incorporate a design policy.

4.6.4 United Kingdom

Clearly what I want to see is design having a more powerful voice. I don't think governments have ever really understood the power of design, so I hope that bringing planners, architects, landscape architects, graphic designers, communication designers, fashion designers together – and hopefully getting them to work effectively together – will give us much more clout and people just won't be able not to hear what we say. Because design is the key to creativity and innovation, that's what we want – it's the key to better public services; better neighbourhoods, better communities and more people need to understand that
(Bichard, Design Council, 2011).

Design Council

Last year, the United Kingdom merged two very prominent bodies of design to further strengthen design in England. The Design Council was established in 1944 to “improve innovation at a time of austerity and rapid change.” (Temple, 2010, p.12) Later, it began to incorporate other forms of design and began to reach outside of product design, into other design disciplines. In 1976, it was established as a charity incorporated by the Royal Charter to promote design and architecture for the public good.

An established board of trustees, who are directly responsible for the governance and financial management of the design council, are established as the governing body (Design Council, 2011).

Since 1944, the Design Council has established itself as an exemplar and policy leader, a model copied widely by other governments. The UK's status as a global player in design is testament to the success

of the Design Council over the last 66 years. Yet, as this report makes clear, there remains a role for a national body for design: design, and in particular service design, remains under utilised by industry and the public sector, and represents a major economic and social opportunity for the UK (Temple, 2010, p.12).

The UK is currently establishing a new advisory council that will include experienced representatives from design and policy implementation. The council is programmed nationally and has a team of over 400 associates around the country to promote and deliver design services (Design Council, 2011). The council is promoted and funded from the Department for Business and Innovation and Skills and the Department for Communities, as well as local government.

In 2010, the Minister of State for Universities and Science conducted a review regarding the role of the Design Council as a “national strategic body for design” (Temple, 2010, p.13). The report argued the importance for governments to lead by example and to provide a foundation of conditions for innovation to prosper. The conclusion of the report stated that there is a compelling case for the Design Council to continue with its mandate to help deliver and prosper economic growth for the United Kingdom (Temple, 2010, p.39).

SEE Project

The Sharing Experience Europe Project (SEE) – Policy, Innovation, & Design, is a project initiated by eleven organizations in order to develop

new thinking, practice, and to influence design policy in their countries. The partners consist of the UK, Belgium, Denmark, Estonia, Finland, France, Ireland, Italy, Poland, Slovenia, and Spain.

SEE is another key example of how difficult design policy implementation can be to instate and influence. SEE began as a project that existed from 2005-2007. It was based on the collaboration and exchange of shared experiences between seven European countries to further promote and enhance design support for SMEs (small-medium sized enterprises). These initial operations exposed the real issue underlying design promotion in Europe: A large gap in communication between design organizations and governments (SEE Project, 2011).

SEE was established to break down these communicative barriers and to influence local, regional, national, and even joint design and innovation policies. The partners still include eleven countries, including the United Kingdom, Belgium, Denmark, Estonia, Finland, France, Ireland, Poland, Slovenia, and Spain. Their primary objective is to:

Establish dialogue between partner organizations and their regional policy-makers to develop links between innovation and design and positively influence regional and national policies (SEE Project, 2011).

SEE Bulletin

SEE issued a number of bulletins that were distributed to more than sixty countries around the world. Each bulletin included different

information relevant to design policy and was aimed to demonstrate how design impacts innovation, competitiveness, sustainability, entrepreneurship, and socioeconomic development (Moultrie, See Bulletin, 2009).

In total, there were six Bulletins published between 2009 and 2011 and three policy booklets that proposed instances, opportunities and benefits for implementing a design policy into a policy for innovation. The last Bulletin publication and Policy Booklet were published in June 2011 and outline the final conference, proceedings, and outcome of the SEE project. More specifically, the Policy Booklet summarized how Europe could develop its own approach to innovation, using design to drive innovation and industry. The booklet identified five key design contributors that policy-makers were likely to encounter in their exploration of design and their positive impacts for innovation.

1. ***Ideation:*** *uses visual techniques to brainstorm, bringing all ideas and options to the fore in order to begin a process of prioritisation and distillation for arriving at the best solution. These techniques are engaging and use visualisation as a core human process that can synthesise a large and diverse volume of information for a range of stakeholders;*
2. ***Immersion:*** *uses participatory and ethnographic research techniques to experience the product or service from the users' perspectives;*

3. ***Lifecycle Thinking:*** *80% of a product or service's environmental impact is determined at the design stage but designers can also build environmental concerns into the whole lifecycle from production to reuse and disposal;*
4. ***Journey Mapping:*** *to identify points at which the customer interacts with the product or service and where gaps and opportunities may occur;*
5. ***Prototyping:*** *test the feasibility of a solution before full scale production or implementation designing out problems early (prevention rather than cure) (SEE, 2011).*

These contributors were mapped alongside a production process business model to illustrate the role of design and the potential values that it could add to the process (Figure 24).

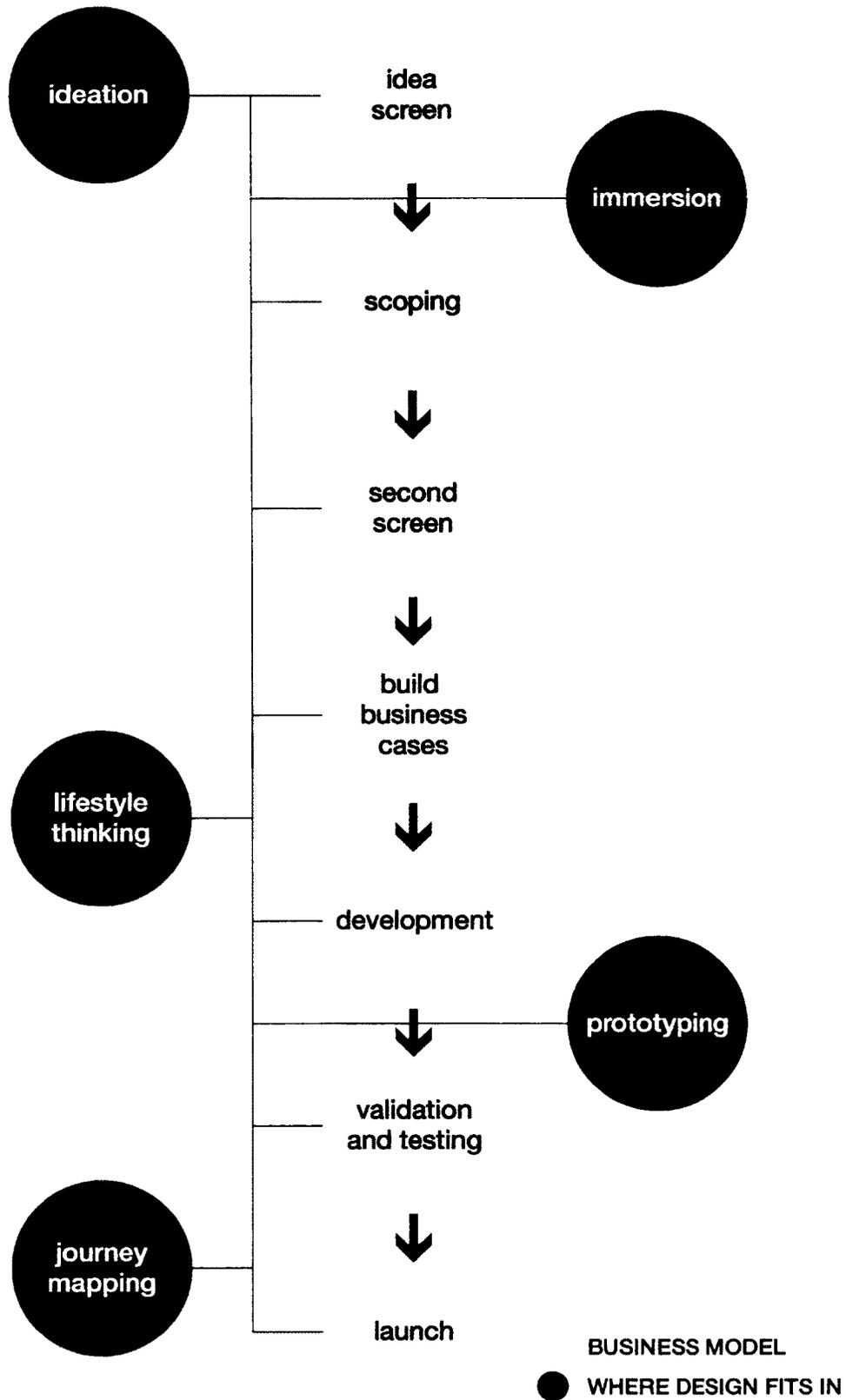


Figure 24. Cooper's Stage-Gate Product Process and the Role of Design
Adaptation of summary described by SEE: Sharing Experience Europe 2011 and describes five key design contributors that policy-makers are likely to encounter in their exploration of design innovation.

In summary, the report outlines the challenges that small design businesses face in utilizing the full potential of design. It suggests that the government implement initiatives to encourage SMEs to employ design and to bring innovative products and services to market. It suggests that the European governments should take action and create favourable environments for businesses to learn more about how design can improve their businesses, therefore improving the European economy and competitiveness (SEE, 2011).

4.6.5 Korea

Korea has become the nation to look toward as a target example for how design can ultimately change businesses, how those businesses can change an economic climate, and how those climates can change a nation for the better, in terms of economic prosperity in innovative technologies.

KIDP

The Korean Institute of Design Promotion (KIDP) has developed the first framework for measuring design competitiveness. KIDP used this framework in a study conducted in 2008 to evaluate seventeen major countries (Figure 25), sampling 80 people, 30 designers, and 20 managers of design-related firms.

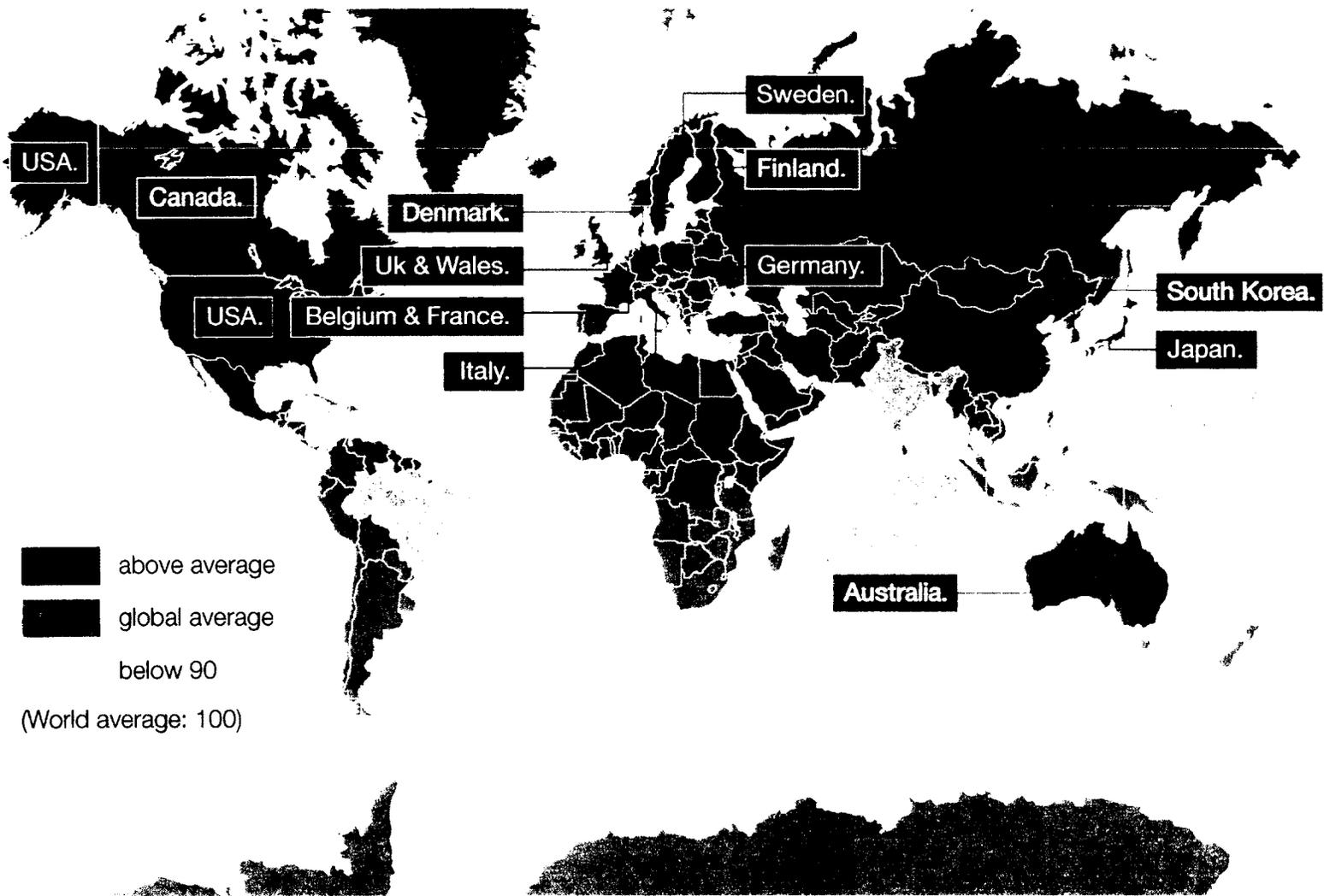
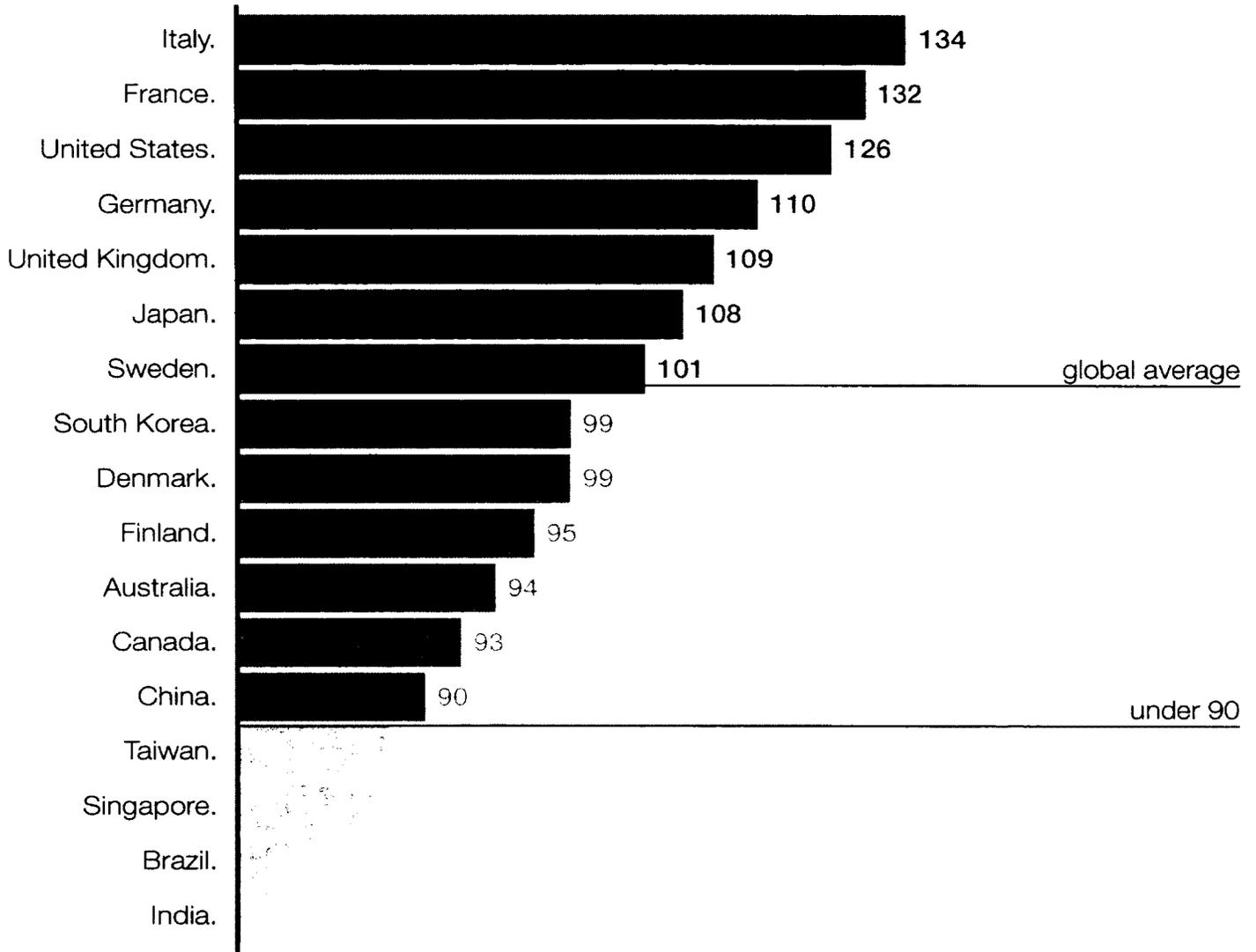


Figure 25. KIDP Comparative Analysis Survey Map

Adapted from benchmarking map created by KIDP "National Design Competitiveness Report" 2008 and used to demonstrate the situation of the seventeen design competitiveness powers in comparison to the world average

The intent of the study was to determine where Korea stood in relation to the other major design powers. This relationship model, coined "NDCP" (National Design Competitiveness Power), and was determined through a year-long study consisting of thorough research and comparative analysis between the countries. KIDP was able to accurately measure the contextual success of each major design power in relation to each other

and construct a comprehensive model to determine how Korea compared to other countries in design competitiveness and how it could use the information to further their design sector, becoming a leading country of design and innovation (Korean Institute of Design Promotion, 2008).



NDCP (National Design Competitiveness Power) Index
(with 100 as the world average)

Figure 26. NDCP Index of Design Competitiveness

Adapted from benchmarking chart created by KIDP "National Design Competitiveness Report" 2008. Used to demonstrate the situation of the seventeen design competitiveness powers in comparison to the world average.

The national design competitiveness levels were measured based on three major criteria:

1. *Public Goods Level (Design Policy)*
2. *Design Industry Level (Design Industry)*
3. *The people/consumers level (Design Culture)*

(Korean Institute of Design Promotion, 2008)

This criteria was measured based on aspects of performance, investment, environment, and human resources. A number of evaluation indexes were developed to determine where each country was placed. Based on this index, the countries were graphed (Figure 26) to demonstrate how dependent each country was on design and creative talent in terms of political, cultural, and industrial dimensions.

Korean National Policy

In response, large companies in advanced design service industries, such as Samsung Electronics, LG Electronics, and Hyundai Motors, reinforced their design departments, and now design is emerging as one of the most popular disciplines in university education, competing with law, business administration, and medicine (Dong-Sung, 2004, p.12).

After World War II, Korea was the fifth poorest country in the world. (Dong-Sung, 2004, p.10). Within four decades, Korea is now the world's twelfth richest country when evaluated by GDP, production, consumption, quality of life, and per capita income. Dong-Sung Cho (2004), Professor

of Strategy at Seoul National University said, "I doubt there is another country or at least generation, in the history of mankind that has personally experienced such diversity in economic activities and consumption." (Dong-Sung, 2004, p.10)

In the 1960s, Korea began to develop strategies to gain better living standards and self-sufficiency. In 1973, the first oil shock occurred and western countries began setting restrictions on imports. Korea took this period as an opportunity and set up the General Trading Company (GTC), which later established large conglomerates including Samsung, Hyundai, LG, Daewoo, and SK. These conglomerates began to develop large-scale economies and, soon afterwards, became relevant in the competitive global market (Dong-Sung, 2004).

After the financial crisis in the late 90s, many of these corporate companies were forced into bankruptcy. The companies that took over were forced to restructure and fine-tune their organizations, creating the first pioneers of many innovative design strategies, and later giving rise to Korean design firms as competitive necessities to better businesses and produce innovative technologies (Dong-Sung, 2004).

Korea now produces over forty thousand skilled designers a year, more than Italy and the UK combined. Consequently, in 2003, the Institute for Design Policy Studies was commissioned to estimate the size of the design industry in Korea and found that design alone contributed to nearly 500 Billion in GDP.

In the 1980s and 90s, design in Korea was considered “a place for window watchers” (Dong-Sung, 2004, p.16) and the government had little interest in design research. After Korea joined the World Trade Organization and the Organization for Economic Cooperation, the government started to take notice of design’s importance and implemented KIDP. When Kim Dae-Jung came into power in 1998, the government instated a full and detailed design policy strictly for design promotion based on Dae-Jung’s appreciation for art and design (Design Exchange, 2011a).

This design policy is based on a mechanism based view (MBV). MBV proposes the phenomenological view that a subject within a given environment uses resources to make processes. This mechanistic way of thinking explains why design needs policies and resources to produce and advance economies (Dong-Sung 2004). Existing talent, or designers, define the subject, and the policy aims to support and promote this talent by nurturing it to provide future generations of designers. The environment represents the support for the subject; therefore, the Korean government invested in a Living Design Centre, which now holds a national design week, providing customized training programs in design, and protecting intellectual design property (Dong-Sung, 2004).

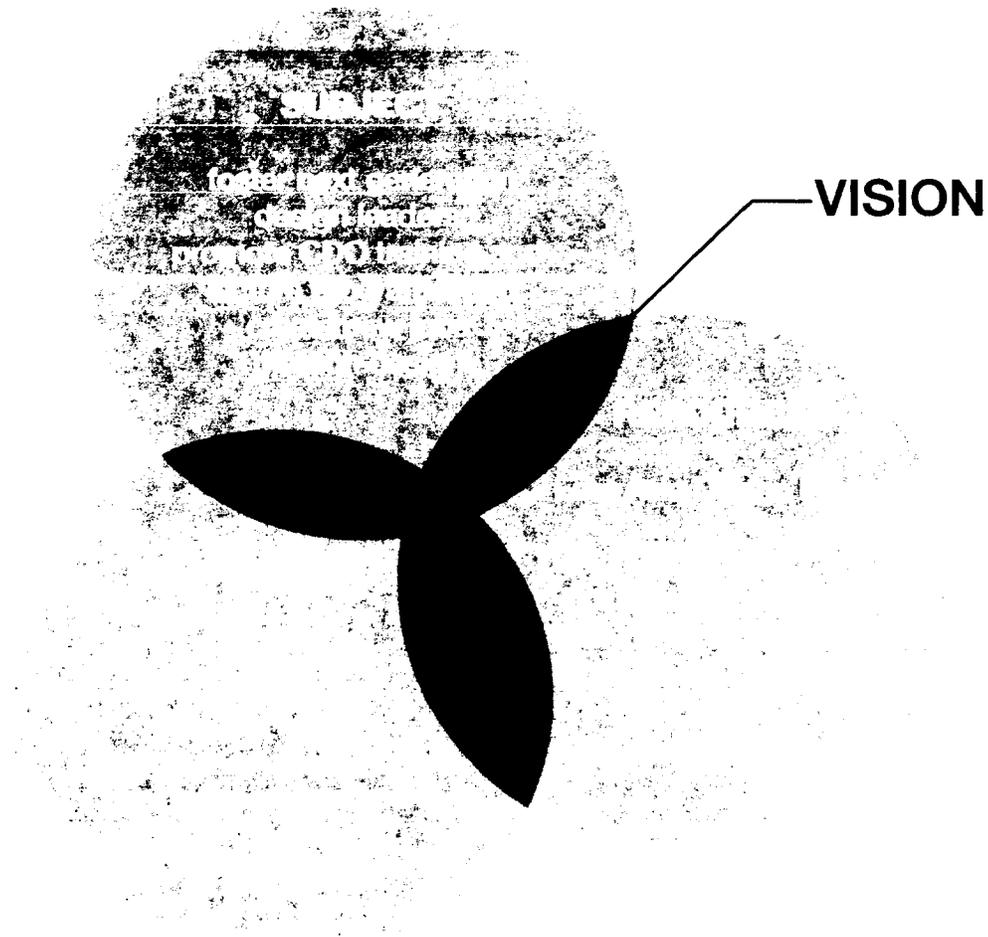


Figure 27. Dong-Sung's Korean Design Policy Mechanism (MVB)

Adapted from "Design, Economic Development, and National Policy: Lessons from Korea" 2004 and used to explain the design policy mechanism view in Korea. Dong-Sung illustrates the reasons why design needs policies and resources to advance economies and create vision.

Resources are comprised of research and development support and give preferential treatment to specialized design firms with the best performance standards and output (Dong-Sung, 2004, p.17). The resource mechanism includes investment into design and the specialization of universities to include various design programs. Processes, such as the implementation of design incubators or innovation centres with equipment, endeavored to create new brands unique to the local region.

The centres create design banks that focus on implementing and testing their best design ideas, are also used to monitor and protect intellectual property, as well as provide tax benefits to companies that utilize design to improve their businesses.

4.6.6 Canada

DX has created and distributed a national survey about Design Policy, which contained 10 sections and over 40 questions. Analysed results from this survey, representing over 1,800 respondents, clearly indicated that a stand alone design policy is needed that strengthens intellectual property laws, targets foreign investment and educates and trains businesses on the importance of strategic design use. As well, respondents overwhelmingly cited the need for increased research funding in post-secondary education and the development of a Network of Centres of Creativity, Design and Innovation with the hub at the Design Exchange (Design Exchange, 2011b).

This last case study focuses on the subject of this thesis, and explains the current state of Canadian design policy, government interest, and promotional strategies. Within Canada, the term “design” has begun to develop an increasingly confusing, ambiguous identity. There is a need to define design so that there can be more serious discourse and fundamental theory to give it status and clarity when discussing design in the context of Canadian politics. This is an important chapter since the know-ability of design as a profession is necessary to create a written policy.

Design Policy Today

Since the last enactment of a design policy in the 1960s, Canada has come a long way in terms of technological and educational advancements, breadth, and scope. Established in 1994, the Design Exchange has taken on the responsibility of Canadian design promotion. The lack of government support for design in the 1980s, as a result of the disbanding of Design Canada, began to concern the design community.

In 1993, Jean Crétien officially opened the Design Exchange. The mandate was to collect the best examples of Canadian design and to organize exhibitions, lectures, educational programs, awards programs, and conferences (Design Exchange, 2011). Today, the mission of the design exchange is to “promote the value of Canadian design, through engaging and enriching programs” and to “establish Canada as a design leader worldwide.” (Design Exchange, 2011).

Canadian National Design Policy Initiative

Currently, the Design Exchange recognizes the importance of instituting a national level design policy and has developed guidelines for implementation. These guidelines propose the “establishment of a formal relationship between the Design Exchange and the federal government.” (Design Exchange, 2011). As a part of formalizing a relationship, a Minister of Design would be elected as was previously the case for Design Canada (Rantisi & Leslie, 2006).

Similar to what was once enacted but never implemented as a design policy for Canada, the Design Exchange recommends the improvement and endorsement of design as a driver of competitiveness and innovation in business and education, and that this improvement and endorsement be included at both provincial and local levels of government. According to the DX, federal grants to promote and retain design research, to allow for further measurement of design's contribution within Canada, must be implemented. This would allow for notoriety and improvement of perception regarding design's impact on the Canadian Economy (Design Exchange, 2011).

Existing Canadian Design Initiatives

There are a number of existing design initiatives occurring at local levels in Canada. "As part of a broader process of inter-urban competition, city governments have increasingly sought to 'position' themselves as centres of creativity." (Rantisi & Leslie, 2006, p.364).

Montreal

Commerce Design Montréal, is currently an annual design competition run by the City of Montréal and is one of these initiatives, which aims to "brand Montréal as a centre of design." (Rantisi & Leslie, 2006, p.364). According to Rantisi (2006, p.365), the City is implementing design as an "agent of urban-economic development and renewal." Commerce Design is an existing policy whose aim is to improve the city

understanding and experience and to brand the city internationally. It exists as an annual awards competition for the best architecture or interior design for a commercial establishment.

This new wave of initiatives still aims to attract investment, but is also geared toward attracting highly skilled individuals who, in turn, could lure mobile firms increasingly dependent on their specialized skill sets.
(Mission Design, 2011)

A second initiative, implemented by Quebec, is Mission Design. Mission Design aims to combine design and economic development in Quebec by stimulating demand, innovation and competitiveness, while anticipating future need and trends to ensure that the appropriate strategies are implemented for the long term (Premiers Technology Council, 2008).

Part of this strategy includes an action plan for future projects called “concrete projects.” One project in particular is a conference entitled *Summit and Congress: Architecture + Design + Planning 2017*, the anniversary of Expo 67 , which will incorporate all of Canada’s major design disciplines including architecture, landscape architecture, industrial design, interior design, graphic design, and urban planning. The conference aims to provide the space and utilities to conduct an interdisciplinary summit, aimed at addressing the bridges and gaps between different design disciplines in Canada (Mission Design, 2011).

British Columbia

In western Canada, other initiatives have been implemented, such as the Premier's Innovation Council in British Columbia. This initiative includes industrial design as a key component to improving innovation and commercialization in BC. It recognizes the benefits that industrial design can have on:

1. *differentiation in the market place;*
2. *increased product utility, visual quality, and user experience;*
3. *improved development and manufacturing processes;*
4. *greater sustainability; and*
5. *improved business performance*

(Premiers Technology Council, 2008)

The initiative also establishes a business case specific to industrial design and explains the benefits of design in a jurisdiction, claiming, "ID is a critical component of competitive products and business processes" and even outlines its specific potential in BC and potential actions for government (Premiers Technology Council, 2008). These actions include awards, strategy design council, etc., and even specific amounts of funding required to sustain a design strategy for BC (Premiers Technology Council, 2008).

Manitoba

Since June of 1992, Manitoba has implemented its own design act

called “The Design Institute Act”, enabling the following:

1. *Plan and implement programs to increase awareness by industry and the general public of the need of good design and quality;*
2. *Grant or issue certificates, citations, or awards of merit or marks of quality in respect of Manitoba products of outstanding design and quality;*
3. *Develop methods of achieving improved design and quality;*
4. *Assist industry in developing and applying good design techniques;*
5. *Co-ordinate policy and action in the field of design with those of like purpose of other governments and their agencies, and The Manitoba Trading Corporation;*
6. *Arrange for and sponsor the exhibition or display of Manitoba products of good design and quality; and*
7. *Encourage and promote production of souvenir products of good design and quality (Legislative Assembly of Manitoba, 1992, p. 1,2).*

Canada’s GDP Segments

As Canada’s economy overcomes the economic stagnation resulting from the 2007-2010 global recession, it is important to identify the impacts that design could have on other economic sectors, and how design could help improve global exports and trade, putting Canada back on the map as an economically competitive and innovative country. Similar to all of

our resources, with existing policies and mandates, it should be said that design deserves one too, as it crosses and touches most of our economic sectors, helping to strategise and improve integrity and marketability for goods and services. The following chart (Figure 28), adapted and projected from Statistics Canada's monthly GDP, shows how the percentage of each industry sector contributes to the overall gross domestic product in Canada (Statistics Canada, 2011).

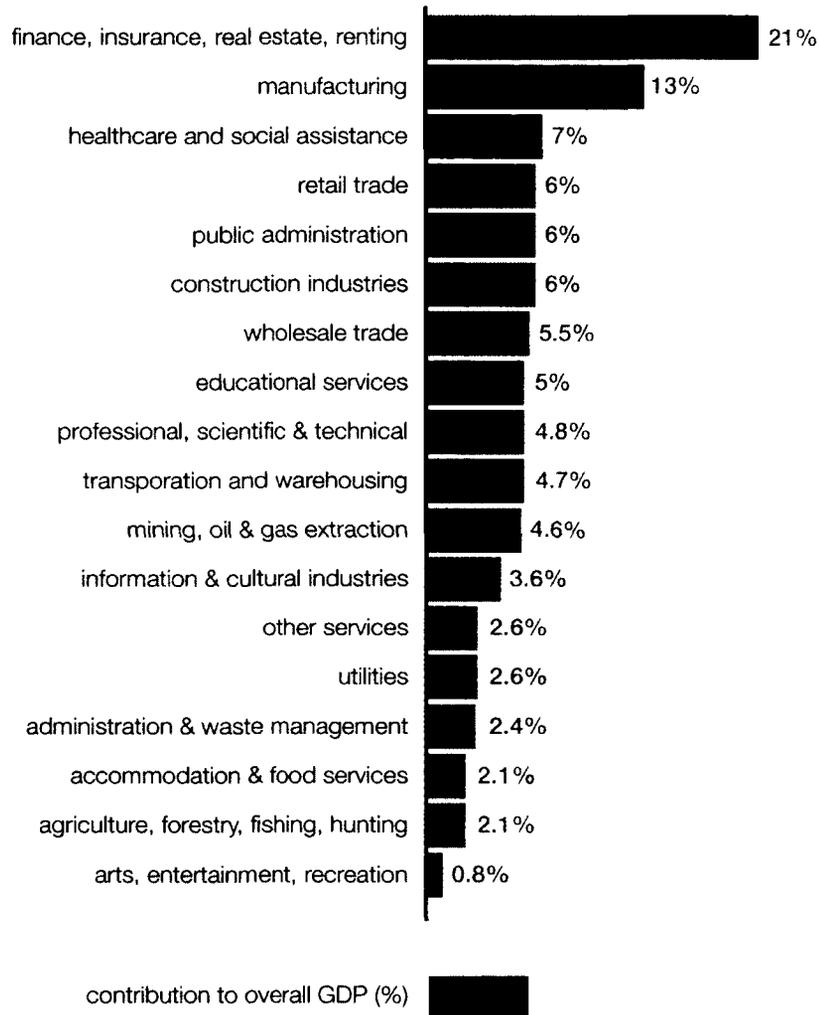


Figure 28. Canadian GDP Segments

Adapted from Statistics Canada 2011 to depict GDP sector contributions, further maintaining that design contributes to many if not all of these economic sectors in Canada.

Past conceptions of design as accessory and artistic, would likely place it within the arts, entertainment, and recreation segment. However, when looking statistically at Canadian GDP segments, finance, insurance and real estate make up 21% of Canada's GDP. Manufacturing alone makes up a large 13% of the GDP, with Healthcare and Social Assistance as number three on the list at 7%. Oil and gas contributes a small 4.6% and agriculture and forestry an even smaller 2%. Design crosses the majority of Canada's GDP segments, and there exists an opportunity to calculate and determine the impact of design as a component of these GDP segments.

4.6.7 Discussion and Analysis

The benchmarking studies described demonstrate the capacity for successful design industries, when foresight and federal policies are established, to ensure the proliferation and economic potential of design industries at large. Countries such as Ireland and the United States, who are currently in the process of policy implementation, have conducted benchmarking studies that provide necessary proof to demonstrate how regulation of design can improve businesses, cities, and quality of life. Innovation and global competitiveness are declining as a result of the 2008 economic recession. However, many countries are seizing the opportunity, and utilizing design initiatives to help increase innovative activity and economic growth, promoting their businesses and resources as the world's best and climbing their way to the top.

For Canada to compete in this new climate, the Canadian government should acknowledge these studies and information, compare itself to other countries, as Korea has done, and improve businesses and industry through design. Canada has a design segment that is hard-pressed to implement these strategies. However, the Canadian design body, as a whole, has neither the infrastructure nor the support to currently improve these innovative processes.

To further demonstrate how Canada could develop initiatives, the benchmarking studies are analysed in the chart below to highlight the tools adopted by each country, as well as points of relevance to Canada.

	Denmark	Korea	United Kingdom	Ireland	Canada	United States
research organizations	Danish Design Centre	KIDP	UK Design Council	CDI + WDC	Design Exchange	Danish Design Centre
case study research	"What's Design Got To Do With It?"/ Danish Design 2020 Committee	KIDP	Minister of State for Universities + Science	Innovation by Design	Design Exchange	
industry support	Confederation of Danish Industry/ Ministry of Culture	General Trading Co.	Business+ Innovation / Communities + Local Government	WDC		
design council	Danish Design Council	KIDP				
design centre	Danish Design Centre	Living Design Centre		Centre for Design Innovation	Design Exchange	Design Management Institute
promotional programs	Danish Design Centre	KIDP	SEE Project	Centre for Design Innovation	Design Exchange	
awards and recognition	INDEX:					
education and support	INDEX:	Living Design Centre / Design Banks	SEE Bulletin + Policy Booklets	Centre for Design Innovation	Design Exchange	
strategic reports	Design Denmark	KIDP	Minister Of State For Universities + Science / See Bulletin	WDC	Design Exchange	National Design Policy Initiative
mandates and initiatives	"What's Design Got To Do With It?"	Living Design Centre	UK Design Council		Canadian National Design Policy Initiative	National Design Policy Initiative
summits and conferences	"What's Design Got To Do With It?"	Living Design Centre	SEE Project	Centre for Design Innovation		National Design Policy Summit
collaborative programs	Danish Design 2020 Committee	Institute For Design Policy Studies	SEE Project	Centre for Design Innovation		
national policy	Danish Design Centre	Korean National Design Policy	UK Design Council			

Figure 29. Benchmarking Analysis

Analysis of benchmarking study to determine the common tools adopted by each country to facilitate and promote the design profession.

Most of the tools used by other countries to further design policy development are not out of reach for Canada. Ireland, Denmark, Korea, and the United Kingdom all have a body of support for collaborative programs. These bodies take shape in different ways, depending on the funding and needs of the country. Whether these are projects developed by non-profit organizations, or programs set up from existing centres, collaborative programs are necessary to bring together different design disciplines to provide input into policy initiatives.

All of the countries studied have programs outside of universities for design summits and conferences aimed specifically at design policy. In Ireland, the Centre for Design Innovation provides funding to support conferences; in Denmark, the Design 2012 committee was established specifically for supporting design conferences; in the United States, conferences have been organized by academics interested in developing policy implementation. These types of programs are important to develop and discuss opportunities for policy development in Canada, and could be implemented / funded as a collaborative venture between existing design associations and organized by the Design Exchange.

While the Design Exchange currently supports design education, there exists no designated institution concentrated on design education development as a strategic opportunity to provide funding for research and dissemination of research to designers and government ministers. This is extremely important since most countries, as shown in the benchmarking

studies, determined research and strategic reports as essential tools to promote and encourage the support of design through other industry sectors.

While all of the countries studied have either a design council or a design centre, there is evidence of the importance of having both. A design centre functions as the infrastructure to support design businesses at a local level. Design councils or ministries function as the bodies responsible for creating and informing decisions related to design promotion and implementation at a national level and are key in developing the mandates and support necessary for the survival of a design policy, as shown by the benchmark study analysis.

4.7 DESIGN POLICY TOOL

All of the previous research actions in this chapter were conducted to support the development of a design policy tool aimed at answering the researchable question:

What tools and discussion measures are required to develop a design policy for Canada?

Based on the Design Policy Specification developed and the Case Study Analysis conducted, it was determined that the best way to develop a tool that would, in turn, develop the requirements for a design policy, was through a website. Although the blog research was not as lucrative for gathering information, the oversights of this research tool were taken into consideration when developing the

website. It was determined that the only feasible tool to collect the information necessary would be through design — the design of a website research tool.

Without a large enough design body funded and aimed specifically to conduct research to prove return on investment, it was established that a simple website, structured to acquire data, support discussion, and promote dialogue, could provide a great deal of return for little investment.

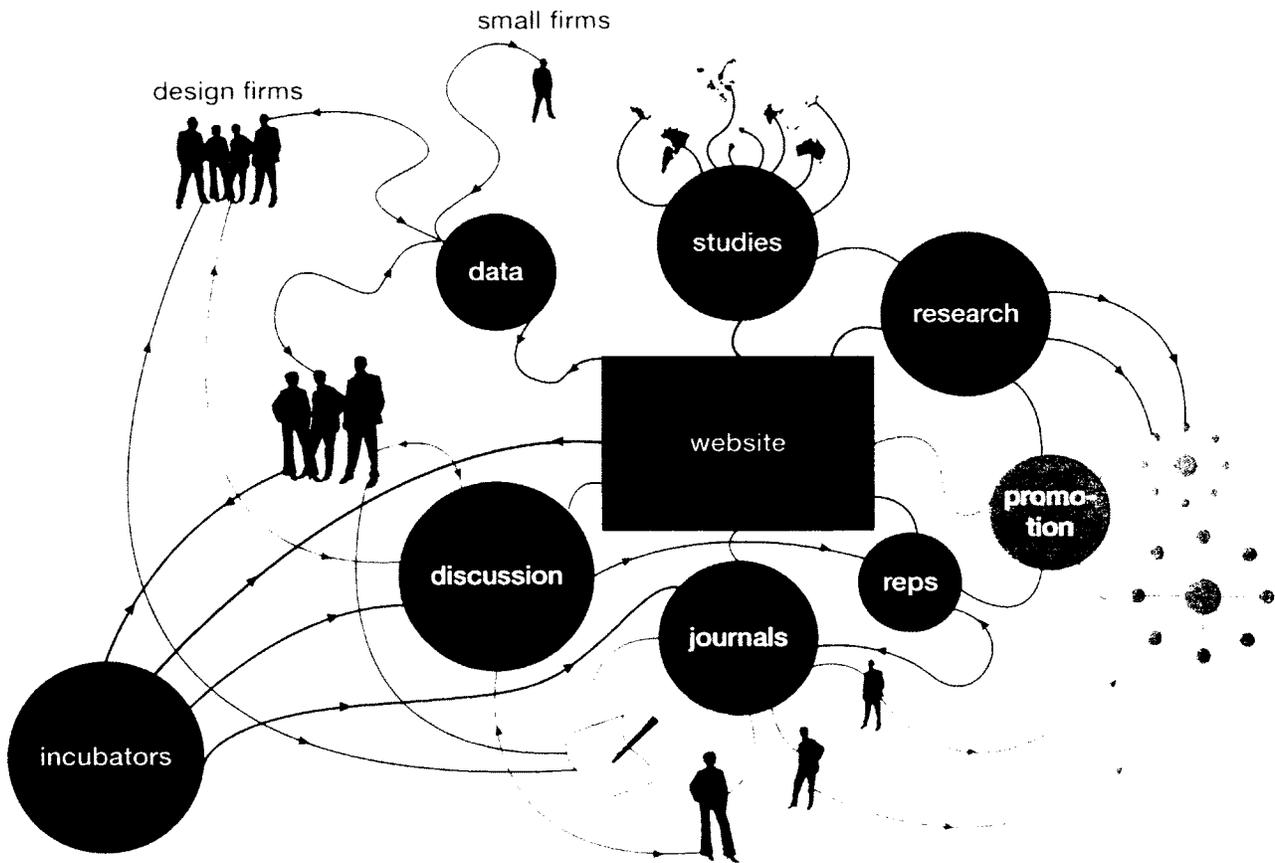


Figure 30. Website Map: A Policy Tool

Illustrated to determine the functional requirements of the policy tool, assessing how the components would work together and how they would contribute to each other.

To demonstrate the tools required within the website, ones that would be programmable and usable, a website mock-up was created to stimulate ideas that could potentially be implemented within a real site. For the purpose of this study, it was determined that a hypothetical mock-up, complete with screen shots, be created.

Based on these criteria, the Design Policy Specification and Case Study Analysis were used to develop an outline for the site architecture, illustrating how the website would attempt to address each question identified in the specification and address each missing initiative in the Case Study Analysis. Figure 30 illustrates the map of the website, including the necessary content, how the content links together, and describes the sections necessary for the website to function as a policy tool.

Defining Goals

Before establishing the architecture of the site, it was important to determine the goals of the site. This phase of the tool development included a clarification of goals based on the Design Policy Specification. Part of defining the goals of the website included identification of target audiences, site purpose, and establishing functional requirements.

target audiences	goals	functional requirements
<p>primary designers, design firms, design associations, policy representatives.</p> <p>secondary students, academics, businesses, and industry sectors.</p>	<p>To create a platform for collecting data from design firms to calculate how much money is spent on design in each GDP segment and to inform industry sectors and government officials of design's importance for business, culture, and competitiveness</p>	<ul style="list-style-type: none"> • to have an accessible quarterly data collection form for small design firms to input data on projects and income; • to have an illustrated chart that visualizes money spent on design in each industry sector within Canada; • to have a discussion section where designers can post ideas and relevant questions about design policy implementation; • to have section for online journals and open-source research; • to have a representative section where design firms can contact their representatives; • to have a section illustrating case-studies of countries that have implemented design policy successfully.

Figure 31. Goal Definition

Creating the Site

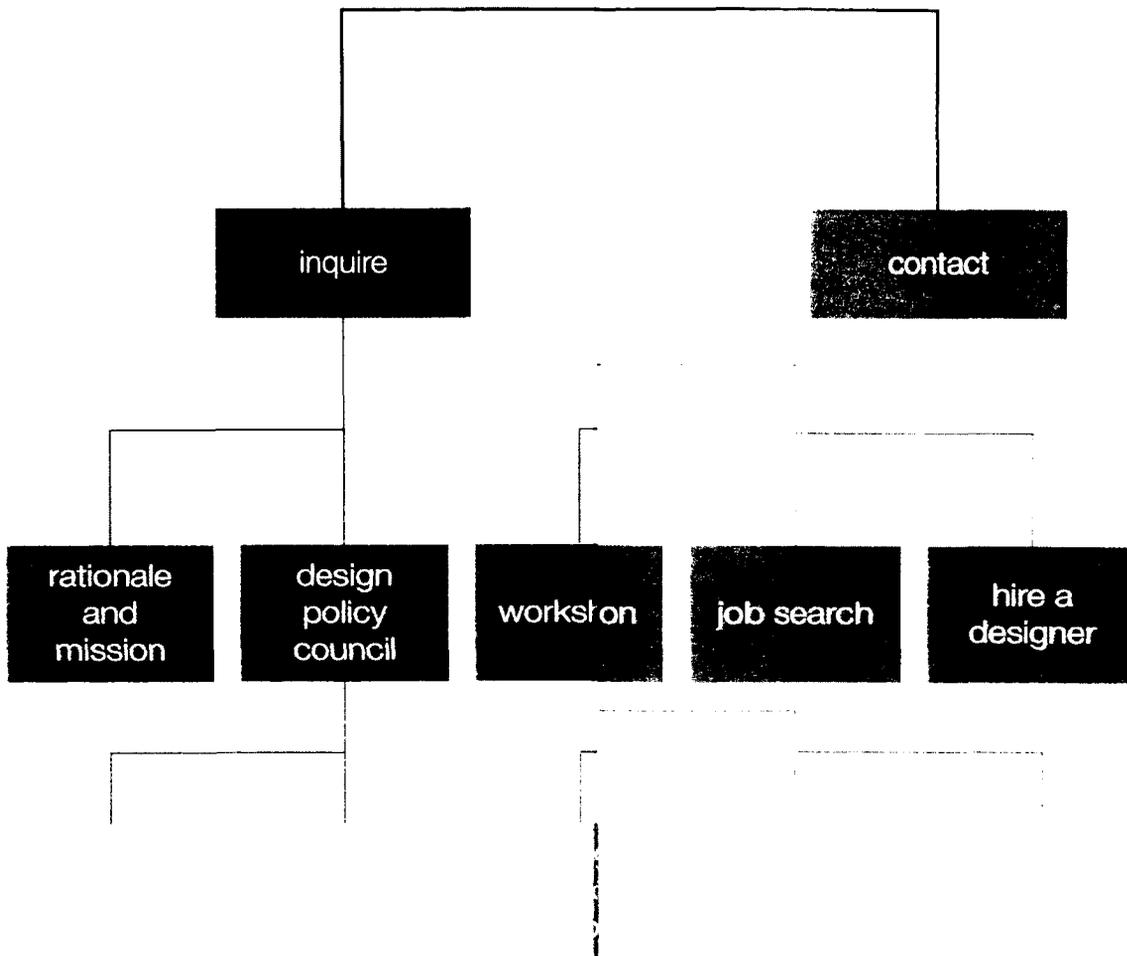
As shown in Figures 30 and 31, the site functions as a tool for: collecting data from small design firms; providing sources for case studies and available research; promoting design through online journals, exhibitions, and educational materials; providing a place to request funding or to locate incubators; discussing design policy and collecting ideas from designers all over Canada; aiding business in locating and hiring design professionals, with links to studies that promote and prove the benefits of hiring Canadian designers; and presenting local representatives and council / association members and presidents.

Resulting from the Design Policy Specification and the Website Map, the site architecture was developed. It was determined that there be five main sections, each

accounting for umbrella areas to contain the key functions and goals. Each section is described by an action word, hoping to gain the interest of designers from across Canada and stimulate site traffic and exploration: Inquire, Learn, Contribute, Hire, and Contact.

After the site was developed architecturally, it was laid out, and hypothetical screen shots were developed. Each page developed provides further information to illustrate how the tool is used, the information it gathers, and how it could help to create the beginning steps to furthering the development of Canadian design policy.

bar: search | webmail | news-feed
sidebar: quicklinks



footer: link to site feedback, cont

Figure 32. Website Policy Toc

Home

The website is called Design in Canada and the homepage is designed to accomplish the following three requirements set out in the specification:

- Inform the user of the website's purpose and goals;
- Inform the user of the importance of design in Canada;
- Display images and links to different areas of the site.



Figure 33. Website Policy Tool — Homepage

Inquire

Within the inquire section of the website, there are a number of subsections including a page that describes the rationale and mission of the site and policy tool.

This area would describe, in further detail, the necessity of the research, and the importance of design in Canada.

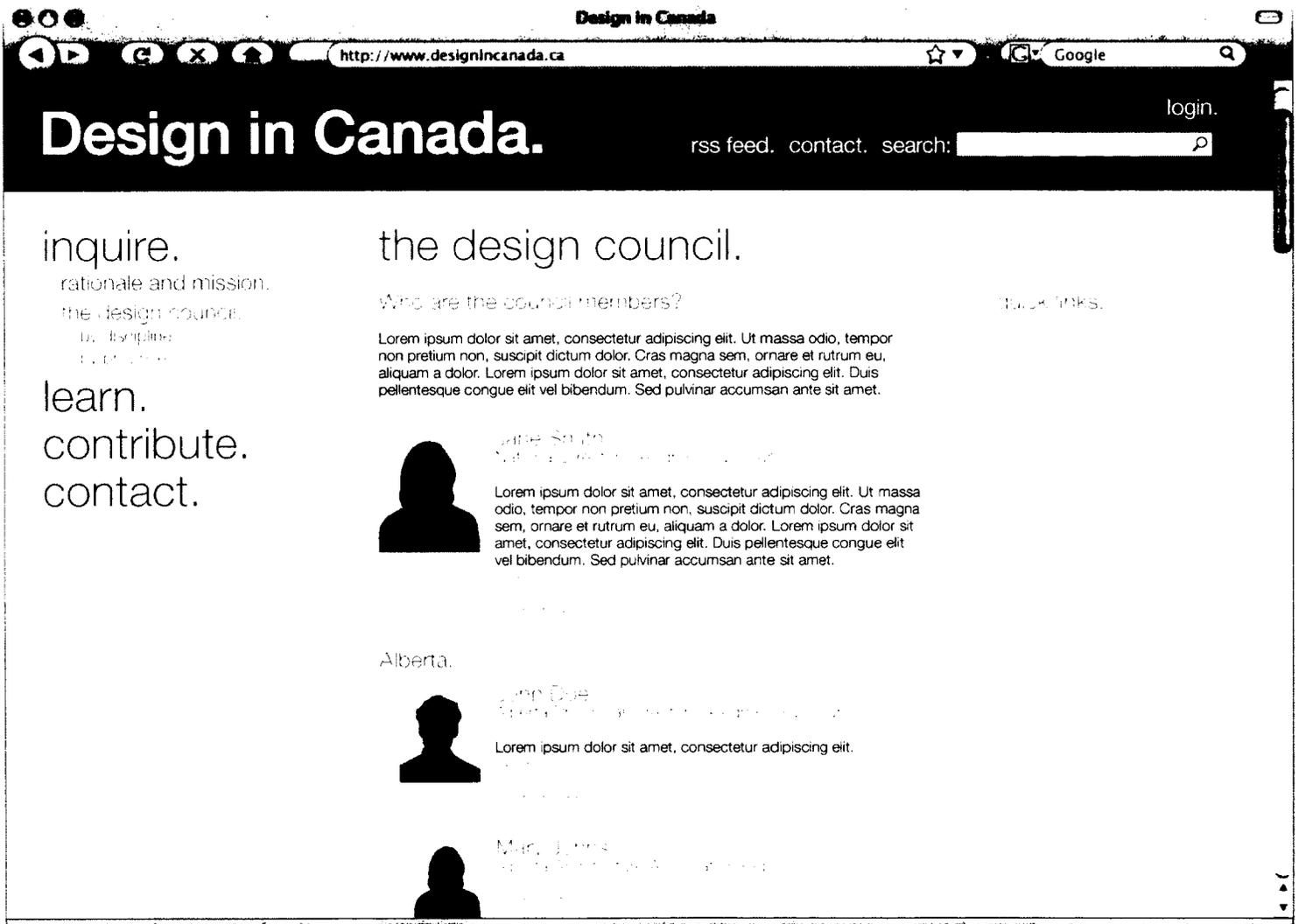


Figure 34. Website Policy Tool — Inquire — Design Council

The section conveyed in Figure 34, assumes that a design council will have been formed, or at the very least, discussed by the heads of the major design associations.

This page would provide the key members of the council, their contributions to policy, and their contact information. This section could be viewed by province or by discipline.

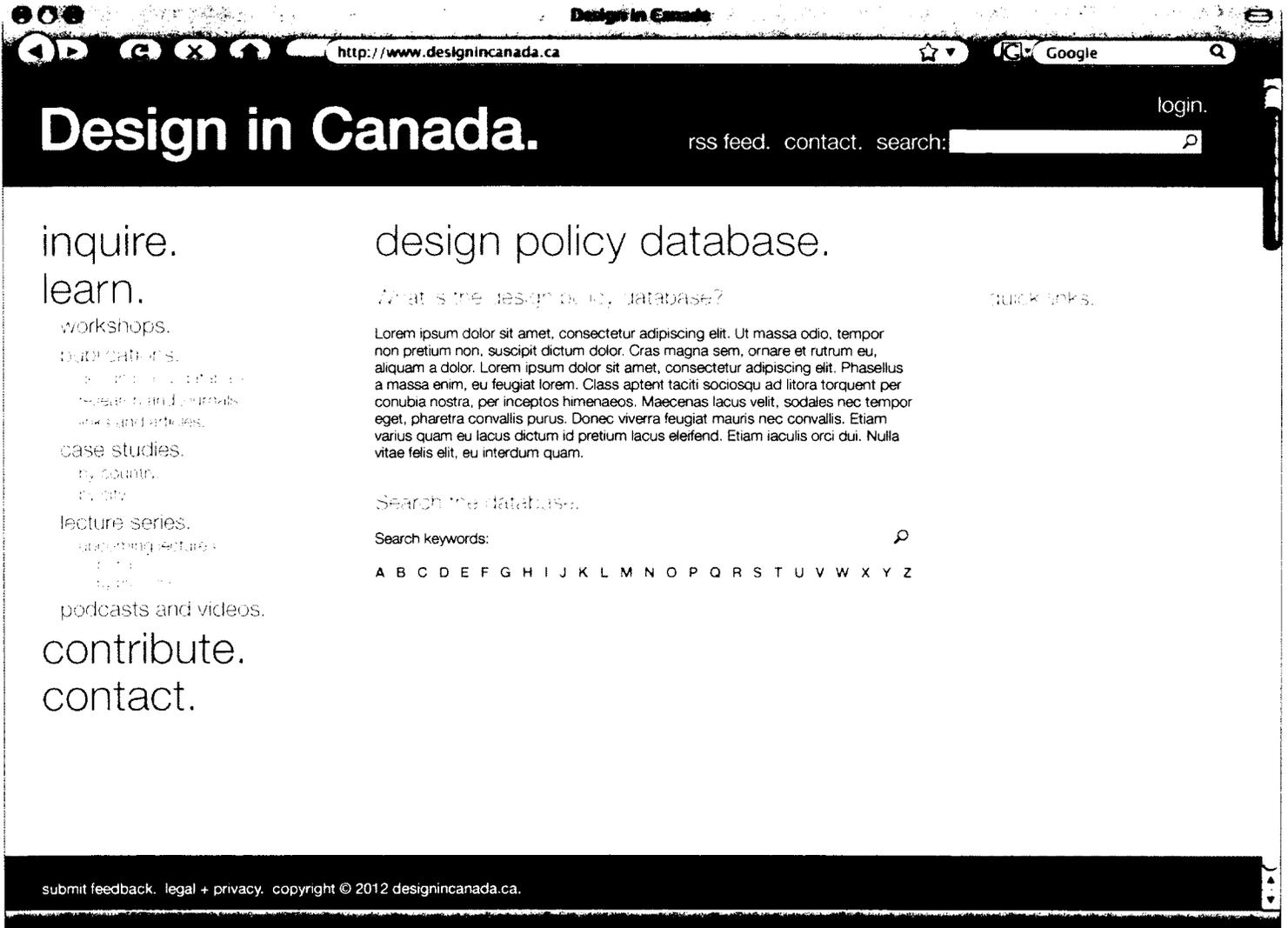


Figure 35. Website Policy Tool — Learn — Design Policy Database

Learn

The section was designed to inform visitors through workshop promotion, publications, research journals, case studies, links and articles, and online lectures in the form of podcasts and video lectures. The tool is aimed to inform and engage

the visitor, promoting design education and educating government officials, policy-makers, and businesses on the value that design can bring to Canada and every industry sector.

The database is structured so as to describe the purpose of the database, and the types of information that can be found throughout the 'learn' section of the site.

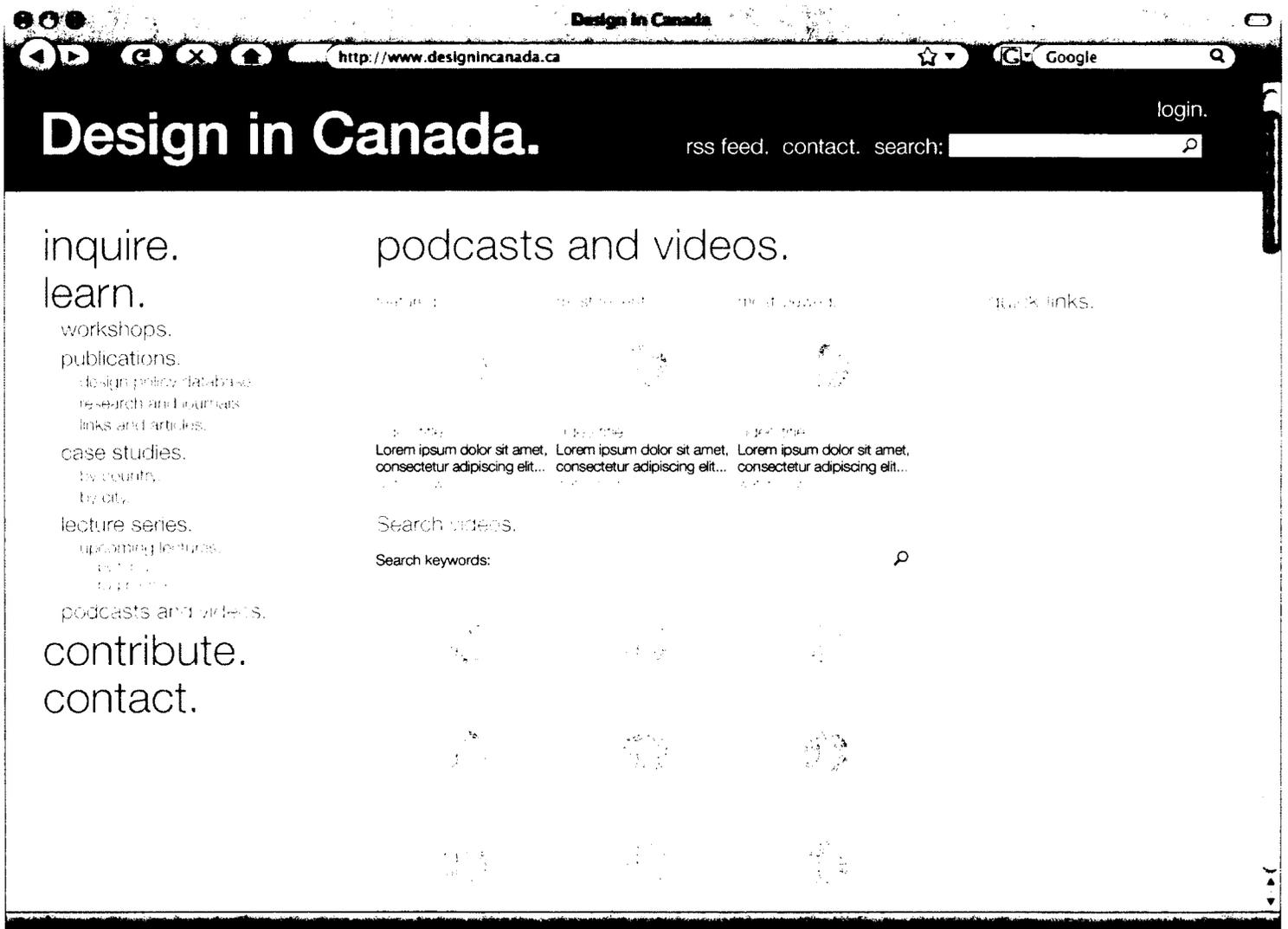


Figure 36. Website Policy Tool — Learn — Podcasts and Videos

Contribute

The 'Contribute' section of the website is the most important area. This is the section that provides the data collection tool for the design industry sector, in order to show factually documented monetary contributions (in GDP) of the design industry, on a quarterly basis.

This area of the site functions as a place for designers to log into their account and voluntarily update their profiles. Profile information requires the individual or business owner to fill out information about his/her company and projects. Creating individual profiles allows users to login, update, and change company information on an as-needed basis.

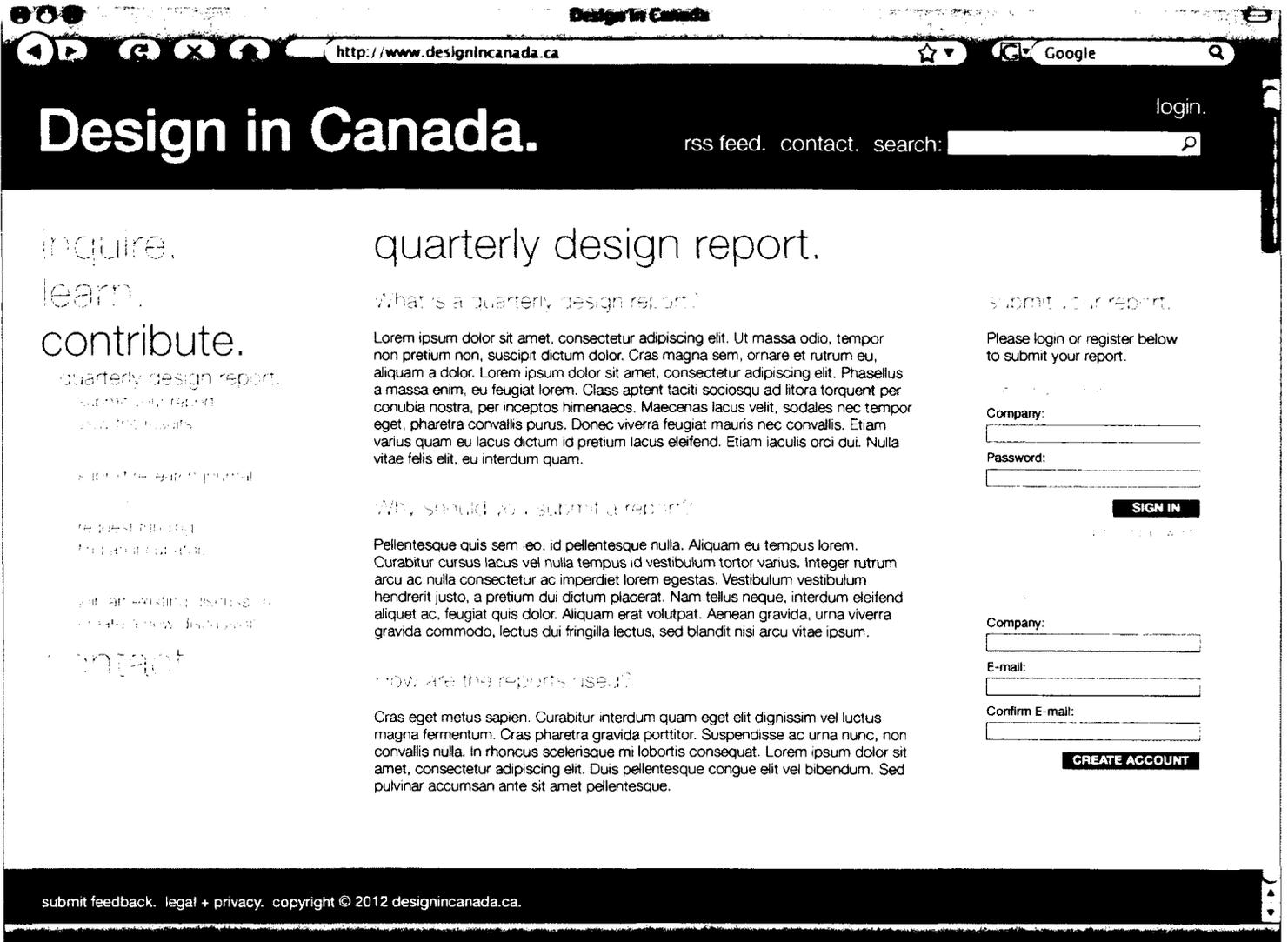


Figure 37. Website Policy Tool — Contribute — Quarterly Design Report

Within this area of the site, there are a number of sub-sections such as the 'Quarterly Design Report.' This section explains what the report is, why it is important to the design industry at large, and how the information collected is used. Once a company is registered, the site would block out any other users from that source, ensuring that every company only registers once.

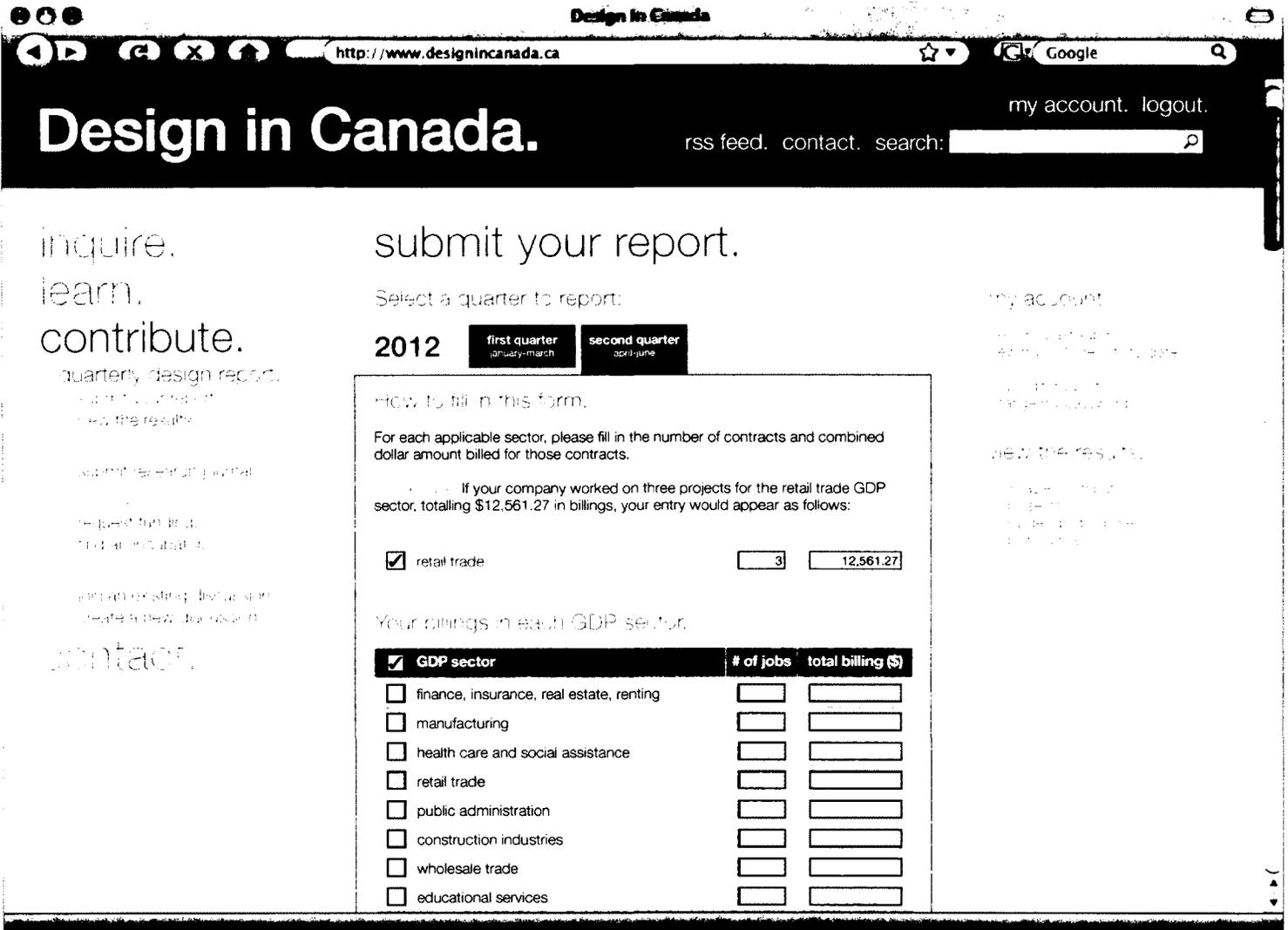


Figure 38. Website Policy Tool — Contribute — Submit Your Report

Another sub-section of the data collection tool, or the 'Contribute' area of the site, is the 'Submit Your Report' section. This section is utilized primarily for data entry and requires the user to submit very brief reports at each fiscal quarter. This page allows the user to input their billings within each GDP sector. The internal programming of the site would track the progress of the company, sending them emailed 'reminders' when their reports are due. Depending on the size of the firm and the amount of projects completed in a fiscal quarter, the report could take

between 5-20 minutes to complete. Within the program, the form would collect information from the user to document their projects, which GDP sector the project contributed to, and the cost of the project, allowing the program to calculate the total costs spent on design within each GDP sector.

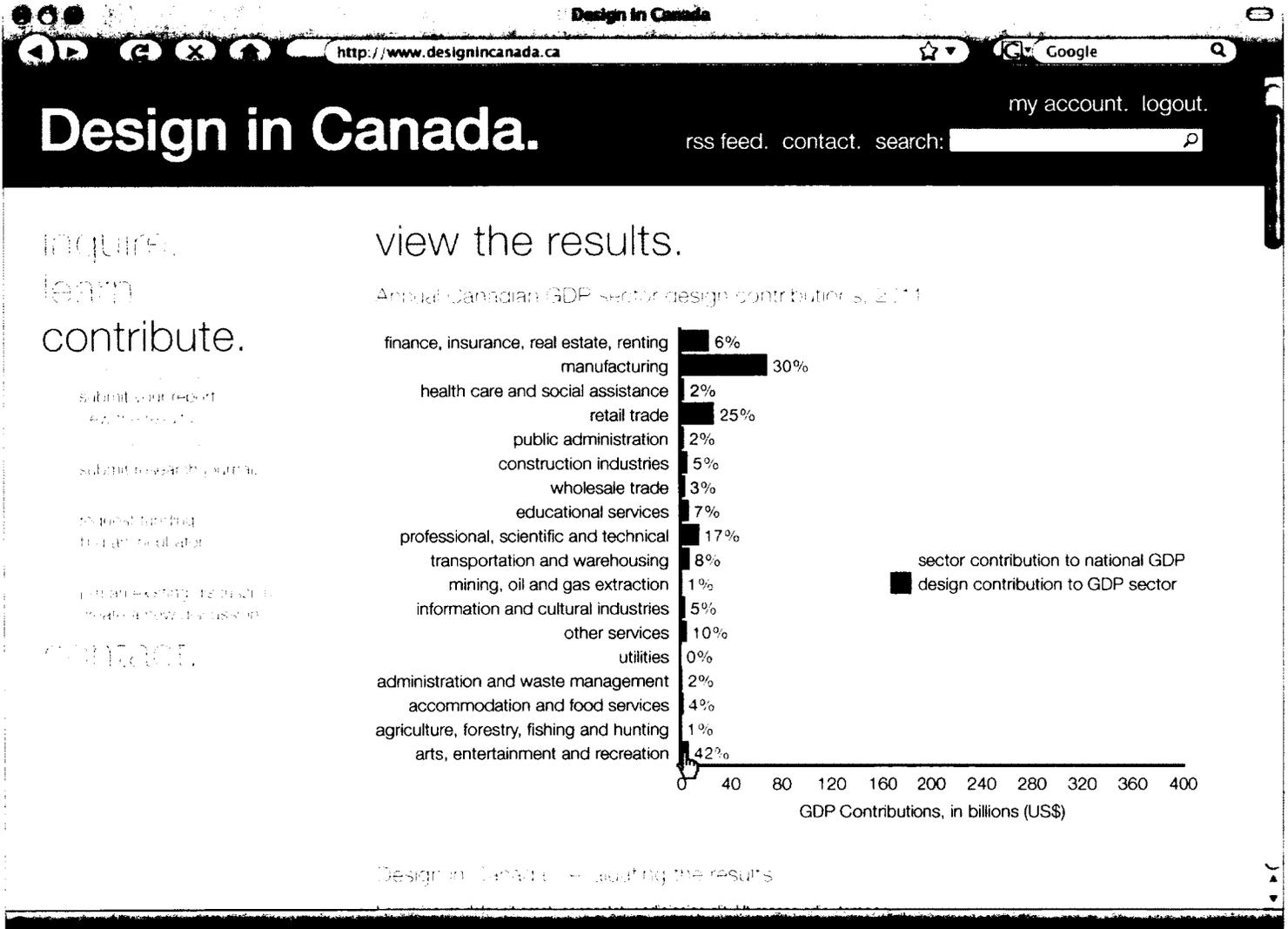


Figure 39. Website Policy Tool — Contribute — View the Results — By GDP Sector

Within the 'View the Results' sub-section, the results can be viewed in a number of ways. They can be viewed graphically by:

1. **Year**— Allowing users to view different years is important, in order to view how design improves over time.
2. **Annual Canadian GDP Sector Design Contributions** — This chart displays the total sector contributions to the GDP (in grey) and the total amount, within that, spent on design (red) (Figure 39).
3. **Annual Canadian Design Contributions by Discipline** — When a particular sector is chosen, more information is displayed. For example, when the Arts, Entertainment, and Recreation sector is clicked, a chart displaying that sector is shown, expressing a percentage break-down of the disciplines that have contributed to that sector, and how much they have contributed. This information is helpful in determining which design disciplines are most important to each sector (Figure 40).
4. **Annual Canadian Discipline Contributions by Province** — Even further, when a specific discipline is chosen, there is another tier of information displayed. This chart, for example, when Urban Design is selected, expresses quantitative information on how much money was spent on Urban Design, in Ontario, in the Arts, Entertainment, and Recreation Sector. This information is also very important since design values and needs vary from province to province (Figure 41).

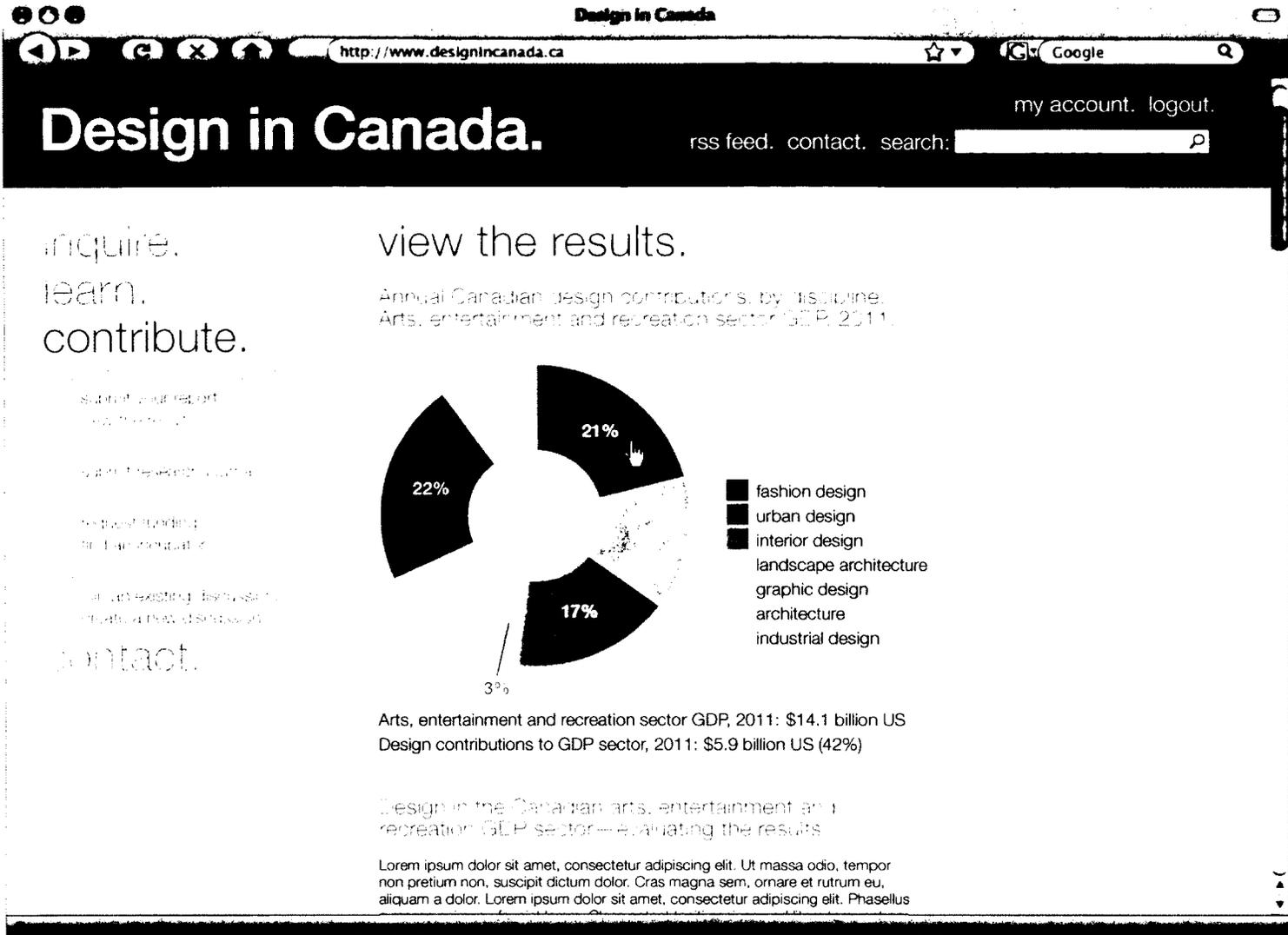


Figure 40. Website Policy Tool — Contribute — View the Results — By Discipline

The program would be able to formulate the charts, based on the calculations collected from the quarterly reports, visually displaying money spent on the design sector, within each GDP sector, discipline, and province. This system would allow the Design Exchange, or other Canadian design organizations to calculate the 'quantitative' or 'monetary' value of design in Canada.

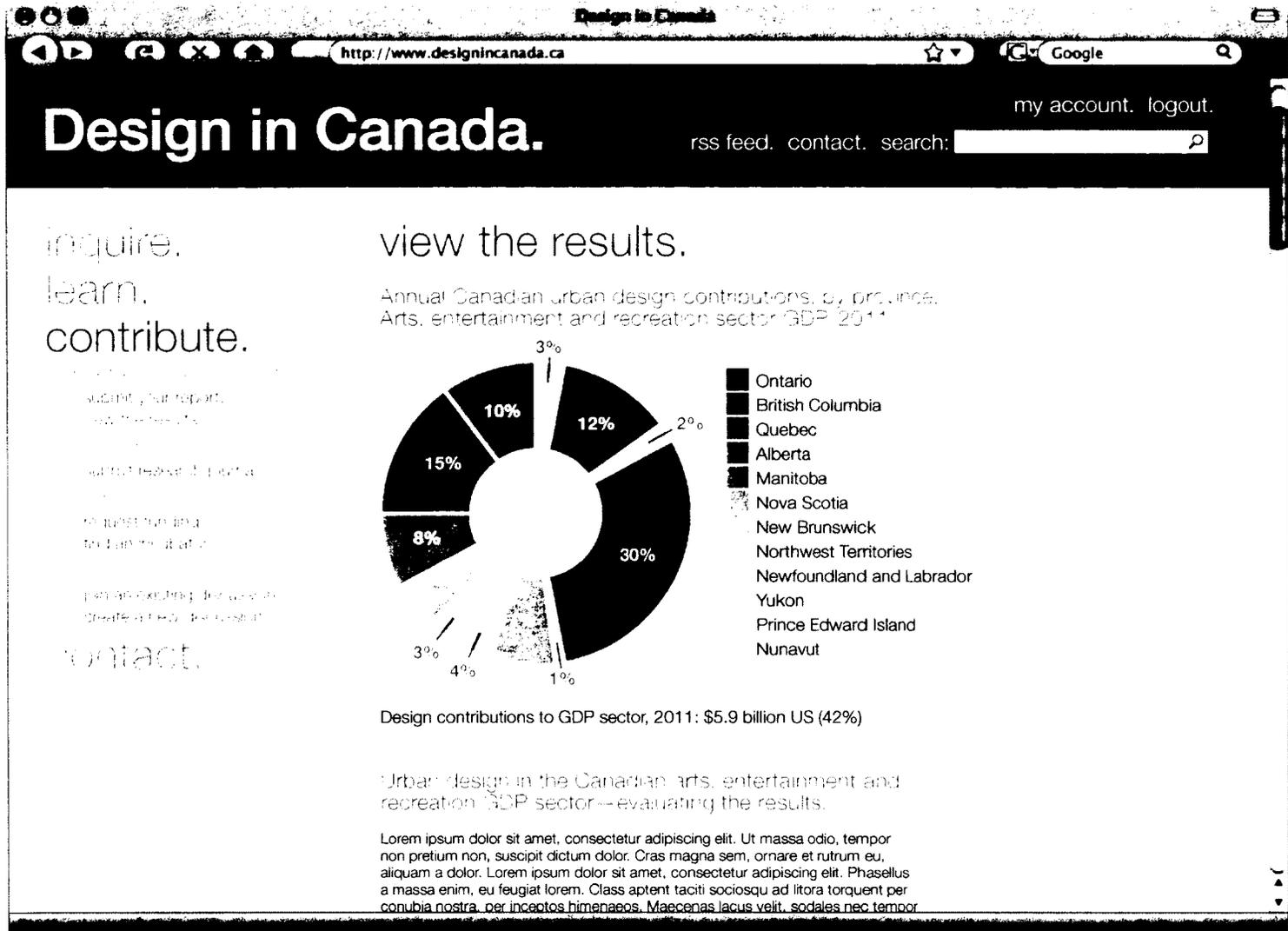


Figure 41. Website Policy Tool — Contribute — View the Results — By Province

5. CONCLUSION

“Designers see themselves more as strategic visionaries or problem solvers, not spreadsheet analysts or bean counters. Yet management finds it hard to value something it can’t quantify.”

— Kerry Capell, Bloomberg Business Week, 2007

Although there are many suggestions that the value of design is immeasurable, at least, in a standardized way (Capell, 2007), there are many reasons to rethink a methodology for value measurement, as is shown through the literature review and research conducted. The use of a website tool, to reach a large audience of designers, to collect information and calculate a monetary amount actually spent on design services, in all of the GDP sectors, is something that has had little exploration in the past, specific to policy implementation. These tools have the potential to improve the case for a Canadian design policy, and allow for full collaboration and contributions based on participation and individual professional values.

To motivate a change in the conventional understandings and values of design, from both public and governmental perspectives, this research is valuable in that it quantifies design policy in Canada. As is demonstrated, design contains aspects of both quantitative and qualitative values, and is rooted within all of the major human value sets, from monetary value to emotional value, and most everything in between. It is unrealistic to continue to view the value of design as immeasurable, as there are many steps that can be taken to prove just the opposite. The re-evaluation process is essential, and will help design bodies to further examine and quantify design in Canada.

As there is currently no mention of design in the Innovation Strategy, the purpose of which is to promote and benefit innovative businesses and technologies in Canada, this is a subject that should be studied further. Designers need to better communicate their value to businesses.

The one thing attendees did agree on is that designers need to do a better job communicating their value to business. Design and innovation are hot management buzz words now. But as Darrel K. Rhea, chief executive officer of Redwood Shores (Calif.)-based consultancy Cheskin noted, few CEOs really understand either. If the design industry is to capitalize on its newfound popularity, it needs to explain what it does and what it is worth in terms management understands (Capell, 2007).

The researchable questions, used to guide the research, were addressed during the course of the research:

1. **At Large:** What criteria / indicators are necessary to develop a focused and meaningful discussion about the implementation of a design policy in Canadian government?
2. **More Specifically:** What specific tools and discussion measures are required to develop a design policy for Canada?

5.1 IMPLICATIONS FOR POLICY

The research aimed to address and respond to the researchable questions by:

- Creating a value analysis, further developing criteria and indicators, utilized during the creation of the value measurement tool.

- Creating a discussion of design value and design policy with experts in the field of design policy. This determined the specification tool, which helped to determine the content required within the website.
- Developing an evaluation of existing design policy to analyse different aspects of design policy that could be implemented in Canada. This determined the context of the website and helped to portray the necessity of developing the policy tool.

As the Global Competitiveness Report of 2011-2012 suggests, countries must design and develop cutting-edge products and processes to maintain a competitive edge. This edge is difficult to maintain in Canada, as support for Canadian designers is not as prolific as for the other nations described in the benchmark studies. However, with the proper use of collaborative tools and documentation, this edge can be created quite easily.

The findings below suggest that there is potential to enhance the measurability of design through collaborative tools that provide data input, collection, continuous calculation, and graphic representation of results. This can be done by influencing design industry representatives, who can provide incentives and further information for small businesses to contribute. The findings demonstrated the following:

- Historic use of design policy in Canada has failed as a result of an inability to measure design value, further contributing to the lack of government support.
- There is a close relationship between design and human values, such as

economic, experience, cultural, happiness, aesthetic and environmental values.

- There is need for proof of economic value and return on investment of design in order to garner support for the creation of a design policy in Canada.
- The collaboration of design disciplines is a plausible way to create a larger impact, strengthening the identity of the Canadian design industry and adding value to the design policy discussion.
- Internet tools can provide an accessible mechanism to better communicate with designers, government bodies, and industry to demonstrate the importance and value of Canadian design.
- These resources can also provide the mechanism to communicate with government bodies, demonstrating the use of Canadian design and why it is important to Canadian industry and economy.
- It is important to establish consistent definitions of design, to help universalize the understanding of design from a business and government perspective — this allows for the understanding of design as a strategic tool and a main contributor to innovation.

5.2 SUGGESTIONS FOR FURTHER RESEARCH

This research began as an exploration study to determine what approaches could be taken to aid in the development and promotion of the Canadian Design Industry. Future research could provide more insight and build upon different

aspects of the measurement tool developed within this research, contributing further to design policy research.

1. There are many opportunities to develop different quantitative measurement tools. The research tool developed focuses on 'amount spent' and design's 'contribution to GDP'. Further research could be developed, to provide answers to questions such as "What is the return on investment of design in specific industry sectors?"
2. How can a tool be developed to reach the largest demographic of designers, and encourage them to contribute? Studies on web participation and marketing would be helpful to better understand the incentives that could be used to increase participation for better results.
3. SEE Project demonstrated that policy collaboration between countries is important for design education and promotion. What countries could Canada approach to help develop further studies of design value?
4. There is a balance required between qualitative and quantitative design values. Quantitative values are more difficult to pursue. What other qualitative values could be studied to provide further insight to quantitative measurement tools?
5. How can design infrastructure better improve design business, and, on a larger scale, the design economy (i.e., Design incubators)?
6. Further research into policy structure would be beneficial for the creation of a stronger design policy offering. This research could explore a draft policy, including initiatives and mandates required for implementation.

5.3 CONCLUSION

The importance of human values, as determined by the research, is an important aspect to consider when developing any policy requirements. Participation and collaboration between different design disciplines is essential to define what should be known as the Canadian Design Industry. In order to provide the necessary support, like any other major Canadian industry, a policy or mandate should be utilized, as other European and Asian countries have successfully achieved.

In order to achieve the recognition and value required, this graduate thesis focused on re-evaluating the value of design. Historically, design has a limited value in Canada. Therefore, this research examined value definition, value measurability, and tools used in other countries to promote design policy at different levels of government.

To remain globally competitive in today's economic climate, and to continue to prosper in marketable areas of innovation, it is recommended that Canada follow the footsteps of other innovative countries to maintain a competitive edge. By implementing a design policy and investing in the necessary tools to support that policy, Canada could prosper, could retain its creative class, and could contribute to advancing industry and innovation, quality of life, and most importantly, human happiness.

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APPENDIX A

Focus Group Recruitment Email

Dear (Research Participant)

I am a 2nd year Master of Industrial Design Student at Carleton University in Ottawa, Canada and am working on a thesis that is concerned with what values should be taken into consideration when defining a design policy for Canada. I am working in collaboration with my advisor, Prof. Lorenzo Imbesi, product designer and architect, and also Prof. Rhada Jhappan in political science. I am interested in doing a research project about measuring design value in the Canadian context so that I might contribute to design knowledge and stimulate greater discussion in terms of policy-making and Canadian design promotion.

I have been informed that you might be interested in possible research collaborations and was wondering if you would like to participate in my research. I would like to conduct a focus group with you and other colleagues of yours (maximum of 5 people) to create a discussion about your experience and thoughts on design policy. This should take at maximum; an hour of your time. The other participants should be knowledgeable and will have worked with design and or design policy at some point in their careers.

Depending on your availability, the study could be conducted either in person, through online video, or through teleconference methods. I will lead the focus group with general, open-ended questions, to create a discussion about design policy between you and your colleagues. The discussion is intended to be open so that there is room for debate, discussion, and ideation.

I am hoping to produce an indicator or analysis tool for measuring design value in Canada. This is an important topic and is of value to design firms, businesses, and more broadly, consumers in Canada. Your contributions and participation would be extremely valuable to my research, the department of Industrial Design at Carleton University, and to the growing knowledge foundation of design policy in Canada.

I would be willing to share my findings and research collaborations with you and your organization upon completion. Please let me know if this study would be of interest to you and/or other colleagues within your organization. This project has been reviewed and cleared by the Carleton University Research Ethics Board. If you have any concerns regarding this study please contact Dr. Lorenzo Imbesi, (613) 520.2600 ext.1777 or ethics@carleton.ca.

Sincerely,

Danielle Bushore MDes Student,
SID, School of Industrial Design
Carleton University
dbushore@connect.carleton.ca
Phone:

APPENDIX B

Blog Recruitment Email

Dear (Research Participant)

I am a 3rd year Master of Industrial Design Student at Carleton University in Ottawa, Canada and am working on a thesis that is concerned with what values should be taken into consideration when defining a design policy for Canada. I am working in collaboration with my advisor, Professor Lorenzo Imbesi from the Department of Industrial Design, and also Professor Rhada Jhappan from the Department of Political Science. I am interested in doing a research project about measuring design value in the Canadian context so that I might contribute to design knowledge and stimulate greater discussion in terms of policy-making and Canadian design promotion.

I was wondering if you might be interested in possible research collaborations and if you would like to participate in my research. I would like to invite to my online discussion blog about how a design policy could be implemented in Canada. The blog is facilitated for designers to share professional ideas, experience and thoughts on design policy. This should take at maximum; 10-15 minutes a week of your time. I will be leading the blog discussion with general, open-ended questions, aimed to create a discussion about design policy between you and other designers in Canada. The discussion is intended to be open so that there is room for debate, argument, and ideation.

The second part of the blog consists of an open source draft policy with which you can add tracked edits to and repost. Every participant will have the opportunity to do this. I'll be testing whether or not online collaborative design policy can work, if ideas can be decided upon, etc. I am hoping to produce an indicator or analysis tool for measuring design value in Canada. This is an important topic and is of value to design firms, businesses, and more broadly, consumers in Canada. Your contributions and participation would be extremely valuable to my research, the department of Industrial Design at Carleton University, and to the growing knowledge foundation of design policy in Canada.

I would be willing to share my findings and research collaborations with you upon completion. If you are interested, please visit the site, subscribe to receive updates, comment on any posts you find interesting, and if you like, contribute to the online policy draft markup. This project has been reviewed and cleared by the Carleton University Research Ethics Board. If you have any concerns regarding this study please contact Dr. Lorenzo Imbesi, (613) 520.2600 ext.1777 or ethics@carleton.ca.

Sincerely,

Danielle Bushore MDes Student,
SID, School of Industrial Design
Carleton University
dbushore@connect.carleton.ca
Cell Phone:

APPENDIX C

Blog Recruitment Cards



APPENDIX D

Focus Group Consent Form

I, _____, voluntarily agree to participate in a research project conducted by Danielle Bushore who is conducting this study for thesis research in the summer, 2011 semester and is supervised by Dr. Lorenzo Imbesi, Department of Industrial Design, Carleton University.

Purpose: The study is a required to carry out a thesis research. The objective is to create a discussion of design value in relation to design policy. This is a qualitative study and will be used stimulate a discussion, based on personal experiences of how a value criteria for public policy might be defined. The issue and thesis topic is to create a qualitative value indicator for design policy in Canada.

Tasks and duration: You are asked to take part in a focus group with a maximum of ten other participants to discuss and answer questions relating to your personal experience and opinions of design policy. This will take no more than two hours of your time.

Right to withdraw: A withdrawal will be permitted 2 weeks after the day (July 2nd) of the conducted focus group. After which time, your input will be incorporated into the written research thesis document.

Potential of risk or discomfort: There are no known risks, physical or emotional, to participation in this study.

Anonymity/confidentiality: I understand that I will be identified in the thesis and all subsequent publications and presentations of the research. I also understand that the data collected from this focus group will be stored and analyzed collectively and used only for the stated research purpose.

The data will be accessible only to the researcher named above and to her supervisor. This audio data will be securely stored on the researcher's personal hard drive, will be used only for analysis purposes, and will then be destroyed after the thesis has been written and defended in September 2011. A thesis is a public document and could be viewed by a public audience and academic community.

I have read the above description of this research project. I acknowledge that I have received a personal copy of this form. I agree to participate in this research and I understand that I may withdraw within two weeks after the day the focus group is conducted.

This project has been reviewed and cleared by the Carleton University Research Ethics Board. If you have any concerns regarding how this study was conducted please contact Dr. Lorenzo Imbesi, Lorenzo_imbesi@carleton.ca or ethics@carleton.ca.

If you would like to be informed of the research results, please include your contact information at the bottom of this form and I will ensure that you receive the results of this study.

Participant's Signature: _____ Date: _____

Investigator's Signature: _____ Date: _____

Witness Signature: _____ Date: _____

Participants Contact information (optional)

APPENDIX E

Blog Consent Form

CONSENT FORM:

Participant's Name: (required)

I have read the above description of this research and I voluntarily agree to participate in this project conducted by Danielle Bushore who is conducting this study for thesis research in the Fall, 2011 semester and is supervised by Dr. Lorenzo Imbesi, Department of Industrial Design, Carleton University. I understand that any content I post on this site will be documented as data and published as such. I acknowledge that I have printed or saved a personal copy of this form. I agree to participate in this research and I understand that I may withdraw within two weeks after the day that I post or add any content. (required)

For the purposes of this study, I hereby confirm that I am an experienced design professional in the following field: (required)

Product/ Industrial Design ↕

For the purposes of this study, I hereby verify that I work in the following area of design (required)

Private ↕

For the purposes of this study, I hereby confirm that my professional title is: (required)

For the purposes of this study, I hereby verify that I work at the following address: (required)

Email Address: (required)

I would like to receive the results of this study in transcript form when completed.

Submit »

CONSENT

Consent: In order for me to use your input on this site as data for my thesis study, you must read and fill out this form below. By reading and filling out this form, you are giving me your consent to publish what you have posted or contributed to on this site as quantitative transcription data, which will be used as study data for my written thesis.

Purpose: The study is a required to carry out a thesis research. The objective is to create a discussion of design value in relation to design policy and to collaboratively develop a written document that could serve as a basis for future research. This is a qualitative study and will be used stimulate a discussion, based on personal experiences of how a value criteria for public policy might be defined. The issue and thesis topic is to create a qualitative value indicator for design policy in Canada.

Tasks and duration: You are asked to comment on or make posts that contribute to this discussion of how a design policy might be implemented in Canada. I encourage you to create a dialogue with other respondents, argue if you disagree with comments, but also state why you agree or disagree. This blog is aimed to encourage an intelligent discussion that could be a foundation for a future policy or future work. To stay updated with current posts and comments, subscribe to the blog to be notified by email that someone has commented on your post, or that there is another topic open for discussion.

Right to withdraw: A withdrawal will be permitted 2 weeks after the day that you make a post. You may delete your post or mark-up of the draft if you feel that you would like to reword it or make a change. After two weeks time, your input will be incorporated into the written research thesis document.

Potential of risk or discomfort: There may be potential risks involved in participating in this study. Conflicting arguments and views may arise in this participatory study and all of the information displayed is public and accessible by anyone who wishes to participate on this site. All posts display your name and proof of expertise, so please be careful as to what you wish to display. All information is stored on a free, open-source WordPress server; therefore all information stored on this site is subject to the *US Patriot Act* laws and regulations.

Anonymity/confidentiality: I understand that I will be identified in the thesis and all subsequent publications and presentations of the research. I also understand that the data collected from thisblog will be stored and analyzed collectively and used only for the stated research purpose.

The data will be accessible and open to the public. This is a public blog, however, it is not advertised to a public audience. This collaborative data will be stored on the blog site, will be used only for analysis purposes. A thesis is a public document and could be viewed by a public audience and academic community.

This project has been reviewed and cleared by the Carleton University Research Ethics Board. If you have any concerns regarding how this study was conducted please contact Dr. Lorenzo Imbesi at Lorenzo_Imbesi@carleton.ca the Carleton University Research Ethics Board at ethics@carleton.ca

If you would like to be informed of the research results, please include your contact information at the bottom of this form and I will ensure that you receive a digital copy of the study.

APPENDIX F

Focus Group Agenda

Design Policy in Canada

A MINI-SUMMIT FOR DESIGN RESEARCH

DATE: JUNE 21 2011

TIME: 1:30PM - 3:30PM

PLACE: DESIGN EXCHANGE,
234 BAY STREET, STUDIO
GROUND FLOOR

Study Agenda

Start	1:30pm		
Welcome and Opening Presentation	10		
About			
Review Agenda	5		
Review Goal	2		
Ground Rules	2		
Introductions	1		
(1 min per person)	7		
Questions/ Ideation	75		
1. How do you think a design policy would benefit Canada? Please explain in what ways (culturally, economically, socially, aesthetically, etc.)	10	5. If you could choose, do you think design policy in Canada should be a bottom-up approach, (municipal to federal), or a top-down, (federal to municipal)? Please explain.	10
2. Do you think it makes more sense for design to have its own stand alone policy or to be incorporated into an existing policy such as the Innovation Strategy? Why?	10	6. Canada, being similar in many ways to Nordic countries, has far less design support governmentally. What types of programs/ initiatives/councils do you think would be necessary, in Canada's political climate, to stimulate government interest and involvement in Design?	10
3. If you were deemed the Minister for Design in Canada, how would you approach design governance in Canada?	10	7. In what ways do you think these initiatives would maximize Canada's economic growth? Global Competitiveness? Entrepreneurship? Quality of Life? Culture?	5
4. As a federalist country, we do not have the same opportunities for federal policy as other countries with existing policy. Canada is expansive, with varying industries, cultural values, and economic climates. How would you go about creating a consistent national policy for Canada?	10	8. If you could take aspects of different design policies from different countries of the world, and organize them into a policy for Canada, what would you take, from which countries and why?	10
		Wrap Up	10
		If time is remaining and participants would like to add additional comments to questions, or make suggestions, time is set aside for this.	
		Debrief (Consent Forms)	10
		Close	3:30pm

APPENDIX G

Ethics Clearance Form



Carleton University Research Office
Research Ethics Board
5th Floor Tory Building
1125 Colonel By Drive
Ottawa, ON K1S 5B6 Canada
Tel: 613-520-2517
Fax: 613-520-2521
ethics@carleton.ca

Ethics Clearance Form

This is to certify that the Carleton University Research Ethics Board has examined the application for ethical clearance. The REB found the research project to meet appropriate ethical standards as outlined in the *Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans* and, the *Carleton University Policies and Procedures for the Ethical Conduct of Research*.

New clearance

Renewal of original clearance

Original date of clearance:

Date of clearance	5 May 2011
Researcher	Danielle Bushore
Status	M.A. student, School of Industrial Design
Supervisor	Professor Lorenzo Imbesi, School of Industrial Design
Funding status	Non-funded
Project number	12-0073
Title of project	Defining a value indicator for Canadian design policy: Focus groups at the Canadian Design Exchange

Clearance expires: **31 May 2012**

All researchers are governed by the following conditions:

Annual Status Report: You are required to submit an Annual Status Report to either renew clearance or close the file. Failure to submit the Annual Status Report will result in the immediate suspension of the project. Funded projects will have accounts suspended until the report is submitted and approved.

Changes to the project: Any changes to the project must be submitted to the Carleton University Research Ethics Board for approval. All changes must be approved prior to the continuance of the research.

Adverse events: Should any participant suffer adversely from their participation in the project you are required to report the matter to the Carleton University Research Ethics Board. You must submit a written record of the event and indicate what steps you have taken to resolve the situation.

Suspension or termination of clearance: Failure to conduct the research in accordance with the principles of the *Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans* and the *Carleton University Policies and Procedures for the Ethical Conduct of Research* may result in the suspension or termination of the research project.

Antonio R. Gualtieri, Chair
Carleton University Research Ethics Board