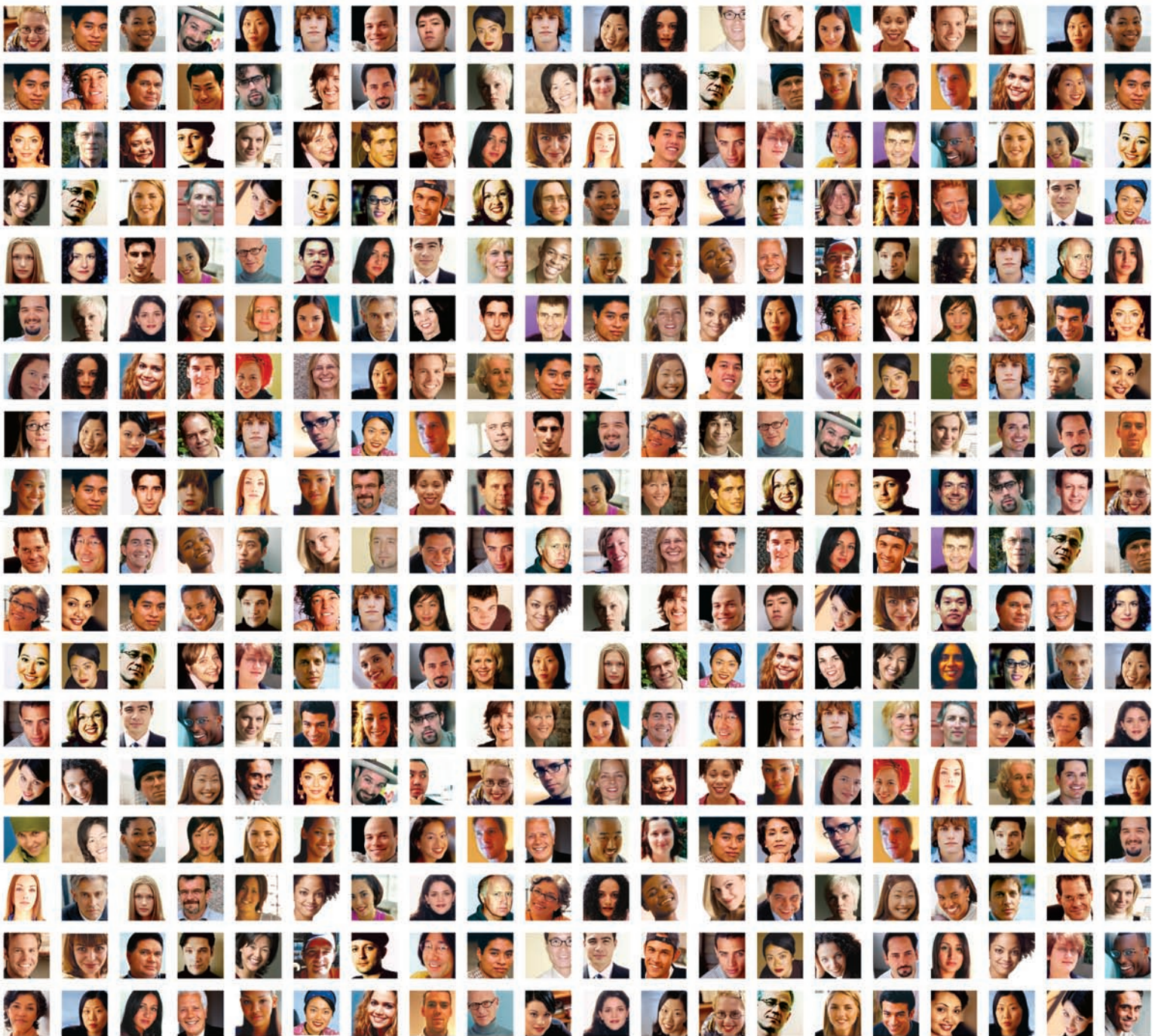




what can 40,000 Designers do for Ontario?

DESIGN MATTERS
DIAC Design Industry Study
December 2004

Final Report



Designers can...

- Build global brands
- Make companies more competitive
- Grow the economy
- Transform our cities
- Enhance quality of life
- Anticipate future needs
- Create sustainable communities

Design Matters: DIAC Design Industry Study

Final Report

December 2004



©2004 Design Industry Advisory Committee

www.dx.org/diac

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Design Industry Advisory Committee

The research report by Meric S. Gertler
and Tara Vinodrai, titled "Designing the
Economy: A Profile of Ontario's Design
Workforce", and the Final Report from
the "Industry Roundtable on Design and
Competitiveness" can be downloaded from:
www.dx.org/diac

Case studies in this report have been pro-
vided by the Design Exchange (winners of
the 2003 National Post Design Exchange
Awards) and by DIAC association members.

Special thanks to:

Christine Raissis, Director, Economic
Research and Business Information,
Toronto Economic Development

Bob Séguin and Staff, Ontario Ministry
of Economic Development and Trade

Thank you to all the designers who supplied
their photos for the DIAC report cover.

This project is funded in part
by the Government of Canada's
Labour Market Partnerships program.

The word "Canada" in a large, black, serif font. To the right of the 'a' is a small red and white Canadian flag.

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DESIGN MATTERS
DIAC Design Industry Study
Final Report

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contents

Executive Summary	1
I Overview of the Design Industry Advisory Committee	6
II Background to the Research	8
III Highlights of Research Findings	10
IV Emerging Opportunities and DIAC Action Plan	19
1. Harnessing the Economic Value of Design	19
2. Expanding Opportunities for Designers in the Workplace	23
3. Building on Our Strengths in Design Education	32
4. Championing Design in the Public Sector	37
V Ongoing Role for DIAC	39
VI Conclusions	40
VII Design Matters: Project Overview	41
VIII Appendices	45
A. Endnotes	45
B. DIAC Members and Supporting Partners	46
C. Participants in DIAC Stakeholders Sessions and Interviews	54

This project is funded in part
by the Government of Canada's
Labour Market Partnerships program.

Canada



a Tipping Point for Design...

We have reached a “Tipping Point”¹ for design. Countries all over the world have come to recognize that the work of designers is key to economic and social prosperity in the 21st century. Ontario is well positioned to take advantage of the current design boom. We have a critical mass of designers working in six design disciplines and we have been building the capacity of our design workforce over the past 10 years. But what are the capabilities of Ontario designers and how can we make best use of their skills and creative talents to create greater economic growth and social advantage?

To address this issue, Toronto Economic Development formed a working group called the Design Industry Advisory Committee (DIAC) in January 2001. DIAC members represent the design associations of Ontario, Toronto Economic Development, the Ontario Ministry of Economic Development and Trade (MEDT) and the Design Exchange (DX). The supporting members of DIAC are Apparel Ontario (AO), the Fashion Industry Liaison Committee (FILC), the Ontario Association of Architects (OAA), the Packaging Association of Canada (PAC), and Toronto Economic Development Corporation (TEDCO). DIAC envisions a future Ontario in which design is recognized as an enabling sector, and the design industry workforce is positioned to play a vital role in the economic and social health of the province.

As a first step towards this goal, DIAC launched a research study on the Ontario design sector workforce in April 2003. The research was funded in part by Human Resources and Skills Development Canada (HRSDC). The study provides a holistic profile of Ontario’s design workforce in six design disciplines: architecture, landscape architecture, industrial, interior, graphic, and fashion design. It includes an overview of design education in the province, an exploration of career prospects for designers and an Action Plan developed to enable Ontario to leverage the capabilities of the design workforce to enhance competitiveness and social prosperity.

Research for this project was conducted by Meric S. Gertler and Tara Vinodrai of the Department of Geography and Munk Centre for International Studies, University of Toronto, by Corbett Communications, and by members of the Design Industry Advisory Committee. DIAC organized two stakeholder meetings to discuss emerging issues with design educators, design practitioners and clients. With the support of the Ontario Ministry of Economic Development and Trade, DIAC also invited business leaders from a variety of industry sectors to participate in a Roundtable on Design and Competitiveness. The Roundtable discussions investigated barriers to design use and opportunities for industry to work more closely with designers to achieve specific business goals.

This report presents the highlights of the research findings, a discussion of emerging issues, and DIAC’s Action Plan. The report includes case studies of Ontario design/business success stories, and contextual information on design support programs in other countries is also discussed. The discussion of issues arising from the research findings is organized around four stakeholder groups: business leaders, designers in the workplace, design educators and government.

Fashion Design

The Brave Brown Bag

Design Firm: Le Sac de Charlotte

Designer: Charlotte McKeough

Photo: Rob Davidson



The product has fared well in the toughest taste environments. It has high integrity and is proving to be timeless.
Robin Uchida, Partner, Le Sac de Charlotte

The Brave Brown Bag has become an international fashion icon. It is also a commercial success story. The designer created a timeless bag for the person who always has more to carry. The objective was to develop a unique and durable, water-resistant material; to use sustainable production methods that resulted in almost no waste; to develop a high integrity design that appeals to variable market needs; to use local, cost-efficient manufacturing; and to maintain a standard of quality acceptable to the best design stores in the world.

The marketing objective was to enter the global market via New York to test the international appeal of the design and the viability in the most competitive environments.

The Brave Brown Bag has been carried by the MOMA store, Barneys NYC, Paul Smith – London, Takashimaya – NY, Depadova – Milan, Shippis – Tokyo, Collette, Magazin – Paris, Swarovski, Holiday & Company – Hawaii.

Corporate orders include: Estée Lauder – NY, Butterfield & Robinson – Toronto, COPIA, Food and Wine Museum – NAPA, VH1 Fashion Awards.

International Press includes ELLE – Quebec, VOGUE – Paris, BIBA, and MISS – Japan, In Style, Travel and Leisure, Coastal Living, MODA – Italy.

Case study provided by Design Exchange – 2003 National Post Design Exchange Awards.

WHAT DID WE LEARN?

In this research we have learned that Ontario has a large, urban-based design workforce of 40,050 designers working in six design disciplines. Toronto has the largest critical mass of designers in Canada and the third largest design workforce in North America with 25,645 designers working in the Greater Toronto Region. Ontario designers have a higher level of formal education than the general workforce and they work in almost every sector of the economy including manufacturing, retail, financial services and the cultural industries.

ECONOMIC VALUE OF DESIGN

Design is the ultimate source of differentiation for the 21st century and Ontario is well positioned to leverage this powerful tool for competitive advantage. Involving designers throughout the innovation process can improve both the process and the products of innovation. However, there are a number of barriers to the use of design. Many clients currently view designers as implementers rather than innovators. Consequently, designers are not being engaged early on in the strategic decision-making process. This can have a negative impact on the overall cost of projects, the market value of designers' services and the ability of designers to achieve breakthrough results.

Using design well is difficult. Ontario needs to develop a support program to help business leaders to integrate design with business strategy to enhance competitiveness. Such a program would be particularly beneficial to small and medium sized enterprises (SMEs). They are an ideal target client group for small design firms, but presently there is no network to connect them.

OPPORTUNITIES FOR DESIGNERS IN THE WORKPLACE

Career prospects in design are currently limited by a number of factors. The majority of designers work alone or in micro businesses and a large number are self-employed and work from home. Among design employers there is also a trend towards outsourcing design work to freelancers. And although designers are well educated, income levels do not necessarily increase with level of education as is generally the case in the labour force.

The design community feels that a new image is needed for its workforce, an image that will celebrate the combination of skills and circumstances that make Ontario designers a valuable strategic resource for the business and social community. An holistic brand strategy for the design sector could enhance professional status and career prospects for designers and add value to the strategic positioning of Toronto and Ontario.

ADDING VALUE TO DESIGN EDUCATION

Ontario has a strong presence in design education with 66 design programs offered at Ontario universities and colleges, and some additional programs in private institutions. There are significant opportunities to build on these strengths and also to address specific skills deficiencies identified in this research.

Undergraduate programs are providing a strong foundation in design theory, design process, design methods and new technology, but they are not adequately addressing business and professional skills. There are few graduate programs in design and no masters degree programs in design management. Post-graduate design programs are needed to train design educators, to provide a platform for design research, to connect design to other disciplines and to hold the vision for the evolution of design as a profession. The model for continuing education needs to evolve from classroom-based courses and seminars to more active research initiatives. Overall, to add value to design education and to provide expanded opportunities for our graduates, we need to adopt a more holistic perspective and engage design educators from all the disciplines to work together towards a common vision.

PUBLIC SECTOR SUPPORT FOR DESIGN

Government can champion the strategic value of the services provided by designers by developing a design policy. The policy should include specific guidelines on how our cities and business sectors can work more closely with the design workforce to achieve specific economic and social goals. As a major user of design services, government at all levels should also become a model client for design. Ontario and the City of Toronto can take the lead in developing a design policy that can become a model for the rest of Canada.

DIAC Action Steps

In analyzing the research findings, DIAC has concluded that, although Ontario has a critical mass of designers, numbers alone do not equal value. We must transform this expertly trained, highly creative workforce into a *strategic design hub* that will drive innovation and enhance commercialization outcomes for the province. In its Action Plan, DIAC proposes four critical steps to achieve this goal:

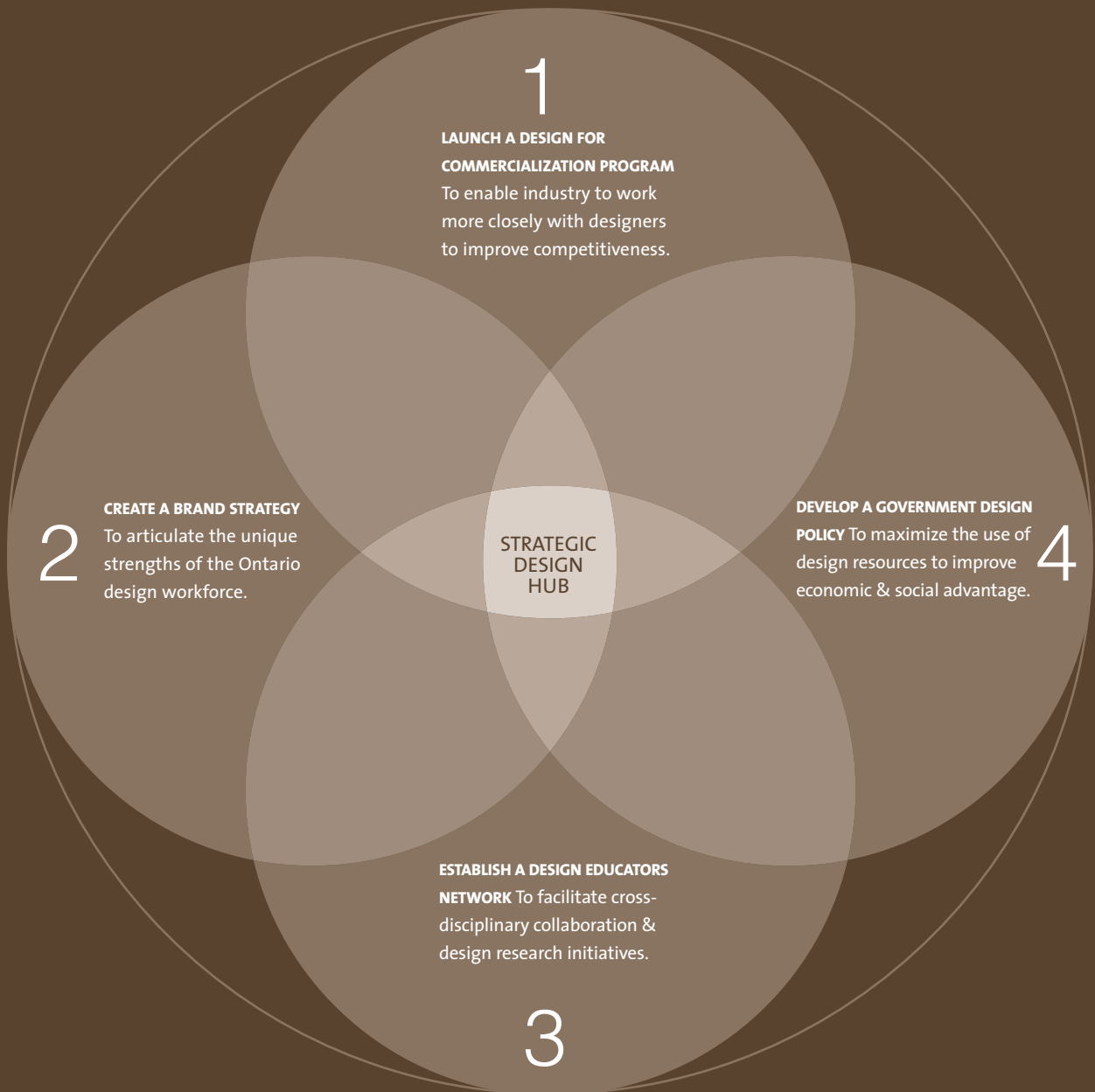
1. **Launch a Design for Commercialization Program**
to enable industry to work more closely with designers to improve competitiveness.
2. **Create a Brand Strategy**
to articulate the unique strengths of the Ontario design workforce.
3. **Establish a Design Educators Network**
to facilitate cross-disciplinary collaboration and design research initiatives.
4. **Develop a Government Design Policy**
to maximize the use of design resources to improve economic and social advantage.

The findings of the DIAC research project and Action Plan are summarized in the Design Matters: Project Overview (Section VII).

Following the publication of this report, DIAC will oversee the implementation of its Action Steps and continue to represent the Ontario design sector as a design advisory committee or design think tank to industry and government.

DIAC **Action** Plan

In this research we learned that Ontario has a critical mass of designers. But numbers alone do not equal value. DIAC proposes four critical Action Steps to transform Ontario's design sector into a Strategic Design Hub.



Overview of the Design Industry Advisory Committee

The Design Industry Advisory Committee (DIAC) was formed in January 2001 by the City of Toronto Economic Development and is comprised of Ontario design industry stakeholders including the Design Exchange. DIAC set as its primary goal the strengthening of strategic partnerships which address human resource issues and economic development in Ontario.

DIAC VISION

DIAC envisions a future Ontario in which the design industry workforce expands its skills and capabilities in order to play a vital role in the economic and social health of the province. The end product created by the design industry workforce becomes the tangible face of research and development and its link to innovation and creativity.

GOALS OF DIAC

1. Enhance strategic capabilities in the design industry.
2. Foster and strengthen strategic partnerships between various disciplines in the design industry and between the design industry and other industries.
3. Expand professional development for the design industry workforce to prepare designers to customize their expertise to the evolving needs of their client base.
4. Promote the design industry as an enabling sector.
5. Promote the value of the products and services produced by the design industry.

Many boaters made their bailers from used bleach bottles. Whistles were poor quality pea designs but supplied without the pea in order to satisfy the Coast Guard requirements. The Fox 40 equipment was designed to satisfy the Coast Guard requirements as well as employ appropriate ergonomic, environmental and cost effective solutions. Their 'fish-like' friendly forms generate discussion – safety equipment needs to be noticed and this way it gets used.

Kirk Mosna, Principal, OHM Industrial Designers Inc.

In January 1999, the Canadian Coast Guard amended small vessel safety regulations, which included minimum safety equipment requirements for all recreational vessels. Fox 40 International Inc., a world-renowned brand for safety and reliability, recognized the opportunity and wanted to get affordable and reliable products into every boat. OHM Industrial Designers Inc. helped to meet their client's objectives. They included: identifying the market, a quick to market strategy, affordability, functionality, product intuitiveness, North American manufacturing for the products, and quality assurance.

Case study provided by Design Exchange – 2003 National Post Design Exchange Awards.

Industrial Design

Fox 40 Marine

Design Firm:

OHM Industrial Designers Inc.

Client: Fox 40 International Inc.



DIAC MEMBERSHIP

DIAC is an inclusive, inter-disciplinary committee comprised of representatives of the various design associations, industry users of design and representatives from the various levels of government.

DIAC MEMBERS

- Association of Chartered Industrial Designers of Ontario (ACIDO)
- Association of Registered Graphic Designers of Ontario (RGD Ontario)
- Association of Registered Interior Designers of Ontario (ARIDO)
- City of Toronto Economic Development
- Design Exchange (DX)
- Ministry of Economic Development and Trade, Ontario (MEDT)
- Ontario Association of Landscape Architects (OALA)

SUPPORTING PARTNERS

- Apparel Ontario (AO)
- Fashion Industry Liaison Committee (FILC)
- Ontario Association of Architects (OAA)
- Packaging Association of Canada (PAC)
- Toronto Economic Development Corporation (TEDCO)

Background to the Research

DIAC's mission is to stimulate and to add value to the capabilities of Ontario's design industry workforce. A more fully prepared workforce will position the design industry to act as an enabling sector for the business and cultural industries to enhance economic and social prosperity in Ontario.

As a first step towards this goal, DIAC has conducted a research study on the skills and capabilities of Ontario's design industry workforce. The research has been funded in part by Human Resources and Skills Development Canada. For the first time, this study has taken a holistic perspective on the design sector, assessing the current level of skills and training across all disciplines within the design industry and identifying training gaps and opportunities for professional development that will better prepare the sector to deliver a value-added service to its clients. This exercise included developing a definition of the design industry, focusing on the core competencies reflected by the industry associations, as well as looking at the broader components of the industry cluster.

At present, designers in Ontario are educated within their disciplines but lack opportunities for collaborative, inter-disciplinary professional development and training. Data on skills development in the design industry has also been limited to specific disciplines. In its comparative approach, this research has compiled data across the disciplines to obtain a more comprehensive picture of the skills of the design industry as a whole. It has investigated skills and skills gaps in each of the design disciplines. Research was also conducted into new opportunities for interdisciplinary training and skills development. The goal is to enhance the capabilities of designers in the industry in order to better utilize their skills to address business and social needs emerging in the complex economic and social environment of the 21st century.

The representatives of DIAC who participated in the research study are:

- **Jean-Pierre Lacroix** (RGD Ontario), Chair
- **Tim Poupore** (ACIDO), Vice Chair
- **Eha Naylor** (OALA), Treasurer
- **Laurie Belzak** (Toronto Economic Development, FILC)
- **Alicia Bulwik** (TEDCO)
- **Alfred Haupt** (MEDT)
- **Samantha Sannella** (DX)
- **Susan Wiggins** (ARIDO)

Arlene Gould, Coordinator of the Design Management Program at Ryerson University, was appointed Strategic Director for the research study and **Paola Poletto**, Director of Research at the Design Exchange, was appointed Research Coordinator. The Design Exchange acted as Secretariat for the project.

DIAC commissioned **Meric S. Gertler** and **Tara Vinodrai** of the Department of Geography and the Munk Centre for International Studies at the University of Toronto, and **Corbett Communications** to conduct research for the project.

STEPS IN THE RESEARCH PROCESS

DIAC's research plan included the following activities:

1. Identification of research goals and conceptual framework for the project.
2. Appointment of Strategic Director, Research Coordinator and research teams.
3. Agreement of research methods.
4. Field research with stakeholder groups.
5. Organization of two design stakeholder sessions.
6. Organization of Roundtable on Design and Competitiveness (with support of MEDT).
7. Coordination and analysis of research results.
9. Identification of emerging opportunities and recommendations.
10. Development of DIAC Action Plan.

Participants in the DIAC Design Stakeholder Sessions are listed in Appendix C. The final report on the Roundtable on Design and Competitiveness can be downloaded from: www.dx.org/diac.

Results of the research are being communicated to relevant stakeholders in the business, social and government communities in Design Matters: DIAC Design Industry Study, Executive Report as well as through this Final Report. Copies of these reports and other background material may be downloaded from: www.dx.org/diac.

What did we learn?

Researchers Meric S. Gertler and Tara Vinodrai constructed a profile of Ontario's design workforce. Their full report "Designing the Economy: A Profile of Ontario's Design Workforce" can be downloaded from: www.dx.org/diac. Here are the highlights from their research findings.

1. ONTARIO HAS A CRITICAL MASS OF DESIGNERS

Ontario has a large, urban-based design workforce of 40,050. Almost 90% of these designers work in major urban centres. Two thirds, or 25,645 designers, work in Toronto (see chart on next page: [Designers in Canadian Cities: The Design Index](#)).

2. TORONTO IS CANADA'S DESIGN CENTRE

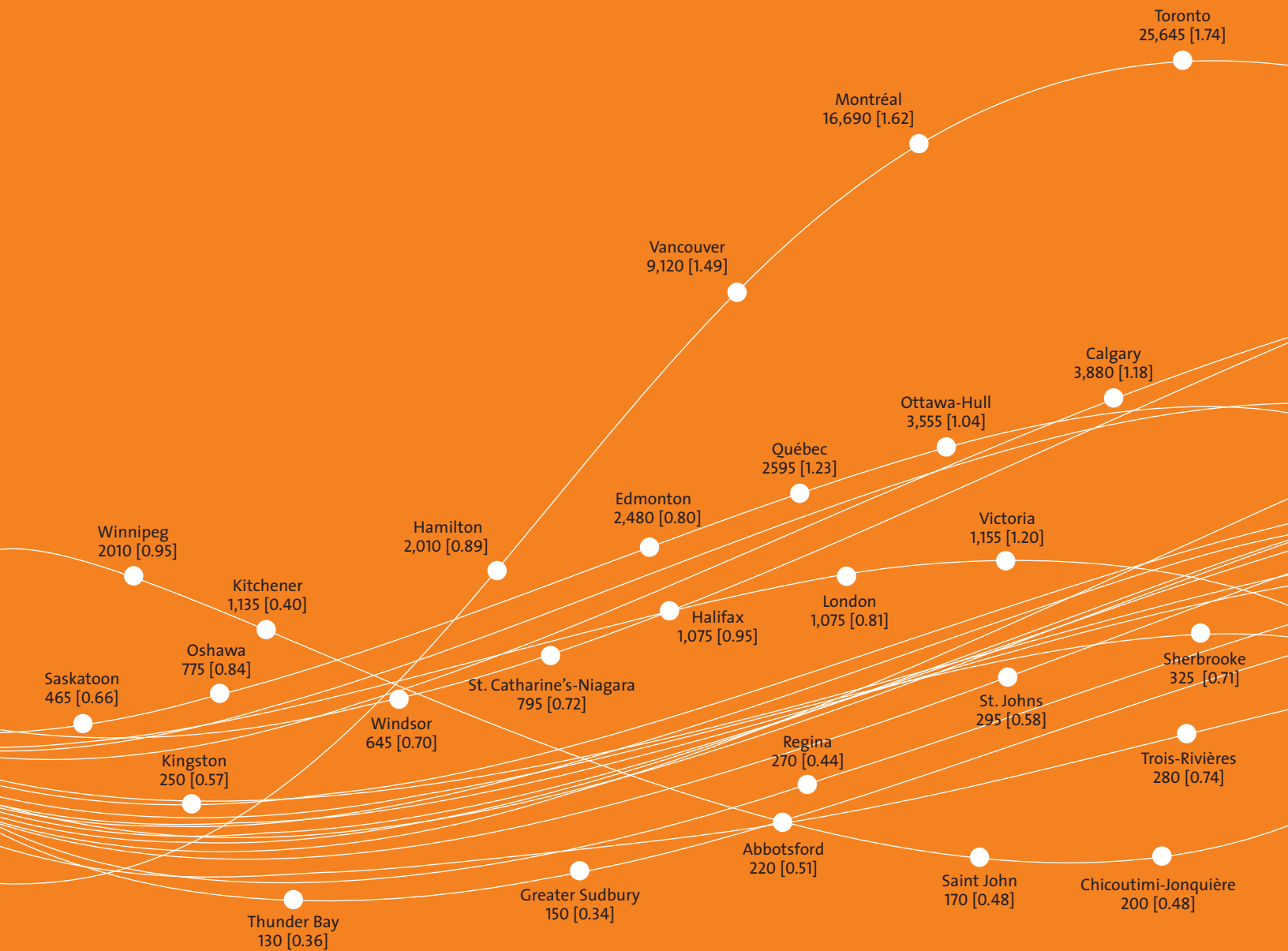
Toronto has the largest design workforce in Canada and the third largest design workforce in North America (after New York and Boston).

TOP 25 CITIES FOR DESIGN EMPLOYMENT

New York, NY PMSA	35,200
Boston, MA-NH PMSA	17,500
Toronto, ON CMA	17,300
Chicago, IL PMSA	17,100
Los Angeles-Long Beach, CA PMSA	15,000
Montréal, QU CMA	12,100
San Francisco, CA PMSA	11,500
Detroit, MI PMSA	10,000
Philadelphia, PA-NJ PMSA	9,800
Seattle-Bellevue-Everett, WA PMSA	9,800
Minneapolis-St. Paul, MN-WI MSA	8,300
Dallas, TX PMSA	7,900
Atlanta, GA MSA	7,800
Washington, DC-MD-VA-WV PMSA	7,400
Phoenix-Mesa, AZ MSA	6,800
Houston, TX PMSA	6,000
Vancouver, BC CMA	5,700
Denver, CO PMSA	5,500
Nassau-Suffolk, NY PMSA	5,500
St. Louis, MO-IL MSA	5,300
Columbus, OH MSA	4,800
Portland-Vancouver, OR-WA PMSA	4,600
Baltimore, MD PMSA	4,100
Milwaukee-Waukesha, WI PMSA	4,100
San Diego, CA MSA	4,000

Designers in Canadian Cities: The Design Index

In this study Gertler and Vinodrai introduced a new and unique measure they call the Design Index, (shown below in [] brackets) defined using employment in design occupations. It is a measure of the relative concentration of designers in a particular city and is calculated by using a location quotient. The Design Index compares a city's share of the nation's designers to a city's share of the nation's population. A value greater than 1 on the Design Index means that city has a higher proportion of designers in their workforce compared to the Canadian Labour Force.



CANADIAN FIGURES SHOWN ABOVE INCLUDE SELF-EMPLOYED DESIGNERS; NORTH AMERICAN DESIGN EMPLOYMENT FIGURES ON PAGE 10 DO NOT.

Graphic Design

Dundee REIT 2003 Annual Report

Design Firm:

Ove Design + Communications

Client: Dundee REIT



Dundee REIT was formed in connection with the reorganization of Dundee Realty Corporation as a real estate investment trust in 2003. Given its new structure as an investment trust and a new audience consisting mainly of retail unit holders, Dundee needed its annual report to explain the company's business to its audience in tangible terms and provide clear measures of its ability to deliver reliable long-term returns. The report demonstrates the strength of the company's strategy through a number of key financial and non-financial measures. Significant numbers pertaining to Dundee's business are presented alongside clear, rational explanations of how the company generates revenues and results for its stakeholders. The creative team at Ove used location photos of

various numbers – a suite number on an office door, an address on the outside of a building, a floor number in an elevator – to make the financial stats come to life. This is an ingenious and unexpected solution. The great photography is backed up by attractive typography and layout, making the whole package work effectively. The creative photography and engaging communication approach are consistent with a company whose success is founded on original thinking. The result is a report that positions Dundee REIT as a safe, stable investment and a company committed to delivering over the long-term.

Case study provided by the Association of Registered Graphic Designers of Ontario.

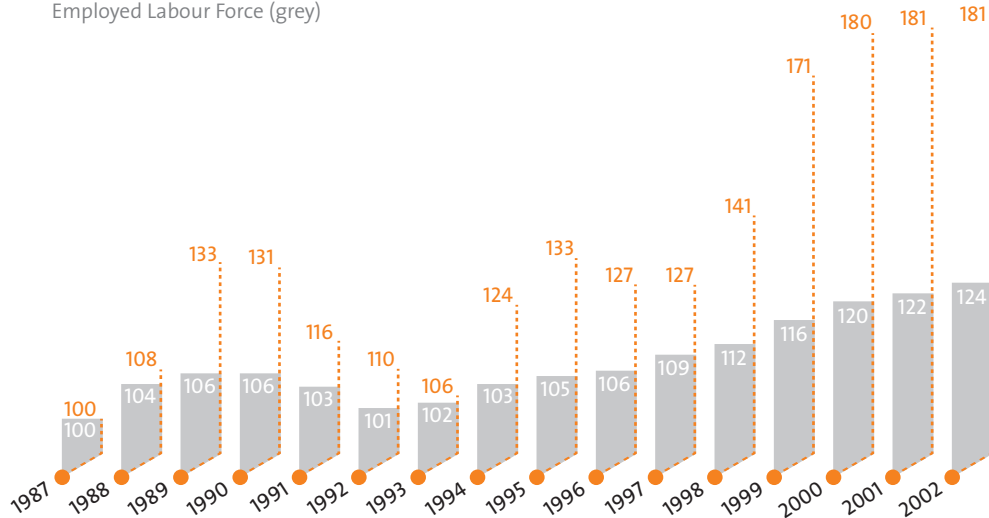
3. ONTARIO'S DESIGN WORKFORCE IS GROWING

Between 1987 and 2002, growth of the design workforce significantly outpaced growth of the overall workforce. In the past 10 years, the design workforce grew by 4.6% a year – more than four times the rate of the overall workforce.

GROWTH OF ONTARIO'S DESIGN WORKFORCE 1987-2002

Employment is indexed to 100 in the base year (1987) to allow for comparison.

Design Labour Force (orange dotted line)
Employed Labour Force (grey)



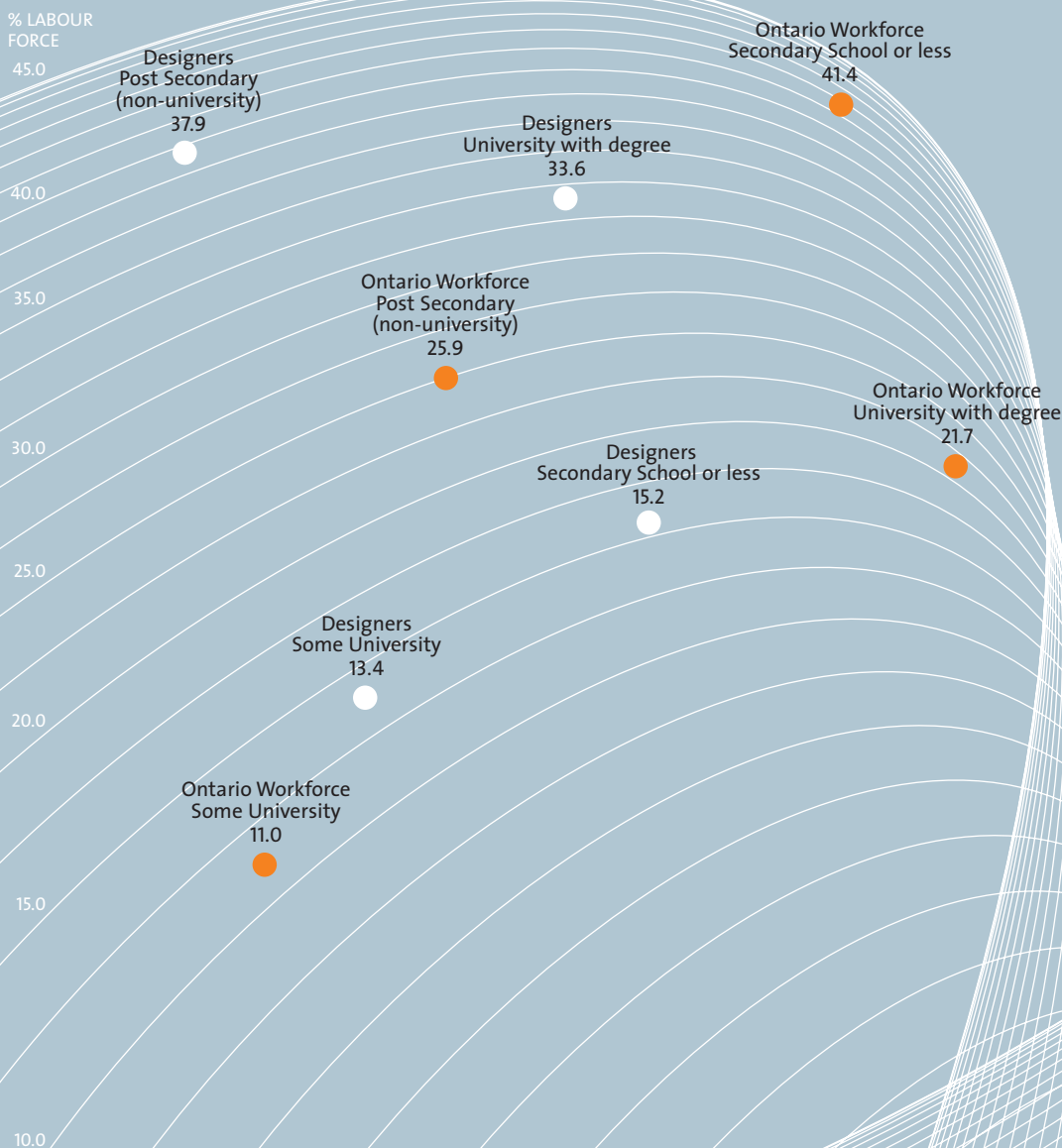
4. ONTARIO'S DESIGN WORKFORCE IS WELL EDUCATED

Ontario's design workforce has higher levels of formal (university or college) education than the overall workforce. 34% of designers have a university degree as compared to only 22% of the overall workforce. However, few designers have doctorate-level education. Only 15% of Ontario designers have a high school diploma or less; whereas this is true for 41% of Ontario's overall workforce (see chart on next page: Education levels of Ontario's design workforce, 2001).

Education levels of Ontario's design workforce, 2001

The design workforce has higher levels of formal education (college or university) than the overall workforce in Ontario. In Ontario, 34% of designers have a university degree as compared to only 22% of the overall workforce. Furthermore, only 15% of the design workforce has a high school diploma or less; this is true for 41% of Ontario's overall workforce.

- Designers
- Ontario Workforce



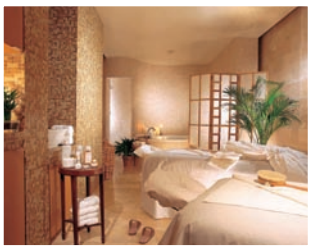
Interior Design

Stillwater Spa – Park Hyatt Hotel

Design Firm: HCA Architects Inc.

Client: Park Hyatt Toronto

Photo: Evan Dion



Previously a parking ramp and garbage area, the space was transformed into a successful business. The final result was a spa that far exceeded expectations in both design and revenue productivity.

Harry Christakis, Principal, HCA Architects Incorporated

I have done a few things in my hotel career that have exceeded my expectations and Stillwater is one of them. The major reason for success hands down was the design.

Paul Vergiglio, General Manager, Park Hyatt Toronto

Stillwater is a point of difference to attract clientele to the luxury hotel. The Spa provides in excess of two hundred treatments on a typical Saturday, at the highest prices in the City of Toronto. Pricing and volume are indicators of success. The design, and the financial commitment to the design, have provided Stillwater with a competitive edge.

The client's objective was to create the best spa in Toronto despite the fact that it was going to be housed in the basement of the hotel, with a lack of natural light. Indirect and soft illuminations diffuse the 10,000 square feet of reclaimed space. Water is employed as a narrative element leading the guest down into a new environment. Stone and hardwood finishes contribute to the luxury experience.

Case study provided by Design Exchange – 2003 National Post Design Exchange Awards.

5. GRAPHIC DESIGNERS OUTNUMBER OTHER DESIGNERS IN THE WORKFORCE

Graphic designers account for 50% of Ontario's design workforce. The workforce is made up of similar proportions of industrial designers (11%), architects (13%) and interior designers (14%). Landscape architects account for 3% of the workforce and the remaining 9% is made up of other types of designers including fashion designers (see chart on next page: *Composition of Ontario's Design Workforce*).

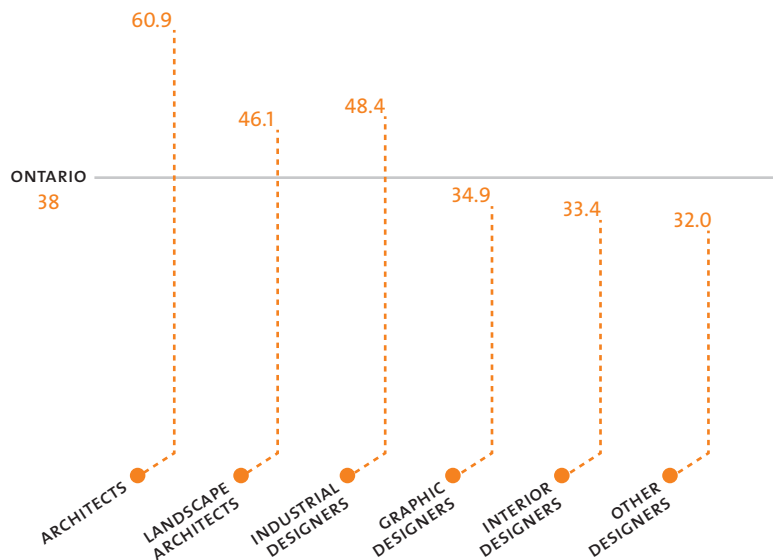
6. INCOME LEVELS VARY AMONG THE DESIGN DISCIPLINES

Income levels for designers vary with design discipline, employment status, education level, gender and age. Income levels for graphic designers, interior designers and other (including fashion) designers are below the provincial labour force average. While income generally increases with level of formal education, this trend is less noticeable for the design workforce.

AVERAGE EMPLOYMENT INCOME FOR ONTARIO'S DESIGN WORKFORCE (\$000's)

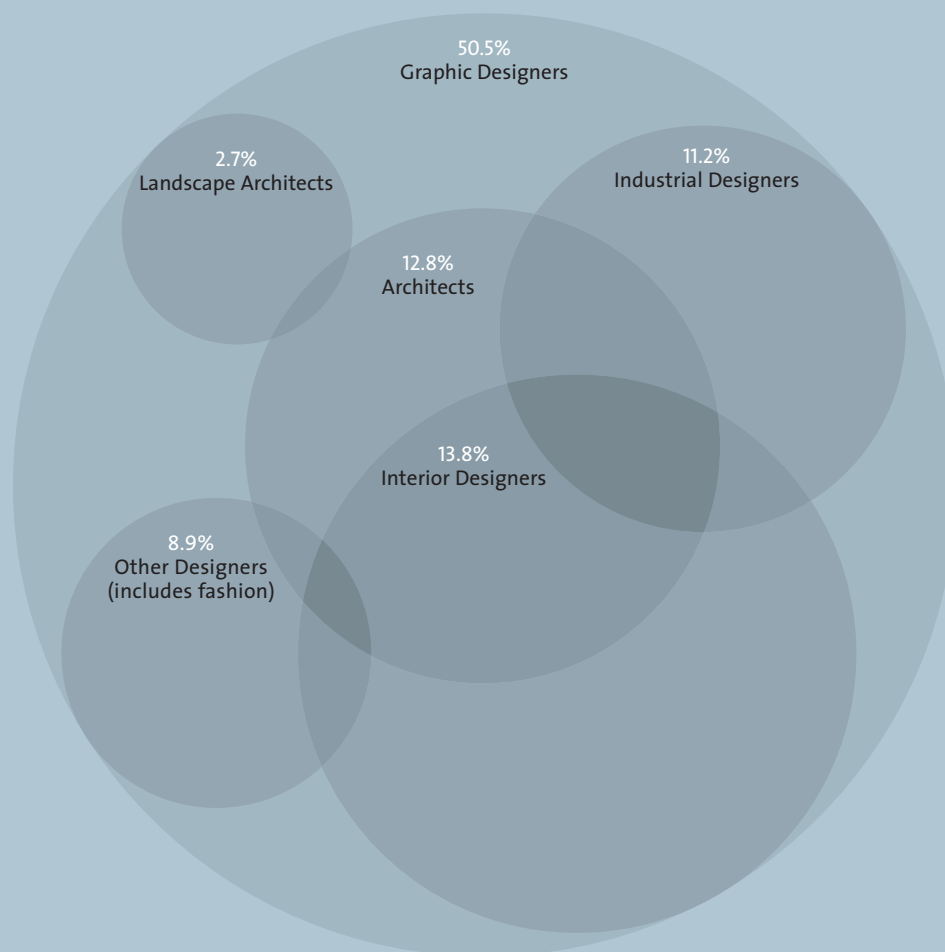
Designers (orange dotted line)

Ontario (grey)



Composition of Ontario's Design Workforce

Graphic designers account for half of the design workforce in Ontario. Ontario's design workforce is made up of similar proportions of industrial designers (11%), architects (13%) and interior designers (14%). Landscape architects account for only 3% of Ontario's design workforce.



Visual Communications
 Cuisipro Corporate & Brand Identities
 Design Firm:
 Hahn Smith Design
 Client: Browne and Co.



We used a simple, bold logo that ends with a red period for emphasis. Our entire brand strategy was aimed at communicating Cuisipro's superior quality at every level with a quiet, sophisticated confidence.

Nigel Smith, Partner, Hahn Smith Design

Cuisipro required a new logo and visual identity for its expanding stable of products. Hahn Smith Design's vertical logo is a unique gesture in kitchenware. The photography of white, translucent and stainless steel products on a white background communicates a highly articulated sense of form and space and allows room for straightforward copy in four languages. In-depth sector research led to a differentiated, effective solution that positions the client in the upper ranks of a competitive market.

Case study provided by Design Exchange – 2003 National Post Design Exchange Awards.

7. DESIGNERS' WORK PERVADES THE ONTARIO ECONOMY

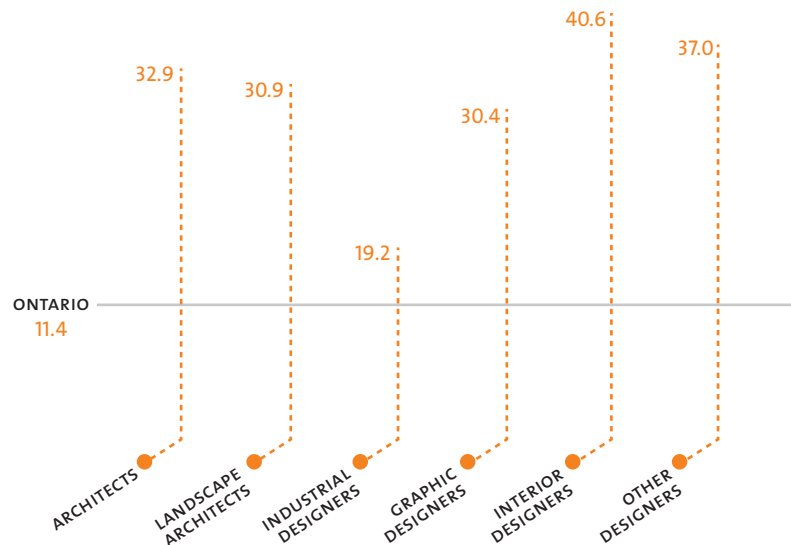
Designers work in almost every sector of the economy including manufacturing, retail, information and cultural industries and many other sectors. The highest proportion of designers works in professional, scientific and technical services (52%), followed by manufacturing (21%), information and cultural industries (7%), and retail trade (6%). (See chart on next page: [Where Designers Work](#)).

8. DESIGN WORK IS PRECARIOUS

Three times as many designers are self-employed compared to Ontario's overall labour force. Almost 22% of designers work at home as compared to only 6% of the overall labour force. There is also evidence that design employers are increasingly outsourcing design work to freelancers.

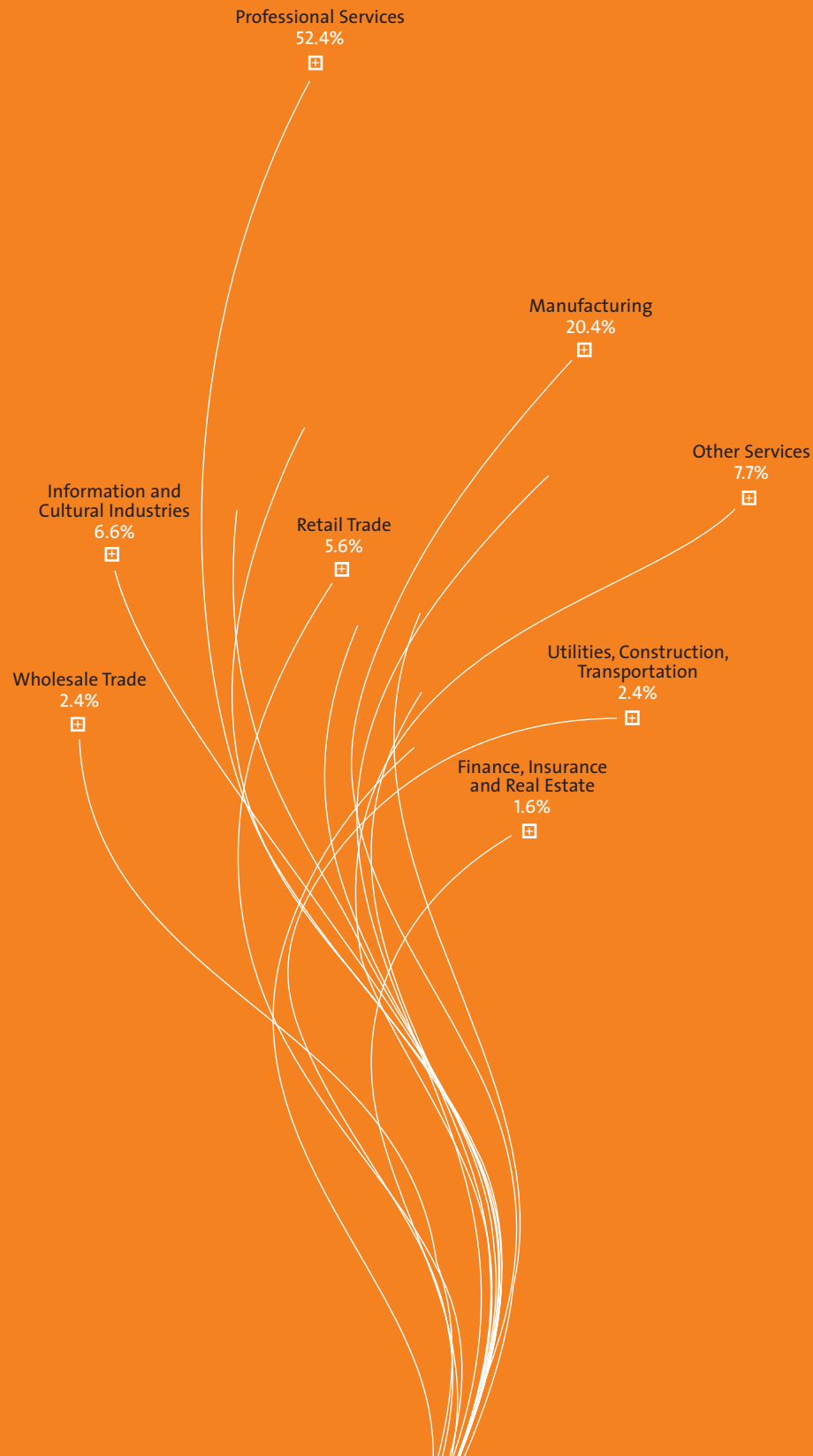
SELF-EMPLOYMENT IN THE DESIGN WORKFORCE

Designers (orange dotted line)
 Ontario (grey)



Where Designers Work

Designers in Ontario work in almost every industrial sector, with the highest proportion of designers working in professional, scientific, and technical services (52%), followed by manufacturing (20%), information and cultural industries (7%), and retail trade (6%).



How do we Measure up?

SCHOOLS OFFERING DESIGN PROGRAMS IN ONTARIO

Algonquin College
www.algonquincollege.com

Cambrian College
www.cambrianc.on.ca

Canadore College
www.canadorec.on.ca

Carleton University
www.carleton.ca

Centennial College
www.centennialcollege.ca

Conestoga College
www.conestogac.on.ca

Confederation College
www.confederationc.on.ca

Durham College
www.durhamc.on.ca

Fanshawe College
www.fanshawec.on.ca

George Brown College
www.gbrownc.on.ca

Georgian College
www.georgianc.on.ca

Humber College
www.humber.ca

International Academy of Design
www.iaod.com

La Cité collégiale
www.lacitec.on.ca

McMaster University
www.mcmaster.ca

Niagara College
www.niagarac.on.ca

Ontario College of Art and Design
www.ocad.on.ca

Ryerson University
www.ryerson.ca

Seneca College
www.senecac.on.ca

Sheridan College
www.sheridanc.on.ca

St. Clair College
www.stclairc.on.ca

St. Lawrence College
www.sl.on.ca

University of Guelph
www.uoguelph.ca

University of Toronto
www.utoronto.ca

University of Waterloo
www.uwaterloo.ca

York University
www.yorku.ca

Research compiled by
Corbett Communications and Li Yan,
May 2004.

DIAC asked Corbett Communications to survey design educators, design employers, designers in the workforce and clients, on skills development and other key issues impacting on the design sector. Here are the highlights from their research findings reported in "Designing Future Skills: Skills Development in the Design Industry".²

9. ONTARIO HAS A BROAD-BASED DESIGN EDUCATION SYSTEM

There are 66 programs in Ontario universities and colleges and some additional programs in private institutions.

10. LACK OF POST-GRADUATE PROGRAMS

There are only six masters programs and no doctoral programs in design currently offered in Ontario.³

11. SKILL DEFICIENCIES IN BUSINESS STRATEGY, DESIGN FIRM MANAGEMENT

Ontario's undergraduate design programs offer thorough education in design theory, design process, design methods and technology usage, but design programs are not focusing enough attention on business strategy, design firm management and communications skills.

12. GAPS IN CONTINUING EDUCATION

Designers, on average, engaged in 30 hours of continuing education in 2003. However, designers and their employers do not believe that current continuing education programs adequately address emerging skills gaps for the design workforce.

13. MAJORITY OF DESIGNERS WORK ALONE OR IN MICRO BUSINESSES

The majority of design firms in Ontario have fewer than five employees.⁴

14. DESIGNERS NOT INVOLVED IN STRATEGIC DECISION-MAKING

Some clients view designers as implementers rather than innovators. They indicate that, generally, they do not involve designers in the strategic decision-making phase of projects.

15. DESIGN SECTOR NEEDS A UNIFIED BRAND

The design sector has an image problem. The contribution of designers to innovation has been undervalued.

What can 40,000 Designers do for Ontario?

Based on these research results, DIAC has identified emerging opportunities and developed a four-step Action Plan to leverage Ontario's design capability. The steps in the Action Plan target four stakeholder groups: business leaders, designers in the workplace, design educators, and government. Each of these groups has a critical role to play in helping Ontario to realize the full potential of its designers.

1. HARNESSING THE ECONOMIC VALUE OF DESIGN

"Organizations can no longer count on quality, performance or price alone to sustain leadership in the global marketplace. Design has emerged as a new competitive weapon and key driver of innovation."

Roger Martin, Dean,
Rotman School of Management,
University of Toronto⁵

We have reached a "Tipping Point" for design. Countries all over the world have come to recognize that the work of designers is key to economic and social prosperity in the 21st century. Now that traditional forms of competitive advantage can be quickly copied by competitors around the world, design has become the ultimate bastion of differentiation. Design can improve both the process and the products of innovation. Apart from creating products with unique features and benefits, early involvement of designers can make best use of technology, shorten time to market, reduce production costs and improve environmental practices in the development and production process. For companies and for nations, design is key to uniqueness, and designers, with their high creativity, extensive problem-solving skills and powers to anticipate future needs, have become primary agents of change.

"We are in the midst of a design revolution in business," proclaimed Fast Company magazine in its June 2004 issue which profiled 20 Masters of Design. Design cuts across every sector of the economy. Design adds value to research and innovation. Design transforms good ideas into commercially viable products. Design creates product lust and builds global brands. The difference between other digital music players and the iconic iPod is design. The technology-enhanced design of the iPod (huge capacity, small size) has helped to increase the dollar value of the Apple brand by 23.7% in just one year.⁶ Design customizes products for local markets to increase export success. Design humanizes technology and caters to the needs of our aging population. Design reduces the environmental impacts of products and buildings. Design transforms cities into destinations and builds healthy, sustainable communities.

In its Breakthrough Ideas for 2004, the Harvard Business Review observes that: "businesses are realizing that the only way to differentiate their goods and services in today's over-stocked, materially abundant market-place is to make their offerings transcendent – physically beautiful and emotionally compelling." That's why "an arts degree is now perhaps the hottest credential in the world of business" and corporate recruiters have begun visiting the Rhode Island School of Design and similar art and design institutions in search of top creative talent.⁷

WHY ARE ONTARIO BUSINESSES UNDERUTILIZING DESIGN?

DIAC's research has identified a number of current barriers to the use of design including:

1. The connection between design and competitiveness has not been demonstrated.
2. Business leaders view designers as suppliers not strategic advisors.
3. Clients may be able to purchase some design implementation services more cost effectively offshore.
4. The old perception of designers as merely stylists still persists.
5. Design is viewed as a cost, not an investment.
6. Budgets on large-scale public and private sector projects may not allow designers to be engaged in strategic planning.
7. Few design champions have emerged in Ontario public life.
8. There are no Ontario incentive programs to encourage business to invest in design.

DESIGNERS ARE THE ENABLERS OF THE CREATIVE CLASS

"It is imperative that Canadian firms and governments turn their backs resolutely on a culture of replication and instead embrace innovation, uniqueness and differentiation."

Roger L. Martin and Michael E. Porter,
"Canadian Competitiveness: Nine Years After the Crossroads"⁸

If Ontario is to unleash its full creative potential to enhance competitiveness and productivity, the enabling power of designers needs far more attention. Designers have a special role to play in what public policy professor and author Richard Florida calls *The Creative Class* ("members of the workforce who produce new ideas, new technology or new content"). With 25% of its workforce in the Creative Class, Canada ranks in eighth place, ahead of the United States, Denmark and Germany, on Florida's "Global Creative-Class Index".⁹ Designers are enablers of *effective* innovation in Information Technology, Biotech, the Cultural Industries and other creative industry sectors. Research and Development may drive innovation, but it is design that provides the basis for commercialization. Design transforms innovation into unique next generation products, services and environments.

WHAT DO WE NEED TO SUCCEED?

Our research has demonstrated that Ontario is particularly richly endowed with designers. But Ontario's high score on the Gertler/Vinodrai Design Index (see: Highlights of Research Findings) is not yet matched by its track record on competitiveness in international markets, or its ability to create unique products.¹⁰ This suggests that we need to develop new strategies for integrating Ontario's design cluster with other growing industry clusters to improve commercialization outcomes.

Business does not necessarily turn to design, either in good or in bad times. That is because using design well is difficult. Business leaders need guidelines and practice in order to integrate design with business strategy. Successful design-led companies like Four Seasons Hotels & Resorts, Loblaw's Supermarkets and Umbra have acquired their design leadership skills through working closely with external designers and in-house design teams for many years. Ontario needs to accelerate this process and to encourage more businesses – particularly small, entrepreneurial companies – to work closely with designers on a continuous basis.

Convincing the business community to expand its use of design is a three-step process. The first step is to help leaders of both large and small organizations to understand why design is key to competitiveness and economic sustainability. The second step is to help managers to use design effectively throughout all aspects of their business. And the third step is to measure the impact of design investment and communicate the results.

IMPORTANCE OF STORYTELLING

The business community can be inspired by stories demonstrating that creative design solutions and the competitiveness of a business are closely linked. The case studies included in this report illustrate how design has helped particular organizations to distinguish their products, services and environments. Ontario has many other design-in-business success stories to celebrate.

DANISH DESIGN LADDER

level 1

NON DESIGN

Design is only a hidden part of product development and not performed by designers.

level 2

DESIGN AS PRODUCT STYLING

Designers are introduced late in the product development process.

level 3

DESIGN AS PROCESS

Design is not just an end result but also a way of working.

level 4

DESIGN AS STRATEGY

Management cooperates with designers to rethink business strategy.

level 5

DESIGN AS A TOOL FOR SOCIAL INNOVATION AND SUSTAINABILITY

Designers work with business to make socially responsible design decisions and to improve environmental performance.

HOW DO OTHER JURISDICTIONS SUPPORT DESIGN?

Other jurisdictions have recognized that a) design drives competitiveness and b) the business community, and particularly SMEs, need support from the public sector in order to profit from design. In its contextual research, DIAC investigated a number of design support programs in Europe and Asia. Within Canada, Quebec has also administered a successful design tax credit for a number of years.

DENMARK: DESIGN ICE-BREAKER PROGRAM AND DESIGN LADDER

From 1998 to 2001 the Danish Design Centre (DDC) operated the Design Ice-breaker Program. The incentive program was developed to help Denmark reclaim its former design leadership positioning. It focused on helping SMEs to work with designers to develop and launch new products in a variety of industry sectors. DDC supported qualified companies either by contributing a flat fee to offset design fees over a six month period or by paying 50% of the design development costs. More than 400 SMEs and 120 designers and design companies participated in the program. It helped change the perception that design is expensive and many participants were able to improve their competitiveness and expand export capabilities as a result.

The Danish Design Centre has also developed a tool called the Design Ladder to help business understand how design can be integrated with business strategy in increasingly mature ways. The five-point scale measures the intensity of design use by companies at various stages in their evolution.

The DDC's support programs are intended to help companies move towards an increasingly sophisticated use of design. (www.ddc.dk)

KOREA: DESIGN INNOVATION PROGRAM

Korea wants to be internationally recognized as a centre for design production and design innovation. Korea's design vision for 2010 is to create added value through design equivalent to \$166 billion (U.S.). For the past 10 years, the Korean Institute of Design Promotion has managed a program focused on adding value to product development and improving international competitiveness for new products. The program was developed as a growth engine for Korean SMEs. It provides financial support packages – up to \$83,000 (U.S.) for product design and up to \$25,000 (U.S.) for graphics and other design services – to help SMEs improve their product development, branding, packaging and visual communications. The incentive program is structured to encourage an integration of design throughout the innovation process. From 1994 to 2002, 7,932 projects were completed with a commercialization rate of 70%. The design support and commercialization process takes from 6 to 24 months. In 1994, 33 design firms participated. In 2003, the numbers of participating design firms had risen to 1,215. The benefits of connecting designers to SMEs in Korea include: raising standards of excellence for Korean design, inspiring new technology development, enhancing the international reputation of Korean products and fostering knowledge networks among universities, businesses, designers and the government. (www.designdb.com)

UNITED KINGDOM: IMPACT OF DESIGN ON STOCK MARKET PERFORMANCE

Recognizing that design is a critical component of business performance, the British Design Council has recently published the results of a 10-year study on 166 design-led companies in the United Kingdom. The research analyzed stock market performance for these companies relative to other publicly listed companies for the period of 1994 to 2003. The key finding of the research was that a group of 63 companies identified to be effective users of design outperformed the FTSE 100 index over the full period by 200%, and also beat their peers in the recent bull and bear markets. Participants for the study were selected on the basis of their being nominated for and winning design-related awards. In the report on the study, David Kester, Chief Executive of the Design Council observed: "For the financial community (this study) offers a new way of looking at investment. And for business managers and designers alike, it provides the business case that is needed in an increasingly rigorous business environment." (www.designcouncil.org.uk)

WALES: NATIONAL CENTRE FOR PRODUCT DESIGN AND DEVELOPMENT RESEARCH

The National Centre for Product Design and Development Research (PDR Centre) was established at Cardiff's University of Wales Institute in 1994 to address a recognized gap between advanced manufacturing technologies and design. At that time there were few opportunities for small-scale batch production in Wales. Among smaller companies there was little appreciation for what product design could do to enhance competitiveness. The Centre began by focusing on SMEs but has gone on to provide consulting advice, reverse engineering and rapid prototyping capabilities to larger companies as well. In a new, custom-built facility, the Centre employs engineers, industrial designers and PhD students from the university. The focus is strictly on research and development and consulting. The faculty has no teaching responsibilities. Clients that qualify for design support pay 40% of the cost for the service. The remainder is funded by the Welsh Assembly. Since it was established, the PDR Centre has helped to develop over 400 products in the medical, automotive and consumer industries. (www.pdr-online.co.uk)

QUEBEC: DESIGN TAX CREDIT

The government of Quebec has been administering an industrial and fashion design tax credit based on eligible design labour expenditures for a number of years. Encouraging its companies to invest in design has helped Quebec to develop and commercialize innovative, state-of-the-art products and services, while enabling its design sector to flourish and develop significant recognition in the rest of Canada and abroad. The tax credit has not only expanded the use of professional design resources but also increased the number of high paying skilled jobs in the province. (www.mderr.gouv.qc.ca)

INTEGRATING DESIGN WITH CORE BUSINESS ACTIVITIES

These incentive programs encourage business clients to integrate design into various core business activities including marketing, branding, facilities design and distribution systems. Administrators of these programs have observed that, once business clients have been immersed in design thinking, they are more likely to involve design teams on future projects or build long-term relationships with designers.

DIAC Action Step 1 Launch a Design for Commercialization Program

Ontario companies need to experience the benefits of working closely with designers to commercialize their best ideas. Building more dynamic relationships with designers will increase the success rate for Canadian innovations in both the domestic and international market-place. DIAC recommends the launch of a Design for Commercialization Program to provide industry with greater access to design expertise throughout the innovation process. The objective is to focus the full capabilities of designers from various disciplines on improving both the process and the end products of innovation. The program would demonstrate that designers are critical, not only to the design stage, but also to the conception of new products and to marketing, production innovation, new technology applications, distribution systems, performance evaluation and lifecycle assessment.

The proposed commercialization program can address many of the barriers to design use identified by DIAC's research. It can become a test ground to demonstrate to business leaders that investment in design does impact on business results. It can also provide a controlled environment in which to conduct design research into the viability of particular innovations and the impact of early design involvement. The program would be structured to integrate designers with engineers and other creative professionals on multi-disciplinary teams focused on developing unique products and environments for international markets, to broaden our export base.

2. EXPANDING OPPORTUNITIES FOR DESIGNERS IN THE WORKPLACE

"Designers have a responsibility to show the future as they want it to be – or at least as it can be, not just the way an industry wants it to be."

Yves Béhar,
Industrial Designer¹¹

CAREERS MAY NOT KEEP PACE

Ontario's design workforce is growing, but career opportunities may not keep pace with this growth - unless new strategies are developed to expand demand for design services.

Our research has demonstrated that careers in design lack the stability of those in many other professions. In Ontario, use of design in many industry sectors is still at an immature level, and designers are viewed by many clients merely as suppliers of a service rather than as strategic thinkers. Canadian designers, with a few notable exceptions, have failed to position themselves as thought leaders whose opinions carry weight with the business and social community.

The new winery building has profoundly affected the success of the client's brand. Visitors are flocking to the winery to experience its unique, widely praised wine tour and architecture, and this is tangible evidence of how a design solution has impacted the bottom line.

Marianne McKenna, Partner, KPMB

The Jackson-Triggs Niagara Estate Winery is a new 47,000-square-foot building designed on a twenty-six acre estate vineyard site. The Winery replaces the client's previous warehouse-like facility, which was unable to accommodate the production of high-end VQA wines, and had a presence that was far removed from the consumer. The new design has established a significant architectural presence, which facilitates the production of premium

wines, and provides a unique experience to visitors by showcasing the winemaking process.

Instead of looking to European precedents and proposing a more conventional historicist building, the team considered the agrarian context of the site and the tradition of local agricultural buildings. The resulting design is a simple, single structure with a continuous roof supported by full span wood trusses. Visitors to the winery literally flow along with the wine, thus gaining a meaningful comprehension and aesthetic impression of the process. The design successfully marries the science of the winemaking process with the art of marketing.

Case study provided by Design Exchange – 2003 National Post Design Exchange Awards.

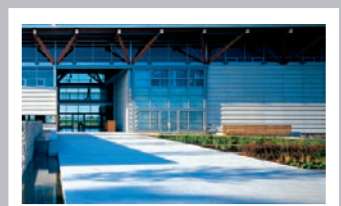
Architecture

Jackson-Triggs Niagara Estate Winery

Architects:

Kuwabara, Payne McKenna Blumberg

Client: Vincor International Inc.



Ontario is well positioned to challenge these perceptions and to take steps to elevate the design profession to a level where designers become true agents of change. But first, all of the design disciplines need to come together to create a stronger profile for the sector and to adopt a more integrated approach to design that will be far more effective in addressing business and social challenges.

Upon graduation, designers may start their careers as freelancers or join design firms at a junior level. Our research has found that, on average, entry level salaries for designers range from \$20,000 to \$29,000. By mid career, designers with strong entrepreneurial skills may set up their own business or partner with several colleagues in a small design firm. However, prospects for growing such small businesses are uncertain. After gaining considerable experience on their own, these designers may rejoin larger design firms as senior designers. At this point, many become frustrated by a lack of direct contact with the leaders of their design studios, or with a popular practice of using account handlers rather than designers to interface with clients. This approach seriously limits the ability of designers to form close, long-term relationships with clients or to become involved in strategy decisions that will enable them to deliver breakthrough design solutions on every project.

INVESTING IN DESIGNERS DELIVERS BREAKTHROUGH RESULTS

Some experienced designers may not want to move on to management positions because they prefer to retain a hands-on role in designing. For those who do, opportunities for managerial positions are limited. There have never been many positions with in-house product design departments in Ontario, because there are not many original brand manufacturers large enough to support internal design teams. What Ontario does have, however, is a critical mass of innovative SMEs. Some of these smaller companies have already built their success on design, but many more could develop ongoing relationships with designers to improve the commercialization rate of new products. In graphic design, a number of Ontario studios have lost management positions as they consolidated with larger US-based firms and this trend is continuing. Another trend is even more worrying: an increasing number of companies requiring product, environmental or communications design are relying on freelance designers rather than establishing an ongoing relationship with design firms or retaining designers on staff. Having a pool of freelancers bid on each project may allow clients to command the best price. But investing in design for commercial success also involves investing in designers. Even the best design solution can be copied by competitors. By building a long-term relationship with a designer or with a creative team, a client can continuously evolve a product line, communications program, or overall design strategy to sustain a competitive edge.

Landscape Architecture
Jackson-Triggs Niagara Estate Winery

Landscape Architects:
Janet Rosenberg & Associates
Landscape Architects

Client: Vincor International Inc.



Located on the main access route to Niagara-on-the-Lake, the winery is highly visible and its contemporary design challenges the public's perception of traditional landscape design. This is particularly true in a region that relies heavily on Romantic traditions of landscape design combined with Victorian traditions of ornamental horticulture. In contrast to these traditions, the winery attempts to recognize and reflect the agricultural heritage and traditions of the region, as well as the natural features of the region that have accommodated those traditions.

Janet Rosenberg, Principal, JR + A

Due to the proliferation of wineries in the Niagara area, it was extremely important to the client to establish a distinct identity in order to effectively market the winery.

Jackson-Triggs Niagara Estate Winery wanted to create a world-class winemaking facility with a strong relationship to its surrounding community and environment. Janet Rosenberg & Associates Landscape Architects were responsible for assembling the design team and ensured that the identity was consistent throughout the site. The firm selected the location of the building in order to minimize the building's impact on the vineyards, and designed a unique system of storm water management to store water and remove both sediments and pollutants prior to it being discharged into an adjacent fresh water stream corridor. This new system replaced a pond system in an effort to minimize the amount of vineyard space displaced by the landscape.

REVALUING THE STAGES IN THE DESIGN PROCESS

Design services offered in any discipline may be defined in four critical stages: strategy, design, implementation and evaluation.

For the most part, clients expect designers to be involved in Stages 2 and 3 (design and implementation). But a new model for design practice would place greater emphasis on Stage 1 (strategy) and Stage 4 (evaluation) as separate services. By working more closely with designers in the initiation and final stage of every project, clients can improve results and maximize their investment in design over time (see chart on next page).

In fact, as 21st century products and services evolve towards a new model of dematerialization, these front and back end activities may become as important as traditional design services. As a recent article in Design DK, a Danish design journal suggests, the business of design is changing:

“Five years from now, many strategists, managers, ad agency people, management consultants and even public servants will work as designers or base their work on methods from the design world. Designers, too, will change. They are going to spend more and more time finding possibilities, and less and less time solving specific problems. This development has already begun in the USA and Britain. Here, it is becoming rare to meet a design firm that only hires design graduates as developers. Firms like IDEO, Imagination, BMD, Point Forward and the Doblin Group already have philosophers, psychologists, economists, sociologists, biologists and linguists on the payroll. The changes in the design business, the design profession and the underlying design methods are not a passing fad or a random phenomenon. On the contrary, the changes are a natural consequence of events in the economy, the marketplace, the companies and, not least, in the minds of consumers.”¹²

CONNECTING DESIGNERS TO SMEs

“To help small and medium-sized design firms, we need to encourage small and medium-sized clients to hire them.”

Tim Poupore,
President, ACIDO

Most designers work in small businesses classified as SMEs. Small design firms have much in common with other SMEs, in both their strengths and their weaknesses. On the plus side, small design firms are often led by passionate, entrepreneurial leaders with a high propensity towards innovation and risk-taking. They can be quick to respond to customer needs and to new trends in the market-place. Like other SMEs, however, small design firms are often constrained by limited financial and human resources, a lack of marketing savvy and management skills.

The most likely clients for small design firms would be other small businesses, but SMEs in most industry sectors have not been extensive users of design. Ironically, SMEs that have sought design help have tended to approach larger design firms because they are more visible in the market-place. But these potential clients often end up being discouraged, because the pricing structure of a larger design firm may be beyond their budget. To break this cycle, Ontario needs to develop new strategies for connecting small design firms to other small businesses. As discussed previously in this report, countries in Europe and Asia have found that facilitating design support for SMEs is one of the best ways to stimulate innovation. This support can significantly increase the success rate for new product development in various industry sectors (see: How Other Jurisdictions Support Design p. 21).

Revaluing the Stages in the Design Process

The design services offered in any discipline may be defined in four critical stages. A new model for design practice would place greater emphasis on Stage 1 and Stage 4.



DESIGNERS SHOULD ENGAGE WITH LOCAL COMMUNITIES

“You don't find interior designers in deliberations of major issues like planning and social housing.”

Joyce O'Keefe,
Director, School of Interior Design,
International Academy of Design & Technology

We need more involvement from designers in public policy and quality of life issues. Within the creative industries, actors, authors, artists and musicians play a far more active role in public life than do designers. This is not only because of the star syndrome, but also because many of these creative professionals speak out on public issues and lend their support to critical social causes. Designers have essential skills to contribute to crime prevention, affordable housing, sustainable city building and countless other social issues. They need to become much more actively engaged in their local communities, both as opinion leaders and as champions for their own profession.

DESIGN AND SOCIAL RESPONSIBILITY

Designers have a critical role to play in developing products and environments that minimize environmental impacts. Ontario's design workforce has both the capabilities and sensibilities to assume a leading role in sustainable design. But designers need to become more proactive on sustainability and more persuasive in influencing clients to make responsible decisions at every stage in the design process.

Designers make critical choices: What resources need to be consumed in the production of a new product or facility? How can long-term environmental impact be minimized in design, production, distribution systems? How can a delicate balance be struck between business objectives, benefits to clients and consumers, and environmental protection? It is not possible to convince most clients to revolutionize their business practices overnight, but even a small change made to a mass market product in design, assembly, production process or packaging can have a significant impact on the environmental toll that product will claim in its lifecycle. We need to ensure that:

- a) designers graduate with awareness, knowledge and competencies in sustainable design,
- b) they have the commitment and leadership skills needed to influence clients to support responsible design decisions,
- c) the design disciplines collaborate on an integrated approach to sustainable design,
- d) business and the public sector involve designers early on in the development and innovation process when design decisions can significantly reduce the environmental imprint of buildings and of products.

We will have to motivate all stakeholders in the design and business community to achieve these goals. In our research, stakeholders registered relatively low awareness of environmental sustainability as a critical global issue for the next five years. This lack of focus on sustainability is consistent with the findings of a recent survey on Design Education by Metropolis Magazine which reported that a mere 14% of US design schools are developing programs to educate their teachers about sustainable design. Only 25% reported that their school has a faculty advisor on the subject.¹³

Designers also have a responsibility to improve the accessibility of buildings and of public space and the usability of products and services. Design that meets the needs of users of all ages and all abilities is known as universal design (or in Europe, inclusive design). As is the case with sustainable design, the Ontario design workforce has both the expertise and the values needed to address these issues. With its multi-cultural population, tolerance for diversity, experience in working in two official languages, and critical mass of designers, Ontario is well-positioned to develop innovations in human-centred design that will anticipate the needs of our aging population, and will contribute to the quality of life for people with disabilities and for all citizens of ethnically diverse communities. Working with stakeholders from both the public and private sector, Toronto can develop a more integrated design approach to drive innovation and to establish a new model for universal design in urban environments that can lead the way for other jurisdictions.

In its ongoing efforts in design education, the Design Exchange in partnership with the Ontario Ministry of Citizenship and Immigration is launching the Universal Design Professional Development Series in winter 2005. (www.dx.org/universal).

Raising standards of excellence in sustainability and universal design is a global issue. Ontario designers who are able to take the lead in developing sustainable design and universal design innovations can not only fulfill their social responsibilities, but also provide their clients with a significant source of competitive advantage, and new export opportunities.

DEFINING LOCAL STRENGTHS IS BEST DEFENSE AGAINST OFFSHORE COMPETITION

In time, the perceptions of designers as merely implementers may thrust Ontario's design workforce into direct competition with offshore design services from India, China and other countries with a cheaper labour force. In Europe, there is a growing trend towards offshore contracting for design work (particularly for development and implementation) and that trend is moving to North America. Unless the Ontario design sector is able to more clearly define its strategic capabilities, the local business community could take advantage of quick turnaround times and lower fees from offshore companies, at least for some implementation services.

However, visionary business leaders like Paul Rowan, Vice President of Umbra, believe that design is a hands-on activity, and a continuous, evolving process. "Being innovative in product design is difficult," he says. "You need to be close to the market and you need the proximity of design professionals on an hourly basis...you can't direct them from a different time zone."¹⁴

DESIGNERS HAVE AN IMAGE PROBLEM

There are many issues to be pursued in the way designers deliver value to the business and social community, but many of the opportunities lie beyond the scope of this report. A good place to start, however, is with the management of perceptions – a challenge that designers know all about.

For all its multi-faceted capabilities and potential to innovate, the design sector has, of all things, an image problem. It isn't that designers have a negative image, but rather that they don't have an image at all – certainly not a compelling one.

We need the creative talents of designers from all disciplines to solve the critical global challenges of the 21st century. Yet, we still educate designers in silos and, in the workplace, each of the design disciplines supports and promotes its designers independently. There is much to be gained from closer collaboration among the disciplines and between designers and other professionals.

DIAC Action Step Create a Brand Strategy

The design disciplines should collaborate on an holistic branding initiative to communicate the size, strengths and combined skills of the Ontario design sector. And the province should promote its design cluster as an example of creativity and innovation, to create a global brand for Ontario design.

COMBINATION OF STRENGTHS MAKES ONTARIO DESIGNERS UNIQUE

Branding the capabilities of the design workforce will enhance the professional status of designers, improve career prospects and encourage the business community to expand its use of design. The first step in this process is to articulate the key strengths that are common to all the design disciplines.

The Ontario design workforce has evolved a particular combination of competencies. It can also draw on potential synergies to be developed from the proximity of large numbers of designers in six different disciplines. And Ontario designers benefit from operating in an intensely competitive business environment driving innovation and growth. Together these factors provide the raw material to build a unique brand for Ontario design (see chart on next page: [Assets of the Ontario Design Sector](#)).

A short list of key strengths could include:

- strong capability in six design disciplines
- broad-based design education and training
- professionalism and standards of excellence
- capability with state-of-the-art technology
- understanding of social values and diversity
- experience of working in a dynamic, multi-cultural community
- proven track record in an intensely competitive business environment

At the second DIAC Stakeholders Meeting held March 3, 2004, many of the participants had suggestions on how to promote the design sector. Their recommendations included:

- Identifying design champions in the community and in government
- Developing a web site to educate the government, business and social community on the purchasing of design services and effective design management
- Branding and supporting a definitive place to go for design information
- Producing a marketing/assessment plan for Ontario's design industry supported by specific case studies
- Developing a 'Did You Know' promotional document for design
- Lobbying for a Federal/Provincial Minister of Design and Innovation

Assets of Ontario Design Sector

The design disciplines need to collaborate to communicate the size, combined strengths and skills of the design sector. This collaborative marketing effort can create a global brand for Ontario design.



Waverley Glen's Transportable II patient lift represents a radical departure from traditional lift systems and its advantages are obvious.

"We're a world leader in the design and manufacture of patient lift systems," says Eric Anderson, President of Waverley Glen Systems Ltd. "Our products have always featured innovative engineering, high quality manufacturing and good value. A portable lift, by definition, must be easy to carry. Equally important, the patient being lifted must feel comfortable and secure, and the caregiver must find it easy to use. Integrating all of these ergonomic factors into an attractive package presented us with an

exciting challenge – and a fantastic opportunity to leap-frog the industry."

"Rearranging all the key components across the span between the sling hooks allowed us to better position the controls and contact points," adds Tim Poupore, President of Ove Design Ltd. "This resulted in a balanced and elegant form that responds to the needs of both patient and caregiver."

Case study provided by the Association of Chartered Industrial Designers of Ontario.

Industrial Design
Transportable II Patient Lift System
Design Firm:
Ove Industrial Design Ltd.
Client: Waverley Glen Systems Ltd.



3. BUILDING ON OUR STRENGTHS IN DESIGN EDUCATION

"In design school, there are too many things to teach, and too little time to adequately prepare students in all aspects of professional practice. Still, it is unfortunate that the imperatives of "real life" are too often glossed over or ignored in the classroom..."

James P. Cramer and Scott Simpson,
How Firms Succeed: A Field Guide to Design Management¹⁶

TYPES OF DESIGN SKILLS

As design continues to evolve into a strategic discipline with global recognition, design education must focus not only on teaching design theory and design methods but also on business and communication skills and a sophisticated appreciation of engineering and technology. (see chart on next page: Types of Design Skills).

Ontario's design education system offers both the academic strengths of the university system and the advantages of applied teaching methods pioneered by the community colleges. Design education has emerged from the applied arts and crafts tradition and the strong creative skills of designers are rooted in this heritage. However, with the current focus on technological skills, we may be losing some of the spontaneity and high creativity nurtured in early design education.

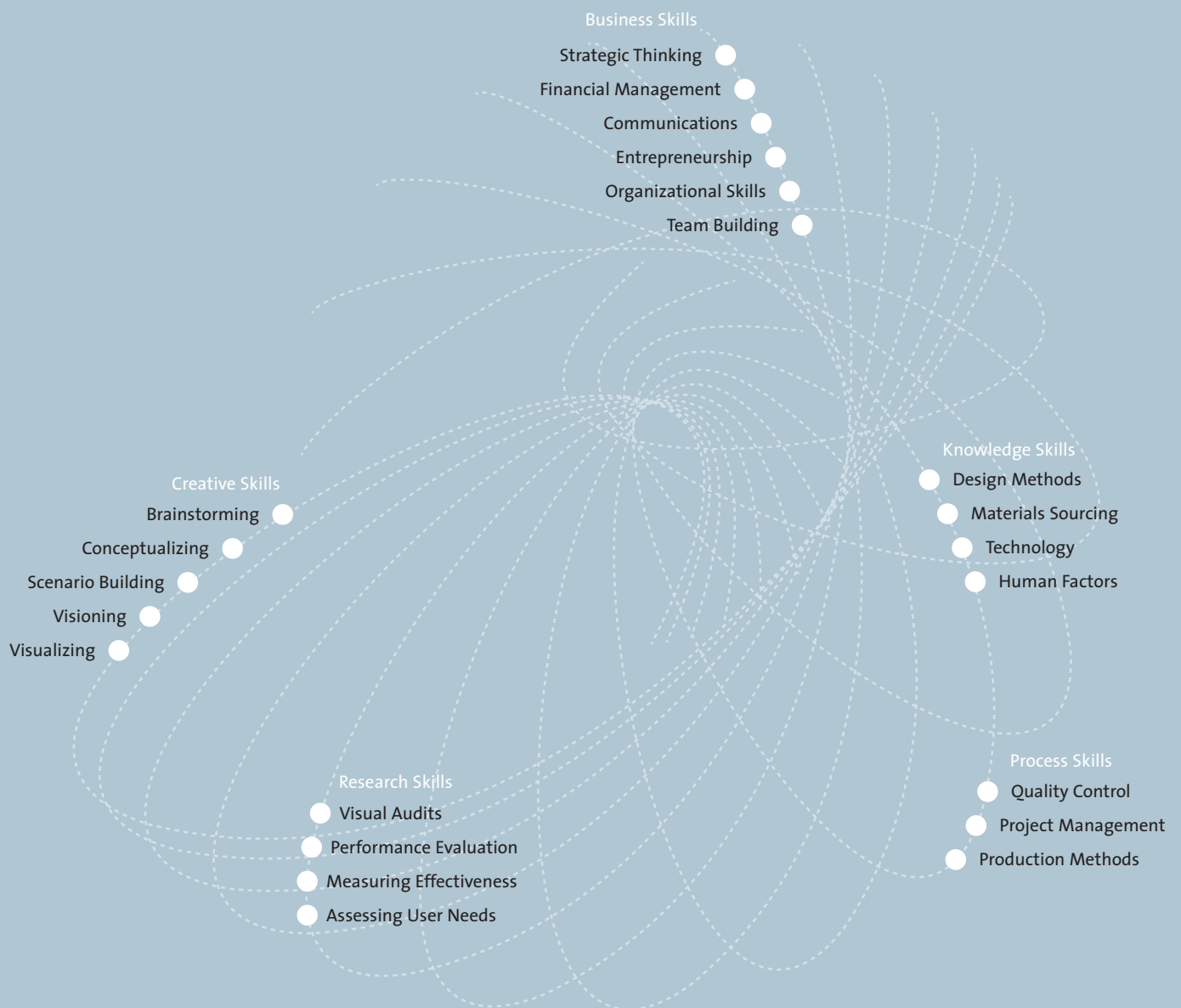
In recent years, design departments at a variety of institutions have been adding value to their curricula to deliver extended three-year diploma programs and four-year degrees. York University and Sheridan College Institute of Technology and Advanced Learning established an innovative collaboration to deliver a four-year Bachelor of Design degree program in graphic design. However, some institutions are still offering one and two-year design programs, which can create confusion around qualifications in the market-place.

Within the design disciplines, Ontario only offers masters programs in architecture (University of Toronto, University of Waterloo and Carleton University), urban design (University of Toronto), and landscape architecture (University of Toronto, University of Guelph). In landscape architecture, undergraduate programs are being phased out to focus on the masters degree. There are no design doctoral programs in Ontario and no university degree programs in design management.

At the undergraduate level, design education provides thorough instruction in design process, design methods, and the use of state-of-the-art technology. But students are missing out on skills development in business-to-business communications, design firm management, marketing, entrepreneurship and overall business strategy. According to our research, design educators may be focusing too much on technology, design theory and design methods and not enough on real world business practices, or on demonstrating how design is critical to the innovation process.

Types of Design Skills

Design exists at the intersection of art, business and engineering. Here are some of the key skills involved.¹⁷



ESTABLISHING NEW MASTERS PROGRAMS

“Diploma programs are designed to meet entry level requirements in stable local job markets, but a four-year degree enables graduates to develop and sustain their future careers as designers in Canada or around the world. Masters programs project a vision for design rather than concentrating on immediate needs. Only with this focus on future possibilities can the design sector advance its own disciplines and, most importantly, connect design research to other disciplines. We need graduate education to attract research funding and to establish design academically as a research field in partnership with other disciplines and with industry.”

Michael Large, Associate Dean,
School of Animation Arts and Design,
Sheridan College Institute of Technology and Advanced Learning

At the masters level, the gap in higher education for design is troubling for a number of reasons. Post-graduate programs should hold the vision for the design disciplines, stimulate higher-level thinking about design, attract funding and add value to the ongoing development of new and relevant curricula for undergraduate programs. Graduate programs focus on research, strategy and advanced design thinking. They prepare the next generation of design educators, as well as produce employees who are better prepared to lead companies or to become entrepreneurs. Without these opportunities in Ontario, design graduates have to go outside the province or outside the country for higher education. Design departments also have to recruit appropriately qualified faculty from other provinces and other countries.

In our research, we learned that York University's Department of Design will launch a masters program in September 2005. Carleton University's School of Industrial Design and Ryerson University's Faculty of Communication and Design are also planning new masters programs. And the Ontario College of Art and Design is beginning a new initiative in applied research.

DESIGNING FOR FUTURE NEEDS

“Design research is coming of age as an essential tool to help innovate and stay ahead of the competition... The research data it produces also allows designers into the room with executives to influence product decisions, the big step that designers have been seeking for over a century.”

Stephen Wilcox,
Vice President, Industrial Designers Society of America, Professional Interests Section¹⁸

In conjunction with new masters programs, Ontario needs to establish a cross-disciplinary model for conducting design research. While the Design for Commercialization Program described in DIAC Action Step 1 will help to speed good ideas to market, we also need designers to apply their extraordinary visioning powers to develop future innovations for Canada.

The Toronto Fashion Incubator (TFI) is an innovative, non-profit, small business centre designed to support and nurture new fashion entrepreneurs. TFI's success in developing innovative talent while encouraging small business growth has created an entrepreneurial culture that is envied around the globe. Cities such as New York, Los Angeles, Montreal, Vancouver, Sydney, St. Petersburg, Kobe, Cape Town and Dublin have looked to Toronto's Fashion Incubator as a model of innovation, excellence and leadership.

"Many of Canada's most celebrated designers are TFI alumni. Their labels include Misura, David Dixon, Harebell, Mabel, Mercy, Vir-go, Wolves and Zylak. Pina Ferlisi, Executive Vice President, Gap brand design is also an incubator

graduate proving that our talent is recognized and marketable worldwide."

Susan Langdon, TFI Executive Director

Residents and Outreach members receive access to low-cost studio rentals, production equipment, a professional showroom, office equipment, a resource center, business advice and exclusive promotional and networking events that help build the company's profile to buyers and media. TFI pulls together support from the fashion community, financial institutions, business schools and government to act as advisors and mentors to the fledgling businesses.

Case study provided by Toronto Fashion Incubator

Fashion Design
Toronto Fashion Incubator
www.fashionincubator.com



"Senior executives tell me their frustration is that while they know how to make anything, they are increasingly unsure about what to make. The reason is that consumers have so many choices of products, services and information, driven by companies' abilities and global trade, that the patterns of daily living are dramatically more complex than they were twenty or thirty years ago. "

Patrick Whitney, Director,
Institute of Design, Illinois Institute of Technology¹⁹

What will the next generation of consumers need? How can we build on our unique capabilities to establish leadership in niche markets? How can our understanding of cultural diversity help local companies to develop products and services customized for export markets beyond the United States? How can we apply state-of-the-art-technology and knowledge of natural resources to develop new products and processes that will reduce environmental impacts? How can we develop a generic model for managing design resources effectively in smaller businesses?

Ontario academic institutions should take the lead in collaborating with the design sector, business community and various levels of government to establish a cross-disciplinary model for investigating such challenges. A made-for-Ontario design research program could connect design academics at various Ontario universities and colleges. They could collaborate with engineers, MBAs, social scientists and leaders in the business and social organizations to develop new design strategies to address critical global issues and anticipate future needs.

Design research projects could include:

- conceptualizing strategies to help seniors to age in place
- creating products, technology and communications systems to reduce medical errors
- developing systems for infection control
- establishing guidelines for sustainable design
- developing security systems to protect border crossings, airports, urban centres from the threat of terrorism
- addressing waste disposal issues in major urban centres
- conducting design audits to evaluate how well companies are using design
- developing new tools to measure the impact of design on business results

HOW ARE WE MANAGING DESIGN?

"We turn out designers, but not managers of design and product development...different graduate level programs have been suggested, but why not an integrated MBA/Design pairing? The goal should be to turn out design professionals who understand that they are managing a business process."

Bob Kirke,
Executive Director, Apparel Ontario

Ontario needs a post-graduate degree program in design management. For example, a masters program could be linked to a university business faculty to offer design-related management education to mid-career business and design professionals. The effective management of design resources is a learned activity. Such a program could prepare designers to manage their own businesses more effectively and to assume leadership roles in the corporate environment.

Design management is the discipline that teaches designers and business managers how to manage design resources and to lead creative teams to achieve specific business goals. Design management focuses on three areas: connecting design to competitive strategy, managing design firms, and managing design projects. It is critical that design management programs be connected to innovation and focused on producing graduates who are able to facilitate the design process and to act as change agents to inspire innovative thinking in industry.

In 2001, Ryerson University established the first design management program in Canada. Its two-year certificate program has attracted designers from all disciplines and other professionals looking to advance to managerial positions in mid career. Toronto City College, George Brown has also introduced a one-year design management program for designers. We need to build on the success of these programs by establishing a masters degree to prepare a new category of business professionals, known as design managers, who are trained in both design and business strategy.

CONTINUING EDUCATION OR ON-THE-JOB TRAINING?

The majority of participants in our research expressed the view that current continuing education programs are not delivering significant value to the design workforce. One participant at a DIAC stakeholder meeting commented that "continuing education in design is in its infancy". The design workforce needs more extended programs, and more coordination to align offerings by the education institutions and the design associations. There is also a need to test standards for continuing education programming on a regular basis.

Intrawest Corporation is the world's leading developer and operator of village-centred resorts. It is redefining the resort world with its 10 mountain resorts, one warm-weather resort, 29 golf courses under management, a premier vacation ownership business (Club Intrawest), and six world-class resort villages at other locations including one in France.

Pedestrian focused resort villages are a key factor in attracting market-leading volumes of customers, with many winter festivals using both mountain and village settings to create innovative experiences. Intrawest is best known for the Whistler Village, Mont Tremblant Village and in Ontario, the new Village at Blue Mountain. The success of the Intrawest "village resort" is a function of attracting guests and visitors to festivals to bring life and

energy to the resort while driving strong visitor traffic and sales for village merchants.

The design of Intrawest's villages is conceived in a unique "charrette" process that integrates the skills of designers with resort managers and marketing specialists. Each resort reflects the unique character of the region. Whistler responds to the Rocky Mountain setting, Tremblant reflects the heritage of Quebec and Blue Mountain is designed as a small town village set within the Niagara Escarpment landscape. The resort village concept has created a distinctive brand for Intrawest and made it an industry leader.

Case study provided by Ontario Association of Landscape Architects

Landscape Architecture

Village Resorts

Design Firm:

Envision: The Hough Group

Client: Intrawest Corporation



While there is a need for designers to continually update their technical skills, business and interpersonal skills development are best taught through on-the-job-training or special projects. For example, best practices in design management, project management, team building, sustainability and interpersonal relations could be taught by engaging a multi-disciplinary group of designers to design and build affordable housing units for an Ontario community.

Two European institutions, profiled in a recent issue of *Metropolis Magazine*²⁰, provide models for cross-disciplinary design research that could inspire new research collaborations between the academic and business community in Ontario.

Fabrica: the Benetton Research and Development Communication Centre was established by Benetton in 1994 just outside of Treviso in Northern Italy. The institute "offers a fellowship program for designers and artists under the age of 25. These students essentially become busy apprentices in a studio that has an adventurous built-in client—Benetton—with a prodigious design pedigree that includes publishing *Colors* magazine."

The Helen Hamlyn Research Centre at the Royal College of Art (RCA) in London "focuses on design-led opportunities for social change. At its core is a research associates program that pairs recent RCA grads with corporations like Hewlett Packard for intensive year-long applied research collaborations."

In Ontario, Bruce Mau Design has collaborated with the School of Design at Toronto City College, George Brown to form The Institute Without Boundaries. This innovative new program is providing opportunities for a small group of multi-disciplinary creative professionals to engage in strategic design thinking to address monumental social issues. This program should provide inspiration for corporations and public sector institutions, including other design programs, to engage members of the design workforce in critical design research on a larger scale.

New Media

Architectural Visualization Tool

Design Firm:

IN_situ

Client: IN_situ



"This tool enables groups of viewers to engage in active discussion around topics concerning scale, materials, integration with existing structures and other issues concerning the future development of their city,"

Greg Goralski and Maclin Williams, Producers, IN_situ

IN_situ is an in-context architectural visualization tool that works as a magic window to allow a viewer to peer into the future and see unbuilt buildings in the here and now. Used on site, IN_situ uses 3D visualization and dynamic live video to present a street level view of a future architectural project within the context of the present-day streetscape in which the viewer is standing.

This presentation model layers real and virtual space in a manner that allows for more tactile connections between the present and future of a physical space.

The Royal Ontario Museum and the Ontario College of Art and Design used IN_situ to communicate their expansion plans to the public, investors and other stakeholders. These presentations addressed the gap between the architect's vision and the ability of the average citizen to fully understand the design.

Case study provided by Design Exchange – 2003 National Post Design Exchange Awards.

DIAC Action Step 3

Establish a Design Educators Network

In this research, DIAC has presented a holistic view of design education in Ontario. To continue this higher-level thinking about the profession of design and to develop a common vision for design education, DIAC recommends establishing a design educators network in Ontario. In the network, educators from all the design disciplines could work together to share information, promote more graduate degrees, and to develop cross-disciplinary initiatives in design education and in design research. The network could also develop a guide to design education in Ontario and market the benefits of design as a professional career.

4. CHAMPIONING DESIGN IN THE PUBLIC SECTOR

Public policy-makers can leverage the capabilities of Ontario's design workforce to effect economic and social change. The important question to pose is not *"how can government support design?"* but rather *"how can government obtain best value from its design workforce?"*

GOVERNMENT AS AN IDEAL CLIENT

Government is a major purchaser of design services, but also a challenging client because of constraints on time and money in most public sector projects. Despite these limitations, government can become a model client and demonstrate to the business community how to manage design strategically to maximize the results of the investment.

Government needs to agree on criteria for design excellence, revise the request for proposal (RFP) process to include sufficient time and money for design strategy, appoint a representative to oversee management of design issues, and work more closely with industry representatives through a design advisory committee (see: Ongoing Role of DIAC).

DESIGN'S ROLE IN SUSTAINABLE CITY BUILDING

If policy-makers were to take these steps, design expertise could be used as a strategic tool to accelerate the evolution of Toronto, Ontario and Canada into top-tier destinations for business and for cultural tourism. Of course, designers can and should help to beautify our cities and to produce more aesthetically pleasing products and environments; but to call in designers only to make things look good is to squander their talents. Members of the design workforce should also be engaged on problem-solving teams addressing transportation, waste disposal, crime prevention, homelessness, air quality control, energy efficiency and business development. These are typical urban challenges faced by cities around the world, but we have an advantage. We are rich in design resources and designers can help to deliver cost effective and efficient breakthrough solutions that will be sensitive to environmental and human needs. The active involvement of designers can strike the necessary balance between utilitarian and aesthetic solutions.

For example, by working more closely with designers on urban challenges, our cities can achieve the ultimate benefit: the creation of a unique and compelling personality and city brand. Place-making is not achieved merely through the creation of a new logo and marketing campaign, but rather by developing human-centred and sustainable design solutions that will deliver economic value and quality of life for all citizens, business stakeholders and visitors.

Government can also ensure that students and the next generation of business leaders benefit from design. The design process provides an ideal model for teaching creativity and problem solving skills in other subjects. Design methods should be integrated into core curricula for primary and secondary schools and for business, engineering and other disciplines in university and college.

DIAC Action Step Develop a Government Design Policy

To achieve all of these goals, and to reflect its commitment to the design sector, government should establish a design policy that clearly positions design as an enabling sector and recognizes the contribution of designers as strategists and problem solvers. There is an opportunity for Toronto and Ontario to take the lead in establishing guidelines that could become a model for a national policy for design.

DESIGN POLICY GUIDELINES

A design policy could include the following guidelines:

1. Definition of design as a vital industry sector
2. Endorsement of the role of design as a driver of competitiveness and innovation
3. Official government representation for design
4. Strategies and incentives to promote the use of design by business
5. Establishment of public sector standards for design excellence
6. Procurement and project management policies that position government as a model client for design
7. Strategies to add value to design education at all levels
8. Integration of design thinking into core curricula for primary and secondary schools, and for business, engineering and other college and university programs
9. Integration of the design cluster into strategic positioning for Toronto and Ontario
10. Promotion of Ontario's creative community of designers

Ongoing Role for DIAC

Following the publication of the Design Industry Advisory Committee's final report, the members of DIAC will oversee the implementation of the steps in its Action Plan. With representation from the six design disciplines, provincial and municipal governments and the Design Exchange, DIAC will continue to represent the Ontario design sector as an advisory committee or design think tank to industry and government to guide the development of long-term design strategy and the design policy outlined in this report.

Conclusions

At this “Tipping Point” for design, Ontario’s design workforce is poised to play a critical role in expanding economic and social advantage for the province. After years of analysis and debate, it is now time for action.

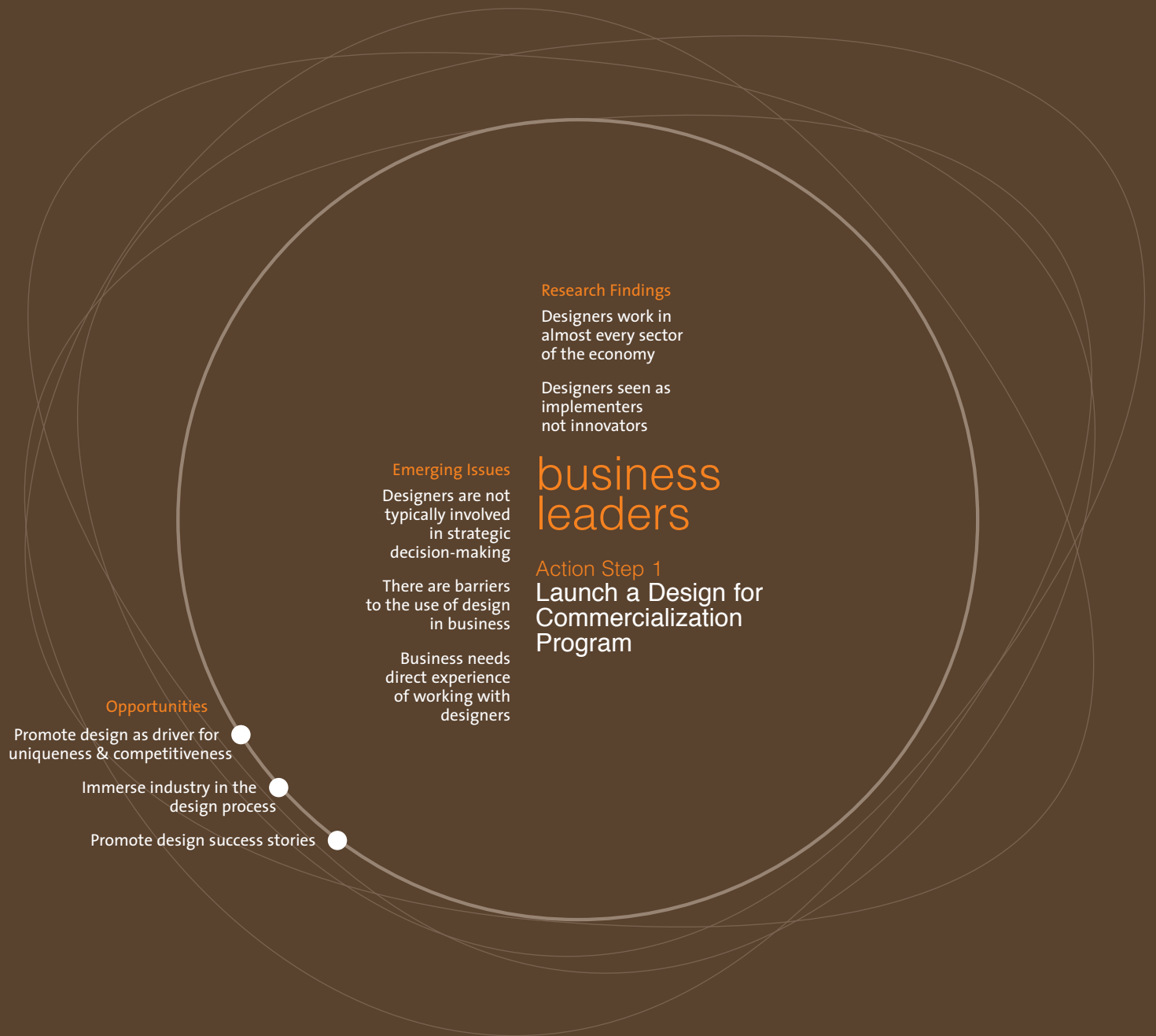
Ontario has a healthy business environment, a solid track record in growth industries, cutting-edge technology, dynamic, multi-cultural communities and strong trading relationships with both developed and developing nations. In this research, we have developed a holistic definition of the design industry, its skills and strategic capabilities. It is time to unleash the power of design to expand commercialization opportunities, to support the growth of Ontario’s strategic industry clusters and to reinforce the image of Ontario as a centre of innovation.

In Business Week’s latest ranking of the most valuable global brands²¹, not one Canadian company places in the top 100. The list, as usual, is dominated by U.S. brands. But Finland’s Nokia and Japan’s Toyota place in the top 10 and Germany, Switzerland, France, Sweden, The Netherlands, the United Kingdom and South Korea all have one or more design-led brands on the global brand scoreboard. Partnering with designers, Canadian companies can and will take their rightful place on this list.

To transform the Ontario design community into a strategic design hub for North America, the design workforce needs the support of academic, business, government and design industry stakeholders. This support can be demonstrated not only by financial contributions to the DIAC Action Plan, but also by commitment of human and physical resources to facilitate new cross-disciplinary teams and partnerships. We ask all stakeholders to partner with us.

Design Matters: Project Overview

The steps in the DIAC Action Plan target four Stakeholder Groups: business leaders, designers in the workplace, design educators and government. Each has a critical role to play.



Design Matters: Project Overview

designers in the workplace

Action Step 2 Create a Brand Strategy

Emerging Issues

Design sector has an image problem

Career prospects are limited

Most designers work in small businesses

Design is critical to Corporate Social Responsibility

Research Findings

Ontario has a large, urban, design workforce

Toronto is Canada's design centre

Design workforce is growing- but design careers lack stability

Salaries do not necessarily increase with education

Opportunities

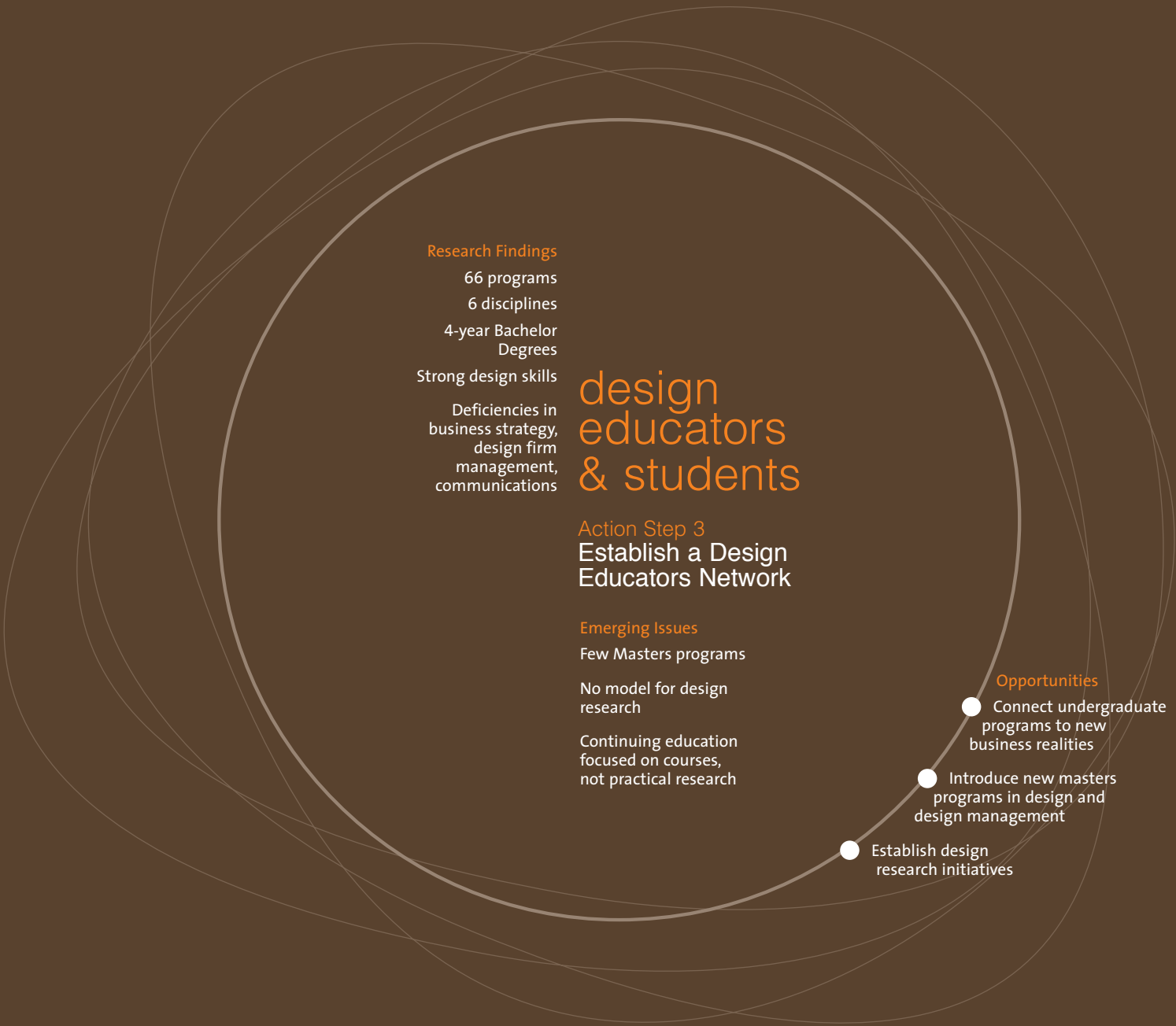
Market key strengths of Ontario designers

Connect designers to SMEs and local communities

Upgrade designers' skills in universal & sustainable design

Engage designers in design research

Design Matters: Project Overview



Research Findings

66 programs
6 disciplines
4-year Bachelor Degrees
Strong design skills
Deficiencies in business strategy, design firm management, communications

design educators & students

Action Step 3
Establish a Design Educators Network

Emerging Issues

Few Masters programs
No model for design research
Continuing education focused on courses, not practical research

Opportunities

- Connect undergraduate programs to new business realities
- Introduce new masters programs in design and design management
- Establish design research initiatives

Design Matters: Project Overview

government

Research Findings

Need for more government design support

Design support programs in other countries have improved competitiveness and export success

Action Step 4 Develop a Government Design Policy

Emerging Issues

No public policy on design

Procurement process, budget and time constraints may prevent designers from delivering breakthrough results

Opportunities

Government needs a design policy

Government can become a model client for design

Designers can play a critical role in sustainable city building

Endnotes

1. Malcom Gladwell coined this term in his landmark book *The Tipping Point* (Little, Brown & Co. ©2000) to explain why major changes in our society often happen suddenly and unexpectedly. As the blurb to the book explains, "These are social epidemics, and the moment when they take off, when they reach their critical mass, is the Tipping Point."
2. Corbett Communications, "Designing Future Skills: Skills Development in the Design Industry", August 2004.
3. Since the publication of the Design Industry Study Executive Report, DIAC has identified three other design masters programs in Ontario.
4. Zeman, Klarka. "An Overview of the Specialized Design Services Industry", Statistics Canada Analytical Paper Series.63f0002XIB. No. 37, November 2001, p. 4.
5. Roger Martin, Rotman Management, Alumni Magazine of the Rotman School of Management, University of Toronto, Winter 2004, p. 5.
6. Business Week, August 2, 2004, "Cult Brands", p. 65.
7. The HBR List: Breakthrough Ideas for 2004, Harvard Business Review, February 2004, p. 21.
8. Roger L. Martin, Dean, Rotman School of Management, University of Toronto & Michael E. Porter, C. Roland Christensen Professor, Harvard Business School, "Canadian Competitiveness: Nine Years After the Crossroads", ©2000 Roger L. Martin & Michael E. Porter.
9. Richard Florida, "America's Looming Creativity Crisis", Harvard Business Review, October 2004, p. 126.
10. Roger L. Martin, Dean, Rotman School of Management, University of Toronto & Michael E. Porter, C. Roland Christensen Professor, Harvard Business School, "Canadian Competitiveness: Nine Years After the Crossroads". ©2000 Roger L. Martin & Michael E. Porter, p. 17, 18.
11. Yves Béhar, "Next Generation" interviews, Fast Company Magazine, Masters of Design issue, June 2004, p. 75.
12. Design DK, 4: 2002, p. 37.
13. Metropolis Magazine, "School Survey 2003: Taking the Pulse of Sustainable Design Education in North America", p. 104.
14. Paul Rowan, Industry Roundtable on Design and Competitiveness, June 25, 2004.
15. For assets of Ontario economic climate see: Wolfe, David A., and Gertler, Meric S. (2004) "Clusters from the Inside Out: Local Dynamics and Global Linkages", Urban Studies vol. 41, no. 5/6.
16. James P. Cramer and Scott Simpson, *How Firms Succeed: A Field Guide to Design Management*, Greenway Consulting, Osterg, ©2002, James P. Cramer and Scott Simpson, p. 2.
17. Partially based on: Brigitte Borja de Mozota, *Design Management: Using Design to Build Brand Value & Corporate Innovation*, ©2003 (DMI & Allworth Press), Types of Design Skills, Table 1.3, p. 11.
18. Stephen Wilcox, DP: Design Perspectives, Newsletter of the Industrial Designers Society of America, 4.03, p. 1.
19. Patrick Whitney, interview by GK VanPatter, NextD Journal: Rethinking Design, Issue Three, 3.1.
20. Metropolis Magazine, August/September 2003, p. 109.
21. Business Week, August 2, 2004, "The Top 100 Brands (Global Brands Scoreboard)."

DIAC Members and Supporting Partners

DIAC MEMBERS



CITY OF TORONTO ECONOMIC DEVELOPMENT
www.toronto.ca/business_resources/econdevoffice.htm



**MINISTRY OF ECONOMIC DEVELOPMENT
AND TRADE, ONTARIO (MEDT)**
www.ontariocanada.com



THE ASSOCIATION OF CHARTERED INDUSTRIAL DESIGNERS OF ONTARIO
www.acido.info
tel: 416-216-2141

ORGANIZATION MANDATE

The Association of Chartered Industrial Designers of Ontario (ACIDO) is the sole organization with a provincial mandate to represent and speak on behalf of Industrial Designers in Ontario. It was originally formed in 1948 to develop and promote the Industrial Design profession within the province.

In 1984 the Association received its Provincial Charter and was mandated to serve three purposes: to facilitate discourse (networking) between likeminded practitioners, to promote common values and standards (policing) and to encourage the public to view our profession as a worthwhile addition to society (professional responsibility).

As the only formally recognized voice of the Industrial Design profession within Ontario, ACIDO promotes visibility, value and the service of the profession to government and the manufacturing community.

In addition, the Association undertakes to encourage and promote the following:

- Provide regular opportunities for members in all categories to meet, network and discuss experiences, careers and new directions in the design profession.
- Represent the collective interests of the Association's members.
- Provide a meaningful professional connection between the Association and recognized Industrial Design degree and diploma granting institutions.
- Work cooperatively and strategically with other design professions, various levels of government and industry.

THE PRACTICE OF INDUSTRIAL DESIGN

Industrial Design is the activity of creating concepts for consumer and industrial products, which render those products practical, attractive and economical to manufacture. The industrial designer is trained to follow a project from ideation through production and to optimize its appearance, function and value for the mutual benefit of user and producer.

Working closely with the client, the industrial designer collects, analyses and synthesizes data, preparing clear and concise renderings, drawings, models and verbal descriptions that breathe life into concepts and bring them to the point where they are ready for production.

Teamwork plays an important role in the profession of industrial design. Designers work with marketing personnel, engineers, manufacturing specialists and professionals in other relevant disciplines that must come together to create a successful product. It is the specific task of the industrial designer to interpret data and express concepts, which embody all relevant design criteria, as determined by the group.

The Industrial Designer's unique contribution to product development places special emphasis on ergonomics (those aspects of the product which relate most directly to human characteristics and needs). To this task, the designer brings a specialized understanding of visual, tactile, convenience and safety criteria, as well as knowledge of pertinent psychological, physiological and sociological factors. Industrial designers continually monitor technical developments and manufacturing processes, maintaining a practical concern for marketing opportunities and economic constraints. They strive to maximize the use of materials and technology in their designs and recommendations and work closely with the client to ensure compliance with pertinent legal and regulatory requirements.

In addition to supplying concepts for products and systems, industrial designers are often retained for consultation on a variety of problems dealing with a client's image. Such assignments include the design and development of corporate identities, practical applications of graphics, interior space planning, and the development of communications systems, advertising devices and packages. The designer's expertise is also sought to assist in developing industrial standards, regulatory guidelines and quality control procedures to improve manufacturing operations and products.



THE ASSOCIATION OF REGISTERED INTERIOR DESIGNERS OF ONTARIO

www.arido.ca

tel: 1-800-334-1180 or 416-921-2127

BACKGROUND

The Association of Registered Interior Designers of Ontario (ARIDO), is the self-regulatory professional organization for Interior Designers in Ontario, Canada. Formed in 1934, ARIDO grew to become the Association of Registered Interior Designers in 1984 when the ARIDO Act was proclaimed in the Legislature of Ontario. In 1999 this Act was amended to provide that only practitioners who meet ARIDO standards may use the title of "Interior Designer" in the Province. This recognition by the Government of Ontario acknowledges the tremendous economic impact of the interior design profession, which today employs thousands of people and generates over \$4 billion of economic activity in the province annually. It also acknowledges the value to the general public of the rigorous educational and experience qualifications ARIDO members must obtain.

ARIDO's mandate is to serve the interests of both the public and the interior design industry. It does so by registering Interior Designers who meet an established standard of education, experience and competence, and by identifying them as such, so that the public may make an informed choice for quality service.

Ontario has over 1,500 Registered and Intern Interior Designers representing all facets of the industry, including: corporate, residential, retail, hospitality and institutional. The association also represents an additional 1,800 members, including: suppliers, educators and students.

WHAT DO INTERIOR DESIGNERS DO?

Professional interior designers are "creative problem solvers", responsible for enhancing the function and the quality of life, health and safety in interior spaces. This is accomplished through a systematic approach where they balance and coordinate the needs and resources of the client to produce interior design that is both attractive as well as efficient and practical for the people who will be using the space.

In order to design spaces successfully, interior designers must be trained in the area of building construction, building materials, specification writing, technical drawing and business practices. In consultation with their clients and working in cooperation with other specialists, they analyze the problem(s), develop planning and detailed design solutions, organize, supervise and complete the installation.

ARIDO STANDARD OF EXCELLENCE

Interior Designers who are registered with ARIDO have met established and rigorous standards of education, professional experience and competence. In addition to seven years combined educational background and professional work experience, Registered Interior Designers must pass examinations of the National Council for Interior Design Qualification.

On fulfilling the requirements to become registered members of the association, interior designers are identified as such with the letters "ARIDO" - the official accreditation of their membership status.

DESIGN EXCHANGE

www.dx.org

tel: 416-363-6121

"The Design Exchange is committed to promoting design in Canada, its past, present, and future. We believe that design must be recognized as a vital force in shaping our culture and economy."

Samantha Sannella, President and CEO, Design Exchange

On September 21, 1994 the Design Exchange (DX) was officially opened by the Prime Minister, The Right Honourable Jean Chretien. The mandate for a permanent collection was established in 1996: to collect the best Canadian materials designed since 1945. Today the collection numbers 450 items and continues to grow. The DX over the past 10 years has mounted over 130 exhibitions, organized numerous seminars, lectures, an annual awards series, competitions, international conferences and educational programs and publications stimulating the debate over the role played by design in culture and business.

Design Exchange has a two-tiered mission:

PUBLIC MISSION

To raise public awareness and understanding of the essence of design and its importance in building Canada's cultural identity and shaping its future.

BUSINESS MISSION

To increase the number of Canadian designed and produced products and services that are globally competitive.

Through the DX, Toronto has had the opportunity to experience Canadian and international design.

In architecture, landscape architecture and engineering design, DX has organized exhibitions and/or lectures by Will Alsop, Mario Botta, Santiago Calatrava, Arthur Erickson, Frank Ghery, Bruce Kuwabara, Roberto Eduard Meyer, Gaetano Pesce, and Paolo Portoghesi. Other highlights have included shows of major architectural projects undertaken in Ontario through the Public Infrastructure Renewal Program, with a special focus on the engineering excellence of Morden Yolles.

In fashion design, DX has featured lectures by, among others, Franco Mirabelli, David Dixon and Joeffer Caoc, and exhibitions showcasing international fashion house, Krizia, and the life of a world renowned fashion icon, Princess Diana of Wales.

In graphic design and interactive media design the DX has featured a range of design visionaries, from Bill Buxton, Alan Fletcher, Rafael Lozano-Hemmer, John Maeda, Enzo Mari, Bruce Mau, to Hani Rashid and media commentator Naomi Klein. The DX has presented exhibitions of international theatre poster design, the Advertising and Design Club of Canada, and has presented digifest, an annual spring festival of digital media design and culture (2002-2004).

In industrial design, DX has hosted a number of timely exhibitions, including Re-design: Daily Products of the 21st Century (2003); The McDonald's Project (2003); and the comprehensive projects, Unlimited by Design (2000) and Gusto (1999). Additionally, DX has curated Plastics (2004); Design Traveller (on-line 2003); New Landscape: Design Transforms Canadian Furniture (2002), and, among others, DX's inaugural exhibition, Second Nature – Things and Worlds of Our Making (1994), accompanied by a lecture by Dieter Rams that same year.

In urban design, Shigeru Ban, Michael Bitterman/Hyper Body Research Group, David Griffiths, Andrew King, and Daniel Liebeskind together with Moshe Safdie, delivered some of our most provocative lectures. Symposia include Shaping Our Cities by Design (2000), the exhibition, Shifting Gears: Green Transportation for the 21st Century (1998), and the educational website, electronic-cities.com (2004).

Annually, the DX hosts the *National Post Design Exchange Awards*, a design effectiveness program proving that design is good business. Additionally, DX holds competitions at all levels of design education: the Connect competition, matching real-world design problems with post-secondary design students; the Canadian high school design competition; and spring/summer camps for our elementary school level designers of the future. DX also administers focused symposia and professional development workshops for designers in all disciplines.

The DX celebrated its tenth anniversary in 2004 with a renewed vision focused on the promotion and delivery of design through education, exhibition, and research, made possible with the support of our partners in education, business, culture, government, and the design community.

DX is pleased to be the Secretariat of this report and a member of DIAC.



ONTARIO ASSOCIATION OF LANDSCAPE ARCHITECTS

www.oala.on.ca

tel: 416-231-4181

OVERVIEW

The Ontario Association of Landscape Architects (OALA) is a self-regulating professional association. The Association, with headquarters in Toronto, administers the Ontario Association of Landscape Architects Act, 1984, which includes responsibility for:

- regulating professional standards
- accreditation for the profession
- maintaining and improving the examining process
- approving educational and professional development standards

The goal of the Association is the improvement, advancement and promotion of the profession of landscape architecture. The Association maintains standards of professional practice and conduct to serve and protect the public interest. OALA promotes public understanding of the profession and the advancement of the practice of landscape architecture. In support of the improvement and/or conservation of the natural, cultural, social and built environment, OALA undertakes activities including active promotion to governments, professionals, and developers of the standards and benefits of landscape architecture. Formed in 1968, OALA celebrated its 35th anniversary in 2003. The OALA is a component association of the Canadian Society of Landscape Architects (CSLA).

HISTORY

The term landscape architect was first used in 1860 to describe the professional landscape design activities of Frederick Law Olmsted, designer of New York's Central Park. Olmsted, considered North America's most influential landscape architect, also designed Mont Royal Park in Montreal. Frederick Todd, one of the earliest practitioners in Canada, had worked in the Olmsted office. In the early 1900s, Todd developed many of the original concepts for the now-familiar settings of Ottawa and the National Capital Region. He popularized naturalistic landscape designs and the idea of a "necklace of parks" as linked open spaces—a concept still used today.

Landscape architecture was formally organized as a profession in Canada in 1934 with the formation of the Canadian Society of Landscape Architects and Town Planners (CSLA) in Toronto. During the next three decades, the profession in Canada grew under the eye of the national society, which set standards for its membership. Foremost among the small but energetic group of landscape architects of the period were Howard and Lorrie Dunnington-Grubb who designed many projects in Toronto and southern Ontario, including University Avenue. In the 1960s, Macklin Hancock with the firm of Project Planning designed the first planned community in Canada—Don Mills. This became the prototype for Canada's suburbs.

By the mid-1960s, the University of Guelph offered the province's first program in landscape architecture—the forerunner of today's School of Landscape Architecture. Soon after, the University of Toronto approved a landscape architecture curriculum. Independent, provincial chapters of the national association were established as the profession expanded. In 1968, the Ontario Association of Landscape Architects (OALA) was founded.

The goal of the self-regulating Association is the improvement, advancement, and promotion of the profession of landscape architecture. The association maintains standards of professional practice and conduct to serve and protect the public interest. There are currently 650 Full Members and 215 Associate Members (interns).

THE ASSOCIATION OF REGISTERED GRAPHIC DESIGNERS OF ONTARIO

www.rgdontario.com

tel: 1-888-274-3668 OR 416-367-8819

WHAT IS GRAPHIC DESIGN?

Graphic design is an interdisciplinary, problem-solving profession that combines visual sensitivity with skill and knowledge in areas of communications, technology and business.

WHAT IS THE ASSOCIATION OF REGISTERED GRAPHIC DESIGNERS OF ONTARIO (RGD ONTARIO)?

In 1996, RGD Ontario became the self-regulatory, professional body for graphic designers in the province of Ontario. The Association grants graphic designers who qualify the right to the exclusive use of the designations Registered Graphic Designer and R.G.D. and is the governing and disciplinary body for its members. RGD Ontario is the only graphic design association in Canada to have such legislation.

OUR MISSION

RGD Ontario is the self-regulatory, professional body for graphic designers in the province of Ontario. The Association grants the right to the exclusive use of the designations Registered Graphic Designer and R.G.D. to graphic designers who meet the qualifying standards. The R.G.D. and Registered Graphic Designer designations are signals of quality and competence to the profession, the public and the government. The Association is the governing and disciplinary body for its members.

OUR VISION

The Association of Registered Graphic Designers of Ontario's vision is to drive the continuous development of professional graphic design by shaping the strategic leadership competencies of R.G.D.s to optimize the performance of enterprises and to serve the public in an ethical manner.

BRIEF OVERVIEW OF MANDATE

The Association's mandate is to serve the best interests of both the graphic design industry and the public in the Province of Ontario.

- Establish, promote and regulate standards of knowledge, skill and ethics for the profession in Ontario.
- Provide a unified voice for graphic design practitioners, managers and educators.
- Advise members of developments in laws and practices related to graphic design.
- Promote and advance liaison with organizations engaged in similar fields of endeavour, and provide a forum for the exchange of ideas and information relevant to graphic design.
- Contribute to the enhancement of quality education in graphic design.
- Provide members with opportunities for professional development and continuing education.
- Educate business on the importance and benefits of graphic design as a strategic business tool.

RGD Ontario is the founding member of the Examination Board for Registered Graphic Designers, which developed and administers the Registered Graphic Designers Qualification Examination.

The basic qualification criteria to write the examination are at minimum a three-year full-time diploma or degree in graphic design in addition to relevant work experience for a total of seven years of relevant education and work experience combined. The Registered Graphic Designers Qualification Examination consists of a four-hour written examination and a portfolio interview.

DIAC SUPPORTING PARTNERS

APPAREL ONTARIO

www.ontarioapparel.com

tel: 1-800-661-1187 or 613-231-3220

FASHION INDUSTRY LIAISON COMMITTEE

c/o CITY OF TORONTO ECONOMIC DEVELOPMENT

www.toronto.ca/business

tel:416-392-1296

ONTARIO ASSOCIATION OF ARCHITECTS

www.oaa.on.ca

tel: 1-800-565-2724 or 416-449-6898

PACKAGING ASSOCIATION OF CANADA

www.pac.ca

tel: 416-490-7860

TORONTO ECONOMIC DEVELOPMENT CORPORATION

www.tedco.ca

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WERE HELD ON JANUARY 21ST
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DIAC also thanks all those individuals who participated in telephone and in-person interviews for this research.

Designers can...

- Build global brands
- Make companies more competitive
- Grow the economy
- Transform our cities
- Enhance quality of life
- Anticipate future needs
- Create sustainable communities