platform meeting
01 december 2019
vancouver *canada*

design is professional

PM2019 VANCOUVER (CANADA) REPORT

international council of design

Hosted by:

EMILY CARR UNIVERSITY OF ART + DESIGN

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***Editorial Note**: On the occasion of the launch of the new ICoD website all the Member Meeting Reports from the period 2016-2020 were amended in 2020–2021 to follow a common format. This includes the introduction of the 'International Council of Design' mark and the newly adopted acronym (ICoD).*

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about

2019 Vancouver Platform Meeting was a one-day event held in Vancouver (Canada) on 01 December 2019 hosted by ICoD Member *Emily Carr University of Art + Design*. This year's theme was '**Design is Professional'**. International Council of Design Members representing all continents attended the 2019 Vancouver Platforms to share, network and explore the potential to collaborate on four key topics: **Professional Standards, Collaboration, INDIGO and Design Ethics**.

The ICoD 'Platform Meetings' (PMs) were created by Icograda at the 25 General Assembly in 2013 as a way to give Members a format through which they could connect and collaborate. Professional, Promotional and Educational Members gather in one place to share common issues and challenges and to address transversal design issues among regions and plan action for change.

As an 'organisation of organisations', the International Council of Design is an international body for all design disciplines, and a connector and mobiliser of design communities worldwide.

host

Founded in 1925, Emily Carr is one of oldest universities in BC to have a robust Art, Media and Design department, notably, one of only four in Canada. The university promotes the notion that education and research are vital for cultural and economic growth, and their practice-based methods, level of critical inquiry, making, partnership, and exhibition following the ethics of Equity, Inclusivity, and Diversity make Emily Carr a leading school not just for design, but design for social justice.

The programme at Emily Carr is composed of a rich community of pioneer research studios and labs. The programme goals are built around: collaboration, accountability, and transparency for the benefit of the entire community; research that increases quality of life; education that creates an unparalleled foundation for ethical and meaningful work; and work that challenges colonial structures in making, knowing and being. In particular, to end ongoing violence and displacement of Indigenous populations, the school operates with the goal of systems level change, identifying healthcare systems that have harmed Indigenous peoples in order to foster a portal for dialogue towards dismantling systemic harm at its root.

Emily Carr supports the ‘quadruple bottom line’ discussed in the Montréal Design Declaration. I would like to welcome ICoD Members in this joint effort of working to have design contribute towards the well-being of our society.

Celeste Martin *CANADA*
Emily Carr University of Art + Design


Stairs

venue

Founded in 1925, Emily Carr University of Art + Design has been at the cutting edge of conversations around culture for close to a century. Emily Carr University (ECU) operates on the belief that education and research in the creative fields are vital for the cultural and economic growth of local and global communities, and encompass a range of methods including critical and creative inquiry, artistic creation and making, partnership and exhibition. Through committing to build its operational mandate and governance structure around the principles of equity, inclusivity and diversity, the university aims to create communities and solutions that foster social justice and ecological sustainability. Emily Carr graduates embody trans-disciplinary, inclusive, and socially engaged art and design.

The 2019 Platform Meeting Vancouver took place in the university's two-year-old purpose-built campus, home to Emily Carr's rich community of pioneering research labs and studios, including the Health Design Lab, Living Labs and the Shumka Centre for Creative Entrepreneurship, Material Matters, Basically Good Media Lab, the Studio for Extensive Aesthetics, Studio for Critical Making and Canada's only DESIS Lab.

Current and former faculty members—including such iconic Canadian creators as Landon MacKenzie, Randy Lee Cutler, Gordon Smith and Ian Wallace—continue to help build the university's reputation as an institutional leader in the support of creative communities. Distinguished alumni such as Angela Grossmann, Brian Jungen, Ronald Thom, Douglas Coupland, Stan Douglas and Geoffrey Farmer have helped burnish that reputation, proving their leadership as some of the most influential and innovative creators in their fields. One of the oldest post-secondary institutions in British Columbia, Emily Carr is also the only B.C. university dedicated solely to professional education and learning in art, media and design, and one of only four in Canada.

ECU's goals are built around the understanding that it is through collaboration, accountability, transparency and dynamic interaction with industry and community partners that both the university and the community at large will benefit. ECU strives to create lasting value for culture, community and economy through the delivery of research that increases quality of life and education that provides an unparalleled platform for a life and a living that is ethical, inspired, instrumental and meaningful.

Initiatives geared toward systems-level change include the Decolonizing the Healthcare System through Cultural Connections project, which aims to improve healthcare practices and systems that have historically marginalised and harmed Indigenous individuals and communities. Designed by university leaders from ECU's Aboriginal Gathering Place and Health Design Lab, the program will work to use material art practice as a portal for dialogue toward dismantling and reconstructing health professionals' perspectives on Indigenous health.

The Decolonizing Healthcare initiative advances the tradition of design projects focused on social innovation, including: the Health Design Lab's Shifting the Culture of Care, aimed at better understanding the perspectives of people living in care homes; the Mature Woman's Health Program, designed to help an underserved demographic improve agency over advocating for their health needs and more effectively target their own care; and the Avenues of Change—Squamish project, which engages with families and stakeholders in the coastal city of Squamish to develop action strategies for improving childhood development in the area.

Meanwhile, the Indigenous Matriarchs 4 (IM4) research project—Canada's first Indigenous virtual reality lab—is focused on breaking the colonial model of digital storytelling, and building an Indigenous community of AR, VR and 360 creators. Led by Creative Director Loretta Todd, the Indigenous-first media project puts Indigenous creators at the forefront of the AR/VR and 360 industry, and provides them with opportunities to build their skills and participate in an emerging field on their own terms.

introduction

The theme for this meeting, ‘Design is Professional’, is something that at first glance may seem obvious to many but that we still struggle as a discipline to assert and substantiate.

As an organisation that was, at its founding, composed solely of Professional associations, the Council of course maintains that design is a profession and that designers are professionals. If we look to political sciences for a definition of the term, professionalism is «an ideology that asserts greater commitment to doing good work than to economic gain and to the quality rather than the economic efficiency of work.» (Friedson, 2001). In other words, the professional has a responsibility to the societies they live in, which goes beyond the immediate profit motive. They are bound to doing the best work they are able rather than trying to get away with the minimum possible. What we call ‘being a professional’ is a combination of a commitment to a high standard of performance, to integrity, and to public service. Professionalism is the difference between doing something for immediate personal gain, regardless of the impact on others, and doing something because it is right and builds long-term confidence in the profession at large.

Thus being a ‘Professional’ implies adherence to a code of professional behaviour limited by lines that practioners are professionally bound not to cross. These codes are commonly called codes of professional conduct. These codes are generally agreed upon and maintained through adherence to professional associations—associations like those that make up our professional membership— that enforce their application.

In order for the design profession to acquire true universal legitimacy, designers must first understand for themselves what these codes are. It is the responsibility of educational institutions training designers to inculcate these values, this code, this way of thinking in young designers and lay the groundwork for a professional career. It is ultimately through designers’ professional actions that the reputation of the discipline thrives or diminishes.

For the 2019 Platform Meeting, we explored some of these subjects. Discussions on PROFESSIONAL STANDARDS included questions on what it means to be a designer, a panel comparing Codes of Conduct and a discussion on the possible components of a future Council code. We looked at some specific issues generating polemics in a section on DESIGN ETHICS. A third topic INDIGENOUS DESIGN permitted us to explore the politics of design from the Indigenous perspective. We hope that you will enjoy reading this report.


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TOPIC 01
professional standards

PRESENTATION

The definition of ‘design’ and ‘designers’

David Grossman *ISRAEL*
International Council of Design (ICoD)

We, as designers, understand what we do, but how do we explain it to others?

After a General Assembly where we have technical discussions, it’s good to have a day to talk about broader issues that affect us. I think it’s really important that we apply some rigor to the way we use words. Design is a popular term: sexy, celebrity-related, a lot of groups use the word to promote and merchandise the things they produce. But if we are professionals, we have to apply rigor to the way we use the terms we are using: design, designers, and designing are used loosely, and this undermines our professional standing. I cannot overestimate the degree to which we need to communicate effectively as a profession.

Designers are often rather lazy and when asked what they do, they may respond by showing their designs. This is not what they do, it is what they did: snapshots in time of work completed. But what we offer, as professionals, is not designs, but designing. It would be the equivalent of a lawyer showing you stacks of papers when asked what they do. Yet with lawyers, as with doctors, no one asks this basic question because in these professions a lot of training, certification and responsibility, abstract knowledge and experience used to reach a result, is a given. So when designers show their portfolios—there is a problem here.

When we talk about design awards traditionally, it is to assign it to a great design. It is much more difficult to award great designing because it is hard to describe and evaluate. But if we are interested in professionalism, we have to make a concentrated effort to differentiate between designs and designing. And the first audience we need to crack are designers themselves.

Victor Margolin is known for his book(s) *The History of Design*, which goes back 1000 years. But I think Margolin is talking about a history of designs and not designing. Innovation is a human characteristic, so there have been designs over the centuries. Professional designers, on the other hand, have not been around for 1000 years—more like 200 years. The special person who became a designer 250 years ago, when humankind came to a point of the Industrial Revolution, allowed for the manufacture of goods which changed the whole culture of the world. And the application of these new technologies required a new kind of producers, who stood to benefit from these technologies, turned to craftspeople, asking, How can you apply this technology? Which resulted in a new profession. They were able to utilise technology to create services and goods for third parties. A complex market system evolved. There grew a need for visual communications, packaging, branding, etc. Only in the 1880s did these people call themselves designers. The 140 years since is nothing in the grand scheme of things! For us to think of our profession as established and longstanding—we are incorrect. Only now do we have the distance and perspective to see ourselves as professionals.

Designers serve best by representing the interest of the users in terms of the consequences of their designs. We are complicit in terms of the environmental, cultural and social impacts. We need to redefine our professional standing. I’m presenting this as an opening statement and with a question mark. It means enormous changes in how we see ourselves—who we are and what we do. Schools also need to take a pause and really look carefully at what it means to be a designer and what they are transmitting to future designers. I hope this thread will be worthwhile for our discussions today.

PANEL DISCUSSION

Many Member organisations have their own Codes of Ethics or Codes of Conduct that cover a variety of design disciplines, legal specificities of the region they come from, and the time that they were developed. For this topic, we explored some of the contrasts between them, common issues and how these principles could be applied to a global common standard.

The Professional Standards panel was in discussion with experts from organisations who have written Codes of Conduct/Code of Ethics documents— to explore some of the differences between these codes and look at some of the common issues. Most of all, we wanted to see how these principles can be applied to a global common standard.

Participants

Rebecca Blake, Charrisse Johnston, Matt Warburton, Bradley Schott and Alisha Piercy (moderator).

Discussion

Alisha: Could you each begin by talking about your own experience working on a code of ethics or code of conduct? Perhaps tell us whether you worked as a consultant or how you were involved in the writing process.

Matt: The ***GDC Code of Ethics and Professional Conduct*** (written by David Berman in 1988) was recently re-written with RGD. A joint code of ethics became necessary for the certification process for professional designers to be pan-Canadian.

Bradley: The ***DIA Code of Conduct and Ethics*** (it goes by both names) refers mainly to the designer's responsibility to the client and to other designers. What it does not speak about is the responsibility to the end-user, to society or the environment. It was based on the old Icograda Code and has not been updated for a while.

Charrisse: I can speak for the American Society of Interior Designers. I was part of the re-ratification of the existing code of ethics (it had been a while since it was updated). This document does not exist alone and some of the main considerations were that the code has to be tied to bylaws as well as to the procedural ramifications in the event of the violation of the code.

Rebecca: We recognised that the existing Icograda code was out-dated. As preliminary research, we started by pulling together many of the existing design codes as well as the UIA code to be sure we were considering everything. As an organisation of organisations, the ICoD code in-process and in-development, exists in a different space in terms of global application, acting mostly as an aspirational guide. The committee is made up of individuals from different backgrounds and design fields. The strength in our process (so far) was the presence of multiple viewpoints—with the goal to create something that can exist in that 'meta space' and act as a 'living document'.

Alisha: Codes can have different roles and functions. They can be aspirational (offering reputation to the public and a sort of 'club' for professional members to feel unity) (which Rebecca referred to); they can be educational (as a kind of sign post or rule book and as protection) and regulatory (as a document for reflections and discipline). What is/was the role and function of the code you worked on?

Bradley: DIA's current code is regulatory and a community standard that members want to follow. It in fact allows for the expulsion of a member that breaches that. They have never done it as far as I know, because designers who do not want to follow the code do not choose to be members. There is a regulatory aspect because new legal frameworks will enforce the registration of any professional who, for example, is working on a building. For the future, I think a code should be more aspirational.

Matt: We are a community of designers and having an agreed upon approach about how to deal with ethics is key so I would say it's more of a community standard. Not an imposed law. In the past the edict was: «thou shalt not» whereas today it is more like: «I will». The ethics are not imposed, but more inclusive and easy to buy into.

Alisha: Technology, politics and social issues shift over decades. Times change. How do you build-in adaptability with something as 'fixed' as a code? How did your committee ensure the code you updated was sensitive, aware and responsive to emergent ethical issues?

Charrisse: The elephant in the room is politics. As a membership organisation, you cannot think about a code without thinking of the nature of the country you are in and what is going on politically in that country. Think of the HB2 law [reference to American state law], for instance, in a state that forbade bathrooms for transgender people. It was very polemic. The Board of the American Society of Interior Designers received hate mail for having an opinion. Many members of the organisation quit. The American Architects issued a statement post-election supporting the new President, but then chapters threatened to quit. There are unintended consequences even when you are trying to do the right thing so adaptability can be tricky in the context of political polemics in a country.

Matt: Unlike architecture, graphic designers can practice without being a member. They have more flexibility to be more aspirational because of this fact.

Alisha: ICoD is in the process of putting together an international code. In the 'Issues for Consideration' section put together for this meeting, we grouped them under the headings: Responsibilities of Professional Designers to Humankind and Responsibilities of Professional Designers to the Professional Community. I know this grouping came together after a process of gathering and then narrowing things down. Can you talk about the ethical framework? What other models did you look to?

ABOUT THE PANELISTS

Charrisse Johnston *SOUTH AFRICA*
The African Institute of the Interior Design Professions

Charrisse is a Fellow and Former National Chair of the American Society of Interior Designers (ASID), currently a Director of the African Institute of Interior Design Professions (IID). She was a principal and firmwide interior design practice leader at Steinberg Architects and before that, a designer and studio manager at Gensler Los Angeles.

Rebecca Blake *UNITED STATES*
International Council of Design (ICoD)

Rebecca is the Design Director at Optimum Design & Consulting, a small design firm in New York City, and serves as Advocacy Liaison for the Graphic Artists Guild. There she monitors upcoming legislation on copyrights and issues relevant to graphic artists, and works with a coalition of associations on advocacy for visual artists. Rebecca has served as Treasurer of ICoD since 2017 and she recently was part of the team reviewing the ICoD International Code of Conduct for Designers.

Matt Warburton *CANADA*
Graphic Designers of Canada

Matt has been active with the Society of Graphic Designers of Canada (GDC) since 1990 where he was President of the BC Chapter from 1997 to 2000 and National President from 2002-2004 and VP Communications from 2009-2014. Matt was GDCBC Ethics Chair from 2011-2018 and is currently serving as the chapter's secretary and National Ethics Chair. Matt also instructs part time at Emily Carr Institute of Art & Design and BCIT.

Bradley Schott *AUSTRALIA*
Design Institute of Australia

Bradley is the New South Wales Deputy Chair at the Design Institute of Australia (DIA) and Interior Design Leader at Billard Leece Partnership.


PANEL DISCUSSI
TOPIC 01 PROFESSIONAL STAN
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IDARDS
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Council of Design


chika


matt

Rebecca: Our code will not overwrite what national associations are doing already. Every association exists in a different cultural context and political climate and what is considered 'acceptable' in one context or country may not be the same for another. Importantly, we did not set out to create a code as a 'remedy' and we do not have individual members in place to police or enforce any rules. To create a code that would be 'aspirational' was the goal (which also does not mean 'dreamy'). What we aimed for were ideals, yes, but also common sense standards and values for professional practice. Importantly, if you are in a country without an association, our code sets a framework for trying to understand the moral responsibility of designers.

Charrisse: When thinking of an international set of standards/ethics, you also don't want to 'water it down' so much that it only states the obvious. It must also be a tool for analysing local specifics. The quadruple bottom line, for instance, is very aspirational for a wide range of professionals. The quadruple bottom line provides a set of preconditions for writing a code: shared values that must be in place, and agreed upon, and that can be easily applied to a range of circumstances.

Rebecca: When you talk to policymakers and the community, we have to be aware that even the most basic things might not be obvious so they need to be stated clearly.

Matt: In the RGD, GDC, SDGQ codes, each section has 'rules' and 'best practices'. This is a key differentiation: a grievance can be filed for breaking the rules, but not for not following best practices. This allows for flexibility of interpretation and practice.

Bradley: The difference between a code of ethics and conduct is that the first is aspirational and the second is more about rules. In the case of national organisations, what could be interesting is the to adopt the International ICoD Code of Ethics and then each have their own code of conduct.

Alisha: In terms of membership: how important is it for a professional practitioner to belong to, or to be a member of a profession with a code of conduct or ethics? Is profession-wide subscription to, and compliance with these codes weak compared to traditional professions (like medicine)?

Matt: I'm not sure it is weaker. Most codes empower their members to say 'no' to doing unethical work, and that ensures, through a sense of collective agreement/compliance, that others will also practice ethically. Having the code gives them confidence and a unified voice to back that up. This aspect has been quite successful for the GDC. Then there is the added value in knowing that the international code echoes a national code. This is particularly essential for firms that work multi-nationally and can count on something protecting them outside Canada.

Charrisse: Having a code of ethics is an advantage for any association. Clients who hire an association member can be reassured in knowing that that individual is bound by a code of ethics.

Rebecca: The impacts on the end-user (client) is that we are clearly communicating the value of design. These codes establish that we are in fact, professionals. It increases the perception that there is a standard that needs to be met. A code should establish some aspirational standards and communicate what we do.

DISCUSSION FROM THE FLOOR

Rob L. Peters: It is a challenge to write something that is meaningful but 'without teeth'. With great power comes great responsibility. When professionals have a lot of potential to create impact they need to be aware. I would suggest that ICoD use peripheral vision (go outside design), looking to the Hippocratic Oath, models from the bio-sciences, etc. «We walk backwards into the future» and respect not just people but trees, rocks and water (following the values of Indigenous culture). The Eurocentric view has lost this and so these aspects too would need consideration and to be incorporated into the thinking.

Carin Wilson (NGA AHO): I concur. What would give power to the document, would be to «hitch ourselves to a bigger wagon» with a bigger focus on environmental design—to ensure that we are protecting the planet and designing in relation to environmental impact.

Hélène Day Fraser (Emily Carr): Indeed, our responsibility to humankind alone cuts out our view of the more-than-human (the environment, for instance). The Indigenous community and others (a plurality of voices) should act as advisors on language used in the code.

BREAKOUT SESSION

Participants had 35 minutes of discussion to address a set of topics and questions, which concluded with a two-minute summary of the discussions. The purpose of this session was to contribute to the re-issue of the best practice paper *Model Code of Professional Conduct for Designers*.

It is important to note, that this document, like all ICoD's Best Practice Documents, is not written with the intention of being 'policed' by ICoD. The International Council of Design is not a regulatory body. Some of our Member organisations have their own Codes of Conduct, which they enforce. This document is not meant to replace such codes but rather to suggest an overarching reference point for organisations and individuals. These are not so much regulations but rather common standards of practice that every professional designer should be aware of and strive to attain within the constraints of their practice.

GROUP 01

ICoD principles for designers vs. ICoD Model Code of Professional Conduct vs. ICoD standards of practice

Participants

Zinnia Nizar (moderator), Hilary Ashworth, Arez Ezman, Jonas Liugaila, Celeste Martin, Ana Masut, Mark Rutledge, Brenda Sanderson, Carin Wilson

Questions

— When we say 'principles' is that as strong as a *Code of Professional Conduct*?

— What do these terms mean/ imply to you?
— Is one more ‘watered down’? More serious?
— If your (national) organisation has a *Code of Conduct*, how does that relate to the *Model Code of Professional Conduct* at the international level?
— In what situations would you recourse to this document?

Summary

There is some question around whether the use of the word ‘code’ is too ambitious. How the document is presented, what vocabulary is used, how it is named, will impact its use and who uses it, keeping in mind: Who is going to read this ‘set of principles’/’code’/’standard’ and how and when it will it be read? Ideally it would be named in a way that doesn’t ‘police’ designers. Ideally it would be used by organisations, schools and individual designers as a set of universal, ‘guidelines’ to help guide either in creating their own codes of ethics, specific to their unique situations, or as a tool for designers to fall back on for support in doing what they think is right in their own practices. To reiterate, this code would not be imposed, but rather encouraged for use—as a guide among members of the professional design community.

GROUP 02

Defining design

Participants

David Grossman (moderator), Brynell D’Mello, Charrisse Johnston, Gediminas Lašas, Ryuhei Nakadai, Helge Persen, Rob L. Peters, Alisha Piercy and Rita Siow.

Questions

— How do you feel about the definitions of design put forth?
— Is there something you think is missing?
— Is there something you would add?
— Why is defining ‘design’ to the non-design world so challenging?
— Do you know of other industries that have a similar challenge? How do they solve it?
— How important is the distinction that design is a product of the industrial revolution?

Summary

Having ethical design principles is valuable in that it empowers individuals and designers to reference that in conveying the value of design. As ICoD is certainly not a policing body or in a position to create a monolithic set of codes that would serve everybody, these are the components to consider:

01 The need for aspirational principles to be expressed which most of us would recognise as things that are wise for design professionals to achieve. These aspirational principles might be supported by more specific code-type discussions useful for Members’ members. Any materials would then be interpreted through a local lens/perspective with no intention to impose anything.

02 On the other hand, this should be a living document, a set of principles, or ‘code’ that cannot be so light so as not to be relevant or too ‘fixed’ to be amenable to adapt to emergent issues. Progressive codes and detailed codes exist, which could serve as reference material. There could be relationships where mentorships might mentor other organisations to develop their own codes. Importantly, we see upgrading as always required, as an ongoing process.

To conclude, as a profession we are a cog in a big machine. The design cog, up to now, has been put into motion by forces larger than us, but we are complicit in that machine. So now we can begin to exert some power on the other gears!

GROUP 03

Defining professionalism

Participants

Johnathon Strebly (moderator), Matt Warburton, Bradley Schott, Hélène Day Fraser, Chika Kudo, Emily Briselden-Waters, Desna Whaanga-Schollum and Dennis Boyle.

Questions

— What does it mean to be a ‘professional’
— Are designers professional? Why? Why not?
— We know that often what the client asks for is not going to yield a good solution, and might have consequences for others (the classic example is the unintended environmental impact). What responsibility does the designer have to advocate for what is ‘right’ against the clients’ wishes?
— Designers have the capacities to deliver enormous benefits through the provision of ‘good’ design just as they have the capacity to do great damage through ‘bad’ design. Is bad design malpractice?
— Who draws the line between what is acceptable to compromise on and what a designer absolutely cannot and must not do?

Summary

Many call themselves ‘designers’, but not everyone is a professional designer. Environmental and societal impact plays into our core roles and responsibilities, and we should be explicit about this when communicating and defining the design profession. By making sure our code of ethics are readily available and visible to clients and end-users, to students and to the public, this message about who we are and what we do will become more widely understood.

Going forward in times of change, professional designers need to be brave and not shy away from difficult conversations. This means removing the designer’s ego from the equation, especially on the client side, giving clients what they need rather than what they want. It also means leaving things in the state it was when we started, and preferably in a better state. From an Indigenous perspective, maintaining diversity, inclusion, equity and respect—being mindful of the designing process, end-user, the impact of the design means asking the right questions as the starting point of any designing process.

GROUP 04

Responsibility

Participants

Tyra Von Zweigbergk (moderator), Essam Abu-Awad, Rebecca Blake, Yanique DaCosta, Russell Kennedy, Frida Larios, Algirdas Orantas, Daniela Piscitelli and Leanne Prain.


leanne

The group participants suggested to consider a series of issues and ethical questions, some of which could be categorised under two headings:

— Responsibilities of Professional Designers to Humankind
— Responsibilities of Professional Designers to the Professional Community

Questions

— Do you agree with these categories?
— Should there be more? (ie responsibility to the end user? responsibility to ones employees? responsibility to the client?)
— Many years ago, the codes of ethics had mostly to do with the client/designer relationship, today we look at so much more. Is it too much to expect designers to consider all these issues?
— What is the point of a code of professional conduct? To protect the client? To protect the reputation of the profession? To protect society? To protect users? To protect the designer?
— What is the benefit to your organisation that ICoD have an international model?

Summary

We agree that an international code of ethics must shift to have a wider scope in terms of who it addresses. It must be:

— a call for engagement,
— follow the UN Declaration of Basic Human Rights
— acknowledge societal problems of inequality, and the unique issues around citizenship and sovereignty of Indigenous and non-indigenous peoples, and embrace the environment and all creatures living therein.

GROUP 05

The code [conducted in Chinese]

Participants

Ziyuan Wang (moderator), Lan Guo, Cuiqin Lan, Pauline Lai, Min Wang, Qinwen Wei, Ting Xu, Chao Zhao

Questions

Group was presented with the ‘issues’ section of the document and the components of a possible updated version of the Code:

— Are there any you disagree with?
— Do you think it is too ambitious for designers to consider all these issues?
— Are there any you don’t think go far enough?
— What is the point of a code of professional conduct? to protect the client? to protect the reputation of the profession? to protect society? to protect users? to protect the designer?
— What it the benefit to your organisation that ICoD have an international model?

Summary

They expect the Code of Conduct would make designers design for the common good of all human beings. Since most of the group members are from educational sectors, they would like to incorporate this value into design curriculum.

They talked about the website www.zbj.com, (kind of like ebay in the design Industry) in Chongqing China which is favoured by the government. They believe websites like this are serious detriments to the foundation of design profession and devalue it. They must come up with a resolution.

They also talked about AI technology which could be a threat to the design profession, but could also improve and elevate it when used properly and wisely. The group believes that the public, especially clients, need to be aware of the code too. Otherwise designers will have tremendous difficulties trying to incorporate the ethics guidelines it recommends.

TOPIC 02
collaboration

Cooperation and communication within the design community will be an important force for getting ourselves heard. A roundtable discussion discussed how we can work together and the role of the *International Council of Design* and its Members.

ROUNDTABLE DISCUSSION

The roundtable discussion was moderated by ICoD President Johnathon Strebly. He opened the discussion by quoting Chilean architect Alejandro Aravena stating that «the scarcest resource is not money, it is coordination»—to seek out innovative ways to source existing funding, and to coordinate these entities and their budgets through collaboration.

It has been proven that collaboration reduces risk and improves outcomes for the common good. Collaboration can be a formal process or informal bilateral cooperation between organisations.

Questions

- What are the challenges you face that would be better addressed by a collective?
- What part of that problem or issue is your organisation ready to tackle?
- What are the barriers to coordination between us? (with ICoD and amongst Member organisations)
- What resources are you willing to devote to build a better network?

Discussion

Charrisse Johnston: Design students tend to enter school with the goal of doing their own projects. So their focus is on «my design, my vision». In some schools, however, there are multi-disciplinary classes where instead, students from other fields and knowledge systems come together from the beginning. Unless we start doing this as standard operating procedure and grading as such, we will always have this problem of silo-thinking. And not pooling resources that are there. Collaborations between professional and educational institutions should be continued (as we are doing here at PM!) so we can build progress towards these goals.

Mark Rutledge: Great discussion to have. How do we work together to align our visions? First off, we need to talk about our egos, our drive to focus on ourselves and not the greater good and the community. As an Indigenous man, my view might be different. What we do is not 'for myself'. My actions, the way I speak, is for the community and the greater good. What I do today needs to have a positive effect on the future. Ways of knowing and being are central to this: it is our interconnectedness to land, animals, and our relationships to each other and we need to be aware we are all in this together. This means 'deep listening' to really understand each other and all our different life experiences. Respect. Speaking with honesty and truth. I hope you can all take this back to where you originate from so we can share combined experiences.

Bradley Schott: There is certainly concern about the capitalist system which is founded on competition. So I don't necessarily want to compete with other designers in my city to get that job, but this business, and the environment of the design industry itself, forces me to do that. If, as a profession, we got together to set minimum fee scales and terms on which we engage clients, it would be illegal. We have a national competition policy in Australia, for example. As designers, when we consider our ethics, is it ethical to do what we can, fiddling around the edges, or is it our responsibility to change the system at its root?

Johnathon: These are the limitations restricting our ability to make change. Health and safety, certification, all represent the minimum in terms of what we do as creators to elevate the ethics of the system. If something is hindering us, we need to poke that ceiling with a broomstick and challenge that when we can, preferably with a louder, more unified voice.

Hélène Day Fraser: Speaking from an academic context—where we have the privilege of welcoming students from all over the world—we are able to instill common goals in the young designers we train. What I see are people who want to make a difference but—how? I wonder about common goals and instilling acknowledgment of who we are, places we have been, and how these acknowledgements are implicitly connected to our designing. I think a lot about finding a way to have a common goal, and instrumentalising it into objective systems. And knowing who we are as professionals. I see students struggle over fitting into the capitalist system. Here, the 'unpacking' of people and acknowledging who they are in terms of their designing, is very strong. I was trained as a fashion designer and so at a distance from some of these discussions.

Min Wang: Coming from both a promotional and educational standpoint, whatever we do, the budget and funding is always not enough. That said, the important thing is still: define the common goal. Then we can use what resources we have to work together. With Beijing Design Week we had over 10 million visitors; this

was achieved with a small budget from the government, where other studios and design students do most of the work all working towards same purpose. Also important: share resources. To make sure the content matches the purpose. One exhibition, for example, can be shown twice, and same thing for speakers. This saves money. To have a common goal and then all work in same direction is key.

Russell Kennedy: Design organisations getting together to add strength. Ten years ago we established the Australian Design Alliance (made up of 14 related organisations) to act as a lobby group for government. The government cannot fund lobby groups, however, so the Alliance had to adjust by changing their structure. This was a step backwards, and yet, this still meant they gathered under one voice. The problem is, it didn't work. I don't know why, but my feeling is, people have good intentions, but once momentum goes, organisations pull back into their own agendas.

Bradley Schott: The reason the Australian Design Alliance 'withered on the vine' might be because it was made up of volunteers, which is taking action a step too far. Now, DIA has engaged policy advisors to engage with government, so that work is ongoing now in a different form. Another important way to connect is by reaching out to other organisations with common goals, organisations focused on copyright issues, for example.

Carin Wilson: We see the need to keep re-defining what we recognise as 'achievement'. What we honor and how our profession works is not always reflected in how things are structured, especially when we talk about award systems. Honors tend to go to the easy stuff. By that I mean, if we're only doing work with the objective of collecting an award, we are missing the point. What is the criteria of 'achievement'? For example, an award based on a level of collaboration, the amount of new learning that design organisation achieved in that process, the level of interaction with the client, and the extent to which the community was involved on the progress, could be quite different criteria from what more commonly exists in design award competitions. What we find interesting at our organisation, is that the context in which awards are delivered now—at an assembly that attracts 1000 fee-paying participants—has turned into a confused mess of people eating and drinking and not paying attention to what's being presented on the stage. It has become evident that we have to be able to develop a new frame of reference. How we define what we recognise as the value of our work is up to us. Bradly said we are 'forced' to compete within a capitalist system… but I'm not sure I agree.

Matt Warburton: I don't see collaboration or collaborating with other organisations as an issue. GDC and RGD have worked closely together on our Code of Ethics. This was easy enough to do. The problem may arise with collaborating with the 'right' organisations for our members. One thing we don't do well is define what design is, and we don't know how to measure it. We would be much better served in collaborating with non-design entities and with businesses who can explain what we do and show the relevant metrics. More collaboration outside our own silos, such as that between Simon Fraser University and Emily Carr—bringing entrepreneurial and business students into the design arena—that's helpful.

Johnathon: Collaboration between professional and academic, collaboration between professional and business. If we are to get the government's ear and make change, Sheila Copps (former Deputy Prime Minister of Canada) pointed out that governments are not interested in one organisation's voice. They want us to 'get our act together': bring that common goal together and make it understandable—to them/governments. This is not about dumbing-down our definitions of our professions, but about clarifying them as well as being open to modifying our vocabulary and 'speak their language' for the purpose of leveraging funding.

Tyra von Zweigbergk: Svenska Tecknare had some success collaborating on issues of copyright with an EU directive. Our collaboration with design organisations tend to be about dealing with larger issues that concern us all: copyrights, cultural politics, how to improve social conditions for artistic professionals in a wider scheme, inclusive of composers, directors, authors, etc. Many of us are 'in the same boat' on many levels: working closely together on shared issues, sharing office spaces, with our lawyers running between the floors; and we share communications, even using the same famous actor in our campaigns. With this level of collaboration, we managed to turn our politicians around.

Jonas Liugaila: We have success stories too, but I want to bring up a key word: leadership. Behind every success story someone is standing there. Leadership has to be the starting point.

Rita Siow: I want to take a few steps back to Russell's comment. The Australian Design Alliance certainly started with fervour, and included donations to write a proposal for government funding—which was achieved. Jonas took the words out of my mouth: many organisations were involved, but without a leadership agenda, it lost its way. Leadership, common goals, keeping at it, respecting each other's identities—these are central to effective collaborations.

Hélène Day Fraser: Two case studies about the way we work (a research project in the UK, Montreal and Vancouver). The common goal was to instigate dialogue about wearable tech and sustainability. The collaboration was a success but not in the way we thought. One thing that didn't work was collaboration with the initial partner. We had the same goal but from different vantage points. It caused us to let it slip, while those that continued working from a more cohesive vantage point allowed the project to continue, and morph.

Simon Fraser University and Emily Carr collaborated on a smaller scale, about students who bring in industry professionals to address local production and how to do it better. Together, students from the economics and design departments were able to articulate and map how each was contributing. They slowly pulled apart… with no argument about process. In both cases, the pieces that made it work were related to the time spent together in one room, like this.

Brenda Sanderson: How does the design industry get power? I want us to think about the fact that we have power and to be thoughtful and accountable about how we use it. We are less good at accountability when it comes to our failures. Case study: what do you do when you've designed the human out of the equation? Think of the example of driverless cars and the incident where a cyclist was killed. The incidence was a false positive. How do you reduce a human fatality to a false positive? That is design language. Social media has changed how we have conversations in a social space. And as designers, we built that space. Let's talk about what our individual power is and how we need to redesign social spaces.

Qinwen Wei: China is seen as developing really fast and sharing case studies around the world, bringing different countries together face to face to solve things is definitely a more efficient way of working together to share in learning from both successes and failures.

Yanique DaCosta: Recently GAG worked with other organisations to get the ear of government by joining forces among songwriters and the American Bar Association to advocate for the Case Act: a small claims copyright tribunal. Before this collaboration, we were ignored. When we joined forces, we got much further. What we do nationally is now being considered internationally, and we are taking on powerful economic forces to represent common interests.

Ting Xu: For the UNESCO City of Design programme, the network is composed of cities and you need endorsement from the mayor to apply, as well as a focal point (person) for each city. But each city has different situations and administrative departments. In some cases, this person is an educator or professor, which can make it difficult to collaborate in the beginning because you are merging people with divergent agendas from film, music, literature and design, (with design being the toughest category to define!) For ten years, from 2004 forward, we had 'ceremonial' meetings, where there was a lot of shaking hands, with nothing much happening. In 2011, after the programme was at risk of coming to an end, we went into salvation mode and began to meet more often, to sit down together. We created a design award for young students, and we survived. The issue is that civil servants control the funds but to sustain motivation once they are back in their home regions or cities, you have to bring them to the table so they may collaborate on shared meaning. We saw this at the *ICoD Special Meeting* in Graz, where each person representing their design city is very active. I would like to talk with more European cities.

Johnathon: Who do we know and how do we get them to help us? Leadership. Collaboration. Actioners. As creatives we are good at ideas and then we walk away. It can be hard to create common vision that is self-sustaining, and carries the message further. Please take these reflections back to your home institutions and share with those at the table, designers, students, etc.


tyra

TOPIC 03
INDIGO

The presentations recognised the International Indigenous Network's (INDIGO): *International Indigenous Design Charter* as an active living entity commensurate with Indigenous ways-of-being. The INDIGO network weaves an Indigenous-led open dialogue about its future, working with established Indigenous (design) communities from key regions to create a self-sovereign International Indigenous Design Circle. This network flows across international waters without colonial or political boundaries, with its highest purpose towards becoming the guardians of mother earth's codes of visual, tangible and intangible knowledge.

PRESENTATIONS

An active, living entity: International Indigenous Design Circle

Frida Larios *EL SALVADOR*
International Indigenous Design Network (INDIGO)

Frida Larios, of Maya-pipil and Spanish heritage, began with a performative speech she had read to open the circle at a recent Aboriginal Gathering place: «Our freedom was not won a century ago, it was won today, walking in legions…» that expressed the collective uprising of Indigenous peoples around the world, a rising up that is due, not to being elevated by colonising countries, but as a result of reaching a crisis-point, where Indigenous peoples across the globe are dying, hungry, sick and lacking autonomy over their language and sovereign lands.

Asking difficult questions, Frida's talk raised issues around ecological responsibility, land stewardship as well the appropriation of Indigenous knowledge:

«What would happen if the Indigenous people were not taking care of the Amazon? We want to come into the circle with clarity and purpose, or why come? Most of all we want to live in the circle with unity. But before we are unified we need to be free.

You see the codes, colours and scents first. What if those codes remain secret? The formula for Coca-cola….What if those codes died with us with only the forest to hear?

We are an institution of Indigenous origin working independently with support of public and private institutions, all in respect of frameworks of self-respect and education, courses of interculturality across many themes and in celebration of cultural events: Fire ceremony. Abuelas. Language teaching to kids. Icons of Mayan language.»

Frida concluded her presentation with images from her childrens' book, and designs from the El Salvador Olympic team uniforms development which she was part of.

Desna Whaanga-Schollum *NEW ZEALAND*
Ngā Aho, Māori Design Professionals Inc.

Desna Whaanga-Schollum, with tribal affiliations to the Ngāti Rongomaiwahine/Pahauwera/Kahungunu peoples of New Zealand, presented some of the challenges faced in her region as well as insights related to the gatherings of designers at the 'I Te Timatanga', Inaugural International Indigenous Design Forum (2016) and the Na Te Kore 2nd Biennial International Indigenous Design Forum (2018) emphasising the deep connection between designing and place:

«The International Indigenous Design Symposium was a kind of family reach-out for the Indigenous design practitioners. It was a significant gathering where tears and laughter were shared because of a commonality of experiences. It's quite a heavy weight to be colonised; it's still difficult for us to access things that other people take for granted: access to land, loans, housing and education. So when we get together and laugh it's a healing experience for us.»

Desna presented slides of Māori design work, such as ancestral carved houses, and contemporary interdisciplinary, holistic Māori design workshops. Ngā Aho has also recently produced a study tour and Indigenous Placemakers retreat to connect with Indigenous practitioners in the Pacific Northwest (Turtle Island). She spoke of Ngā Aho employing or deploying indigenous creativity for outcomes that are regenerative, enduring and born of an intimate knowledge of place, people and the connective practice in-between.

«Our value chain, and value measures are about the wellbeing for our peoples in unison with the environment.»

Na Te Kore 2nd Biennial International Indigenous Design Forum (2018): «Nei te reo taawhiri o Aoraki Matatuu, o Aotearoa whaanui tonu e rere atu ana ki a koe e te aumangea» translates as: The winds of welcome sweep down from the peaks of our mountains, traversing expansive oceans and unknown landscapes to greet you.

The tradition at these design events, Desna explained, is that everyone introduces themselves in the room: your ancestors, your water, where you came from, then your professions: «This one took four hours. There is a healing process that goes along with it, a sharing our stories of being colonised. It also means everyone participates fully. We share our breath through the 'hongi'—the pressing of noses, instead of shaking hands. Our focus is to share our experiences, and learnings with our Indigenous brothers and sisters, so that we may collectively build on our successes.»

Carin Wilson *NEW ZEALAND*
Ngā Aho, Māori Design Professionals

Carin Wilson, of Maori heritage, talked about designing in an Indigenous context. He noted participants at PM Van had already talked a lot about the constitutional structures we know, but that the Indigenous ways-of-being suggest a serious need for a paradigm shift when it comes to designing that includes, and even foregrounds, Indigenous perspectives. «Our process is chaotic, non-linear, and full of frequent obstacles and hurdles. To do that [enact/embody a paradigm shift] we've drawn on precedents, 'walking backwards into the future', and seen battles our ancestors have won for us, earning us the right to have our language version accepted.» Carin wished to evoke the 'long-view' for perceiving the world in which we design, remembering:

«We are walking backwards into the future. We've already spent 100 years waiting for the outcome we want, we can wait 100 years more.

'Ask that mountain' (If you are going to worship something it might just as well be the highest mountain.) Will I consult my maramataka calendar before planning that meeting? These cultural paradigms are totally different. Here is what they are not:

— Ego-centric
— Privilege of the visible
— Rights fuel expectations and propriety
— Reliance on science to make sense and define acceptability

And what they are:

— Eco-centric
— Holistic environmental views
— Profound centre of connectedness
— No absolutes required
— Inter-generational planning horizon

Carin summarised the collective requests of the Indigenous designers, emphasising the need to exercise the right to self-determination, full ownership and control over their intellectual property, citing issues and battles experienced, referencing The Waitangi Tribunal 2011 which recommended wide-ranging reforms to laws and policies affecting Māori culture and identity and calling for the Crown-Māori relationship to move beyond grievance to a new era based on partnership, the Te Urewera Act 2014 rendering Te Urewera freehold land (ceasing to be Crown land or a national park), legislation formalising Te Awa Tupua 2017 (Whanganui River Claims Settlement) whereby: The river is declared an indivisible and living whole from the mountains to the sea, holding «the rights, powers, duties and liabilities of a legal person,» as well recent Indigenous platforms such Ngā Aho Designing Māori Futures (2017).

Carin concluded the INDIGO session by saying they support tangential objectives, wishing all participants peace and giving their respects to the higher spirits among us.


icc-D general assembly
30 november 2019
vancouver canada
icc-D platform meeting
01 december 2019
vancouver canada
28GA
PM2019
vancouver
canada
icc-D

TOPIC 04
design ethics

We often talk about standards of professional conduct and design ethics as if they were very clearly defined. In this part of the Platform, we acknowledge that often the 'real-world' applications are complex and layered.

PRESENTATIONS

Indonesia enters the global design service market

Zinnia Nizar *INDONESIA*
International Council of Design (ICoD)

Zinnia talked about the issues emerging in Indonesia (as well as other South Asian countries) in the face of globalisation, where a new crop of designers and a whole new design ecosystem is flourishing, one that consequently brings professional design standards into question.

The degree of urban density in Jakarta (within the 17 thousand islands that make up Indonesia, 10 million people live in Jakarta composed of 300 ethnic groups) is in a period of significant growth (with a GDP of 800, mounting to a GDP of 4,000). Indonesia currently represents a big global purchasing power, with many international brands with a per capita GDP coming into the country.

Indonesia's climate of rapid economic growth is tied to a new issue in design ethics. The proliferation of internet knowledge and access to new online technologies opens the door to 'designing' to those with very little (or no) formal training. Online platforms like Fiverr and 99designs have become a seductive option, providing part-time, supplemental income to everyone from city to village folks, who see designing as a viable side job. As such, an ethical question emerges: Are these practices fostering 'ethical' and 'professional' design practice?

The documentary, Desainer Kampung (or 'Village Designer'), recently aired on Indonesian TV featuring two early adopters of 99designs—Fahmi, a farmer, and Khoirul, a construction worker—representing what it's generally like for their community of village designers. The film is set in Kaliabu, a village where hundreds of people have taken on graphic design as a side job. This village of 'designers' has grown from being two designers in 2012 to around 250 designers today.

Zinnia pointed out some further local dilemmas when it comes to evaluating the professionalism of this design phenomenon. Despite these dubious methods of learning design (mostly through Google) the design industry in the country was booming. People became busy, fully employed, and the crime rate decreased. Also, Kaliabu village designers started dating apps so they could meet and date designers from other villages. The whole situation has fostered an entirely new, cohesive ecosystem around 'design'. Is this ethical? she asked.

Zinnia's final thoughts suggested that while there is no clear answer on how to address such situations, at a recent design residency she attended in Japan, a group of international designers shared how they were exploring new directions for designing, which also raising new dilemmas around having a unified ethical stance on designing. For the development Tokyo's iconic JR Yamanote line a talent agency is carrying out the design and not a design association. Why?

Things are changing and a clear design ethics to guide this influx of practices—which seem to be erupting in all forms and in unexpected places—might be very helpful on a global scale.

Ethics or no ethics, a personal reflection

Essam Abu Awad *JORDAN*
Applied Science Private University

Essam presented some reflections on the ethical dimension of design in Jordan through its different historical stages. He noted that a consideration of design ethics in Jordan is quite young, and that while design really only began in the 70s it has since has flourished in the ensuing decades.

In Jordan today, most designers 'believe' they are in a 'neutral' position when it comes to design ethics. Then there are design professionals who agree to commit to ethical design principles, when they accept the design brief from a client. These designers know that ethics should come to the table immediately. On the other hand, it is also common to find designers who want financial security and regular work and who find themselves in a bind working with clients who don't care about ethical designing. These designers find it quite difficult to bring ethics to the table at all.

Exacerbating this problem, is the invasion of non-designers to the field, people who are creating products without an ethical sensibility in mind. As such, education around some basic design ethics is needed. What is missing in this equation is the lack of a national professional organisation to shape and guide design ethics

on a national level. There is no National Design Policy, for example, for regulation at a governmental level, which makes any discussion of design ethics an ‘unclassified’ matter. Governments also tend to address ethics in a field or industry as a trend or when it might provide economic value, but rarely is design ethics a priority.

The act of designing is quintessentially an ethical process. Designing focuses on universal ethical principles that should apply for all humans, on a societal level, as well as within higher authorities and always, in shaping an ongoing perspective on professional practice. Jordanian designers need to be aware of design ethics in general, and are in need of an international code of conduct. Such ethical reflections, if developed by design experts, will enable designers to incorporate ethics into their practice on a day to day basis. And if the learning environment for young designers helps them to perceive themselves as future leaders, having this clear vision and code of ethics will motivate them to believe in themselves as professional designers.

conclusion

The 2019 Platform Meeting was the fourth international meeting hosted by the Council over the calendar year. With a Regional Meeting in Europe just five months prior and the General Assembly the day before, a new rapid-fire one-day Platform format was piloted. This report covers a one-day meeting that included a roundtable of introduction presentations, a panel discussion, a breakout session, a speed-dating session and several presentations. This Meeting was attended by 45 individuals representing 28 organisations and institutions.

Some of the take-aways from this jam-packed day:

We are much stronger acting in concert. We all recognise our potential to work in closer collaboration, but we also see that we need better networks to cooperate, to use the scarce resources we have, and most of all, we need to recognise our need for leadership to achieve this.

Design is professional and our community has a responsibility to set standards and educate. We leave the Meeting empowered by the codes and principles discussed—to co-develop an International Code of Design Conduct/Code of Ethics/Code of Principles for Design. There is broad agreement on a need for such documents, but also that they have to be developed in an open, inclusive, structured process—relevant to everyone and with enough basic substance to be valuable to Members. We also noted a need for greater rigor with terms and that designers should and can be agents of change in contributing to evolution of a market system—that is not yet providing the results we want.

There is a conscious need to address cultural diversity. The presence of a delegation of representatives from INDIGO, the Indigenous Design Network, helped us to better understand a perspective of Indigenous design and, through this, become increasingly conscious of the multiplicity of perspectives and the importance of having an inclusive view of our discipline.

Design ethics can be complicated and we stand to be strengthened by acknowledging this and addressing these polemics head-on. Members presented perspectives from Indonesia and Jordan showing us that things are often more complex than they appear. Applying text book rules to the real world is unrealistic. Those who spoke noted the absence of a professional community and structure—we understand this as challenging, and think it is something we are responsible for taking into consideration.

To paraphrase a thematic that ran through the meeting (the original, unprintable, quote is attributed to Former President Rob L. Peters): The world is not right. We should endeavour to right it through design.

ACKNOWLEDGMENTS

This event would not have been possible without the support of ICoD Member and host of this year's Platform Meeting, *Emily Carr University School of Art + Design*. We would like to thank Celeste Martin (Dean of the Ian Gillespie Faculty of Design and Dynamic Media) and the logistical team Roxanne Toronto and Kevin Bertram. We would also like to thank our Member the Society of Graphic Designers of Canada (GDC) and specifically Leanne Prain, President of the British Columbia Chapter, for their support in coordinating this project from start to finish.

We would also like to recognise the important contributions of the ICoD team present on-site, including Managing Director Ana Masut, Events Manager Elizabeth Carbonell, Visual Communications Officer Alexey Lazarev and Communications Officer Alisha Piercy, supported by our Administrator Samantha Fitzgerald (in Montréal). The Platform Meeting format has come a long way from the first meeting in 2013 and that is largely due to the dedication of the team to the continued improvement of the model.

Lastly, it is the support and participation of our Members that fuels these activities; we would like to thank you all for participation, contributions and enthusiasm!

APPENDICES

programme

01 december 2019
Sunday

08.30 REGISTRATION AND WELCOME COFFEE

09.00 INTRODUCTION

Introductory remarks

Ana Masut *CANADA*
International Council of Design (ico-D)

Host Welcome

Celeste Martin *CANADA*
Emily Carr University of Art + Design

ico-D introduction

Johnathon Strebly *CANADA*
International Council of Design (ico-D)

Roundtable introductions

All participants

10.00 BREAK

10.30 PLATFORM TOPIC

TOPIC 01 **PROFESSIONAL STANDARDS**

The definition of 'design' and 'designers'
How we understand what we do and how we explain it to others.

David Grossman *ISRAEL*
International Council of Design (ico-D)

10.40 ROUNDTABLE DISCUSSION

TOPIC 02 **COLLABORATION**

Cooperation and communication within the design community will be an important force for getting ourselves heard. A roundtable discussion on how we can work together and the role of the International Council of Design and its Members.

Moderator:

Johnathon Strebly *CANADA*
International Council of Design (ico-D)

11.30 BREAKOUT SESSION 01

SPEED DATING

All participants

12.05 LUNCH

13.30 PANEL DISCUSSION

TOPIC 01 **PROFESSIONAL STANDARDS**

Many Member organisations have their own Codes of Ethics or Codes of Conduct that cover a variety of design disciplines, legal specificities of the region they come from and the time that they were developed. We will explore some of the contrasts between them, common issues and how these principles can be applied to a global common standard.

Panelists:

Charisse Johnson *SOUTH AFRICA*
The African Institute of the Interior Design Professions

Rebecca Blake *UNITED STATES*
International Council of Design (ico-D)

Matt Warburton *CANADA*
Graphic Designers of Canada

Bradley Schott *AUSTRALIA*
Design Institute of Australia

Moderator:

Alisha Piercy *CANADA*
International Council of Design (ico-D)

14.25 BREAKOUT SESSION 02

CAMPFIRE DISCUSSIONS ON PROFESSIONAL STANDARDS

Breakout session on the implications of an international set of principles for professional conduct for designers.

All participants

15.10 BREAK

15.40 PLATFORM TOPIC

TOPIC 03 **INDIGO**

An active, living entity: International Indigenous Design Circle
Recognising the International Indigenous Network's (INDIGO): International Indigenous Design Charter as an active living entity commensurate with Indigenous ways-of-being, INDIGO is weaving an Indigenous-led open dialogue about its future. Working with established indigenous (design) communities from key regions. Creating a self sovereign International Indigenous Design Circle flowing across international waters without colonial or political boundaries. With its highest purpose towards becoming the guardians of mother earth's codes of visual, tangible and intangible knowledge.

Frida Larios *EL SALVADOR*
International Indigenous Design Network (INDIGO)

Jefa Greenaway *AUSTRALIA*
University of Melbourne

Desna Whaanga-Schollum *NEW ZELAND*
Ngā Aho, Māori Design Professionals

15.50 PLATFORM TOPIC

TOPIC 04 **DESIGN ETHICS**

Indonesia enters the global design service market
New technologies have opened up the global design services market to designers everywhere, enabling designers to take on clients in different regions and continents. This forces designers to rethink on how they communicate with and design for an unknown market. Collaboration in practicing design could be the key to understanding regional context for going global.

Zinnia Nizar *INDONESIA*
International Council of Design (ico-D)

Ethics or No Ethics, a Personal Reflection
Reflections on the ethical dimension of design in Jordan can be measured at different stages of designing. Focusing on universal ethical principles that should apply for all humans, a societal level, and the perspective of professional practice, Jordanian designers need to be aware of the design ethics in general and they are in need for a code of conducts, as is now being developed by several design organisations worldwide. With the need to develop ethical reflections and perceptions to be developed by design experts, the aim is to enable designers to comply, and take the proposed perspectives as their standpoints. Regarding the value of the ethical domain in design, and to propose possible insights to take into account, it should be supported and welcomed by higher authorities. However, there are hitches for a fruitful connection with the design ethics.

Essam Abu Awad *JORDAN*
Applied Science Private University

16.25 PLATFORM TOPIC

TOPIC 05 **ISSUES THAT AFFECT US**

Drawing the lines: future-proofing the profession
The future of the design industry and how the profession is evolving.

Ana Masut *CANADA*
International Council of Design (ico-D)

16.35 SUMMARY AND CONCLUSION

17.20 END OF PLATFORM MEETING

list of participants

ICoD MEMBERS

African Institute of the Interior Design Professions	*SOUTH AFRICA*	Charrisse Johnston
Applied Science University	*JORDAN*	Essam Abu-Awad
Association of Registered Graphic Designers (RGD)	*CANADA*	Hilary Ashworth
Australian Graphic Design Association	*AUSTRALIA*	Rita Siow
Beijing Design Week	*CHINA*	Min Wang
Beijing Institute of Fashion Technology	*CHINA*	Cuiqin Lan
Beijing Institute of Fashion Technology	*CHINA*	Qinwen Wei
Deakin University	*AUSTRALIA*	Russell Kennedy
Design institute of Australia	*AUSTRALIA*	Bradley Schott
Emily Carr University	*CANADA*	Celeste Martin
Emily Carr University	*CANADA*	Hélène Day Fraser
Grafill	*NORWAY*	Helge Persen
Graphic Artists Guild (GAG)	*UNITED STATES*	Yanique DaCosta
Graphic Design Association of Malaysia (wREGA)	*MALAYSIA*	Arez Ezman
Hong Kong Design Institute (HKDI)	*HONG KONG SAR*	Kwok Kei Wong
Hong Kong Design Institute (HKDI)	*HONG KONG SAR*	Sze Wah (Michael Chan)
Japan Graphic Designers Association Inc. (JAGDA)	*JAPAN*	Ryuhei Nakadai
Japan Graphic Designers Association Inc. (JAGDA)	*JAPAN*	Chika Kudo
Lithuanian Graphic Design Association	*LITHUANIA*	Algirdas Orantas
Lithuanian Graphic Design Association	*LITHUANIA*	Jonas Liugaila
Lithuanian Graphic Design Association	*LITHUANIA*	Gediminas Lašas
London College of Communication (LCC)	*UNITED KINGDOM*	Emily Briselden-Waters
Shenzhen City of Design Promotion Association	*CHINA*	Ting Xu
Society of Graphic Designers of Canada (GDC)	*CANADA*	Dennis Boyle
Society of Graphic Designers of Canada (GDC)	*CANADA*	Pauline Lai
Society of Graphic Designers of Canada (GDC)	*CANADA*	Leanne Prain
Society of Graphic Designers of Canada (GDC)	*CANADA*	Mark Rutledge
Society of Graphic Designers of Canada (GDC)	*CANADA*	Matt Warburton
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prep docs circulated for campfire discussions

TOPIC 01 PROFESSIONAL STANDARDS

*We are updating the existing **ico-D Model Code of Professional Conduct for Designers** (provided in Appendix).*

Many of our Member organisations have developed Codes of Conduct, Codes of Ethics, and manifestos ranging from simple and concise, to detailed and focused, on specific disciplines of design.

*At the Platform Meeting in Vancouver, we will be discussing many contemporary ethical issues in design as well as the role of the designer in the 21st Century. We have campfire discussions scheduled with the aim of coming to an agreement on a set of Professional Principles on which to base the next iteration **of the ico-D Model Code of Professional Conduct for Designers**. Our goal is to establish a baseline document that an organisation can put to use, or expand upon, to author their own document tailored to their specific social, economic, and cultural circumstances.*

DEFINING INTENT

ico-D Principles for Designers vs.
ico-D Model Code of Professional Conduct vs.
ico-D Standards of Practice
?

What are the implications of each of these? This document, like all our Best Practice Documents, is not written with the intention of being by ico-D. The International Council of Design is not a regulatory body. Some of our Member organisations have their own Codes of Conduct, which they enforce. This document is not meant to replace such codes but rather to suggest an overarching reference point for organisations and individuals. These are not so much regulations but rather common standards of practice that every professional designer should be aware of and strive to attain within the constraints of their practice.

DEFINING DESIGN

Design, as a profession, is very young.

The Industrial Revolution of the 18th century required the development of new areas of expertise, firstly to discover how to utilise the new manufacturing capacities resulting from advances in application of energy and manipulation of materials and then to develop the means to merchandise the resulting new products to a growing urban middle class. Producers turned to craftsmen and artisans, wood and metal workers (later to be recognised as product designers), to craft new products and also to calligraphers and printers (later to be recognised as graphic designers), to develop the tools of merchandising: packaging, corporate identity and mass media adorned by advertising.

Since the beginning, and to the present day, the triangular relationship between designers, producers and users has been dominated by the producers. Motivated by the desire for quick profit, producers determined what would be produced (designed) and how these products would be marketed (again using design). This dominant relationship largely defined modern culture, markets and current visual, material, spatial and experiential environments. Likewise, this culture of consumption has resulted in environmental degradation and cultural and social stress. Are designers complicit in all these developments?

Only in the middle of the 20th century did communities of designers take the first steps in defining themselves as a distinct profession by establishing representative bodies, at first discipline-specific and local in scope. In the 1960s, seeking greater leverage, national design associations banded together to establish international design organisations—including our own (established as Icograda in 1963).

Whilst other professions—doctors, lawyers, etc.—have had the benefit of many centuries of collective action to develop well-articulated ethical canons and codes of conduct (contributing to their elevated social and financial status), designers have yet to develop an equally robust professional canon.

The International Council of Design is today the largest international organisation representing professional associations of designers, across the spectrum of design disciplines. Recognising the increasingly influential role played by designers in the 21st century, against a backdrop of economic, environmental, social and cultural challenges caused by unleashed consumption, the Council realises the urgent need for the design community to re-evaluate the designer's our role and responsibilities. Designers must redefine the meaning of being a professional designer.

As influential as we are in creating modern messages, products, spaces and services, so are we complicit in the negative impacts of modern consumption. The professional designer serves better by inverting the triangular relationship in order to achieve a culture of

rational consumption motivated by intelligent utilisation of resources in place of immediate profit. The designer leads by representing the best interests of society and the end users, designing improved products, services, spatial environments and experiences of long-term value that are respectful of the natural world. A robust ethical design culture is required. This need not be at odds with the needs of the clients. In fact by steering them towards better, more ethical design solutions, we increase their long-term value and, thus, design professionals enhance their own standing and economic viability.

Such an effort can only be conducted by an international community of designers—practitioners and educators—in a considered and structured process. The first step requires a brave, frank and in-depth discussion among designers in order to define our profession. We must then convey a newly articulated approach to others: manufacturers and service providers, consumers and end-users of design, government, etc., in order to ensure a new design environment and a new form of rational consumption.

We recognise that designers in different countries work in different environments and cultural contexts that must allow for local variation. But we also know that design is very much a global activity and that we have a great deal in common. We also appreciate the current Codes of Conduct developed by some of our Members and colleagues in associated disciplines and see them as valuable contributions to this discussion.

The 2017 Montreal Design Declaration, signed by ico-D along with 18 other international organisations representing designers, architects and other related disciplines, included:

"DESIGN is the application of intent: the process through which we create the material, spatial, visual and experiential environments in a world made ever more malleable by advances in technology and materials, and increasingly vulnerable to the effects of unleashed global development."

"(We) acknowledge the fundamental and critical role of DESIGN to create a world that is environmentally sustainable, economically viable, socially equitable, and culturally diverse."

"DESIGNERS are professionals, who, by education, outlook and experience, are capable of developing new, interdisciplinary solutions to improve quality of life."

"DESIGNERS—too long the servants of producers—better serve humanity as the ambassadors of the end-users: the citizens of the world."

"All people deserve to live in a well-designed world."

DEFINING PROFESSIONALISM

As practicing designers, we need to decide if we consider ourselves professionals. There is a critical difference between maintaining a professional standard and always providing clients with what they (think) they want. Sometimes these two things can be at odds in terms of the responsibilities of a design professional. If we consider ourselves professional, then we must adhere to a set of commonly held principles that we are not willing to compromise. If we consider ourselves professionals then we must consider the impact of our work on more than the client and the individual end-user; we are accountable for the social, cultural and environmental cost of our professional actions.

Designers have the capacities to deliver enormous benefits through the provision of "good" design just as they have the capacity to do great damage through "bad" design. Every design decision, large or small in size, local or international in context, impacts economically, environmentally, culturally and socially. The professional designer will balance all these parameters in developing viable design solutions, considering both individual and community needs.

The professional designer is required to maintain a level of expertise and practice that ensures results are beneficial to both direct and indirect users of their designs and that are not harmful to the life of the planet.

Such expertise requires a proper educational foundation in design and many associated subjects, the adoption of sophisticated methodologies and a structured effort to maintain currency through lifelong learning of a broad spectrum of topics.

ISSUES FOR CONSIDERATION

The professional designer has obligations to their own professional community including standards of practice, conduct and accountability. In constructing a 'common core' for re-issuing the currently titled 'ico-D Model of Professional Conduct for Designers' we would suggest consideration of a series of issues and ethical questions, some of which we have categorised under two headings:

- **Responsibilities of Professional Designers to Humankind**
- **Responsibilities of Professional Designers to the Professional Community**

RESPONSIBILITIES OF PROFESSIONAL DESIGNERS TO HUMANKIND

Environmental sustainability and impact
Designers are responsible for implementing a rational utilisation of materials, manufacturing processes, energy usage, recyclability and re-usability by maintaining a critical contemporary understanding of the science and technologies necessary to create designs that minimise environmental impact. Designers should be aware of the 'whole life cycle' of their designs.

Do no harm
Designers are responsible for the safety of not only the end-user of their products but also of all those impacted by their designs. Designers have a responsibility for the safety of not only the end-user of the deliverables but also for the multiple direct and indirect impacts of their designs through all stages of production, use and afterlife.

Data use and privacy
Current technologies based on data collection and mining make manipulation possible and as a consequence raise important privacy questions. Designers are well positioned to ensure that proper standards are introduced and maintained by their designs.

Sourcing implications
Designers have a responsibility to research the materials they specify and consider any potential negative impacts. Considerations include the toxicity of materials, damage caused by extraction, energy expended, animal cruelty, etc. Manufacturing facilities, whether for the production and assembly of products or clothes and apparel, should be considered in respect of the conditions for workers.

Inclusivity
Accessibility should be a consideration. This includes people with mobility challenges, the elderly, people with special needs, children, new immigrants or people with language barriers, different genders, etc. Designers should strive to ensure accessibility to all.

Cultural diversity
Diversity should be celebrated. However, the designer should be careful not to attempt to interpret cultures that are not their own as this may result in 'Cultural Appropriation' or 'Cultural Misappropriation' (see Lexicon).

Values embodied in work
The resulting outputs of design (i.e. dress, spaces, objects, media) have meaning, whether intentional or not and as such the values that the designs embody should not negatively affect any sector of society. Designers should uphold basic human dignity by considering the respectful portrayal of all people, i.e. gender identities, cultural and ethnic backgrounds, awareness of body image issues, etc.

Convey the value of design
It is the responsibility of designers to convey the value of good design to clients, end-users, government and the general public. They should be active advocates to show the potential of good design to address issues of health and safety, quality of life, environmental sustainability, inclusivity, accessibility, cultural diversity, etc.

Impact of designs
The quality of a design is not judged merely by aesthetics or marketability. The deeper value of a design is in the impact it makes on the lives of its users.

Rational consumption
The effects of rampant consumerism have proven to be environmentally and socially disastrous. Designers should be advocates for rational consumption.

RESPONSIBILITIES OF PROFESSIONAL DESIGNERS TO THE PROFESSIONAL COMMUNITY

Usability, quality of the design solution ("good design")
Designers have a professional responsibility to create good designs. Design solutions should be apt, intuitive, necessary and useable. It is the designer's responsibility to maintain the highest quality of the profession, creating products, spaces and solutions that serve and even delight users and always benefit them.

Honour/dignity/truthfulness/honesty/morality/integrity/competence
Above all, a designer should uphold the values of honour, dignity, truthfulness, honesty, morality, integrity and competence in everything they undertake.

Legal compliance
Designers should uphold all legal obligations in the country they practice. This may relate to copyright legislation, font and image licensing, piracy, plagiarism and appropriation, as well as health and safety standards, environmental standards and reporting, adequate product testing, IP legislation, etc.

Quality of work
The designer must practice to the highest professional standard. This means adhering to design methodologies and assuring that all parts of the process, from research to final deliverable are done adequately and thoroughly.

Honouring commitments
As a matter of professional reputation, designers should always honour their commitments to clients, suppliers, collaborators and employees.

Continuing professional development (lifelong learning)
Designers are under a professional obligation to develop their skills in keeping with the pace of the industry they work in. This could mean training in new technologies, keeping up with most recent environmental impact science (pertaining to materials, manufacturing technologies and life-cycle impacts like energy usage and end of life), researching evolving social and cultural trends, keeping up with changing legal frameworks or understanding the psychological and physiological impacts of their designs.

Intellectual property rights
Whether applicable in the country in which a designer practices or not, the professional designer is beholden to understand and respect their own intellectual copyrights, the intellectual copyrights of other creative and to transmit this information to clients. Designers must not use the work of others without their express consent and attributing proper credit, they must not take credit for the work of others, they must not copy the work of others, and they must not allow that their work be used without permission, copied, used un-credited. Designers must uphold these values strictly, respecting the intellectual property of other designers and creatives. Many design professions use inputs from other creative industries including photography, typography, textile design, patented components, written material, etc. When using the work of others, permissions must be obtained, licenses procured, and credit given.

Conflict of interest
Designers can find themselves in conflicts of interest in many facets of their professional life. Every attempt should be made to avoid situations in which a person is in a position to derive personal benefit from actions or decisions made in their official capacity. Some examples of conflicts that arrive commonly are:

— working for two competing clients without their knowledge,
— sitting on a jury where you or your studio stand to benefit from your position on the jury
— referring your studio or a studio who will remunerate you for the referral for a job without disclosing this information.

Maintaining high professional standards and levels of competence
The reputation of the design profession stands on the individual performance of all designers. Designers have a clear responsibility to their peers to publicly uphold the values of the profession as representatives thereof and to maintain a high level of standard at all time so as not to negatively affect perception of the profession.

Honesty and integrity as a professional
Competition among designers for contracts should be transparent and honest. No designer should: misrepresent themselves or their competitors, take credit for work that they did not createor make untrue claims or misleading statements about experience or level of qualifications, standing or affiliation.

Slander/unfair damage to reputation
Under no circumstances should any designer damage the reputation of another. Designers should speak with candour and fairness of their colleagues and not participate in slander as a basis to compete for work, recognition or for any other reason. A basic professional respect should be accorded to colleagues.

Recommendations
When asked for a professional recommendation, a designer should not recommend the services of their own studio or a studio they are related to without disclosing the relationship and should not recommend any company from which they expect to receive compensation of any kind.

Fair compensation
All designers should work for fair compensation. Offering rates below fair market value to clients (detrimental competition on price) to win contracts is unethical, as it undermines the value of the work of the designer. Designers should under no conditions participate in what is called speculative practice or "spec" work. Spec work is providing unpaid work in the hopes to obtain a paid contract. Though this practice is common in some industries it is considered unethical in design practice. Spec work diminishes the value of design services and it encourages poor practice.

Clear contractual understandings
Contracts should clearly define the scope and nature of the project, the services to be rendered and the manner of compensation for those services through clear and inclusive terms and conditions.

Subcontracting
If subcontracting portions of a design project, the hired designer should inform their client and obtain their approval. A formal contract should be established between the designer and any subcontractors and the designer should keep their client informed of subcontractor contracts. The designer should not receive any form of undisclosed compensation.

Client awareness
It is the role of the designer to inform clients about intellectual property rights, crediting work, design methodology and standards of professional practice, including health and safety issues, environmental impacts, accessibility issues and any other ethical considerations.

Client confidentiality
A designer should respect the confidentiality of their clients, ensuring that any private information, competitive advantage (patents, intellectual property) or other information obtained within this confidential relationship is protected through Non-Disclosure Agreements, GDPR, etc.

Clear contractual understandings
Contracts should clearly describe the scope and nature of the project, the services to be rendered and the manner of compensation for those services, including all potential fees or charges. All costs associated with the design services offered should be clearly stated in advance. The design process should be explained clearly as to explain the sources of potential costs and any extra hours potentially incurred.

Working with competing clients
If the designer has a current working relationship with a direct competitor of a potential client, the client should be duly informed so as to avoid conflict of interest.

Support your local organisation and design infrastructure
Designers should participate in advocacy, mentorship, judging design competitions, etc. And in particular, in order to enhance recognition of the design as a profession, designers should actively support their local and international professional design organisations.

Humility
It is easy to fall in love with our ideas, but we do not design for our own pleasure. Good design comes from the ability to accept criticism, be open-minded, work in teams, and listen (to experts, to the client, to the end-user, etc.).

LEXICON OF TERMS

The below is the beginning of a **LEXICON**. Please give us your recommendations for additions.

CULTURAL APPROPRIATION: also called 'Cultural Misappropriation' is when members of a dominant culture adopt elements of a disadvantaged or minority culture. Much like the protection of intellectual property rights among creative professionals, this is seen as 'stealing' from a culture.

CONFLICT OF INTEREST: a situation in which a person is in a position to derive personal benefit from actions or decisions made in their official capacity.

PLAGIARISM: the practice of taking someone else's work or ideas and passing them off as one's own.

RIGHT OF ATTRIBUTION: the right of attribution is considered a moral right of copyright holders. Moral rights for copyright holders include right of attribution, right to integrity (preventing prejudicial distortions of the work), right to have a work published pseudonymously or anonymously, etc. Some countries (the US, for instance) have very weak support for moral rights of copyright holders, but in other countries (ie, France) there is strong support for moral rights.

SPECULATIVE PRACTICE: Speculative practices (also called 'spec work') are defined as: design work (including documented consultation), created by professional designers and organisations, provided for free or for a nominal fee, often in competition with peers and often as a means to solicit new business. In harmony with ico-D's code of professional conduct for designers, ico-D recommends that all professional designers avoid engaging in such practices.

FAIR USE: Fair use is a legal concept that allows the reproduction of copyrighted material for certain purposes without obtaining permission and without paying a fee or royalty. Purposes permitting the application of fair use generally include review, news reporting, teaching, or scholarly research.

RATIONAL CONSUMPTION: the notion that a model of consumption is possible that need not be excessive and can be respectful of the environment, culture and society.

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