"Designer" Education:
The Professional Development of Interior Designers

By

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SANDRA DALE SASAKI

A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University of Manitoba in partial fulfillment of the requirement of the degree

of

MASTER OF INTERIOR DESIGN

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ABSTRACT

In this qualitative, exploratory study, the professional development of novice Interior Designers living in Winnipeg, Canada was explored. The literature for continuing professional development was reviewed and provided a framework for developing the focussed interview questions and a guide for the content analysis of the resulting data. Six novice Interior Designers and one expert Interior Designer were interviewed.

The findings for the most part supported the literature. The participants offered their requirements for a professional development program.

Recommendations regarding the role academia, the practitioner and continuing professional development programs can take with respect to the professional development of the novice Interior Designer are outlined.

DEDICATION

To my dear, dear husband Ian, who makes all things possible for me.

To the long suffering Lynn Taylor who has been my unstinting champion and support ever since I first walked into her classroom as a graduate student - the epitome of what every teacher should and can be.

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Chapter I

Introduction

Statement of the Problem/Need for the Study

The State of the Interior Design Profession:

At the International Design Congress sponsored by the International Interior Design Association (IIDA) " in 1988 *...it was horribly clear that the profession has a real identity crisis.*" wrote Beverly Russell. "Most in this country know nothing about design, don't want to know anything about design, would scoff at any suggestion that design can be an important contribution to productivity or well-being." wrote Brad Powell, the founder of officeinsight and Design Days NY. Georgia Everse, Vice President, Corporate and Marketing Communications for Steelcase, wrote: "Consider: The foremost issues affecting the design profession may be semantic, a matter of definition, to wit: What is it?" This question is not unique to the interior design profession but to all design professionals - architectural, industrial, and graphic. Neil Frankel, 1999 IIDA President wrote: "The design community is at great risk. Why? We've lost track of the meaning of design. We're struggling to understand its role. We're struggling to know how to reach it. We've lost the methodology of design and lost touch with design theory." One cynical study group at the Congress

defined design as "designeraurus" after coming to the conclusion that perhaps there is no hope for the profession, but rather a future of gradual extinction.

The Future of Interior Design:

"In the 80's we were considered 'gods of design'. They [clients] used to say give me a beautiful space, that's what I want to have. In the 90's it's how much can you lower my operational costs?" Janice Sevenor Dale, Interior Designer, 1993

Guerin (1991) reviewed international, educational, and design literature and cited: professional identity, liberal arts foundations, interdisciplinary elements, international concerns, technology integration, and scholarship activities as major issues expected to impact the interior design profession and education in the twenty-first century. Dohr (1991, 1992) emphasizes the need for a shared vision among design constituents and included interdisciplinary teams of design specialists as a major concern. Malnar and Vodvarka (1992) speak of how, over the past century, interior design has grown from an avocation of architects, decorators and artists into a recognized profession with a body of knowledge whose practitioners and educators eschew merely aesthetic issues for technical, functional and environmental and behavioural issues that affect health, safety and welfare of people at work, play and home. With practice being highly dependent on economic business cycles, designers have become adept at monitoring global business cycles and recognizing social and demographic changes. To stay abreast of rapidly changing technologies, environmental concerns and shifting priorities in education and industry, life-long learning is second nature

to them.. But, the world has become an increasingly complex place in which to live and work.

> *"Today, complexity takes many forms, from previously unknown threats to human existence to almost unbelievable technological possibilities. The threats include overpopulation, excessive use of nonreplenishable natural resources, toxic wastes, expending environmental pollution, and global warming. The possibilities include by-products of the computer-driven information explosion and technological breakthroughs in medical, material, and space sciences. Somewhere in the middle are the social complexities of maintaining a free society that honors human rights, celebrates cultural diversity, and elevates the human spirit."* Paul Eshelman, Editor, Journal of Interior Design Education and Research, 1992.

And, following the terrorist actions on September 11, 2001, we can now add "terrorist threats" to Eshelman's "unknown threats". If interior design is to maintain its position in the "complex" world described by Eshelman full of dramatic and rapid social, political, economic, technological, and environmental change designers must be ever-vigilant and prepared. Current trends must be monitored and future impacts anticipated and prepared for (Knackstedt with Haney, 1995; Rubin, 1996).

In 1996, a two-phase project called "The Future of Interior Design", was undertaken by the Foundation of Interior Design Education and Research (FIDER) with the support of the American Society of Interior Design (ASID) and the International Interior Design Association (IIDA). The goal of the project was to identify salient social, technological and

global trends and anticipate their impact on the interior design profession.

A list of twelve critical trends which were used in a quantitative survey to measure the views of the design community-at-large emerged from this study. Of these twelve, four trends were judged to have an immediate impact. These were environmental conservation, accountability, respect and team work. The other eight trends which were anticipated to have an effect in one to ten years, were: expansion of studio education, educational cost sharing, increased client participation, preservation of cultural-social diversity, increased competition for global resources and markets, increased importance of graduate education, customization of products and the high demand for culturally diverse designers (see Table 1).

Table 1

FIDER's

"The Future of Interior Design" 1996

12 Critical Trends

(Taken from Weinhold [1996])

1. **Environmental conservation.** Interior designers are likely to become increasingly responsible for ecological impacts of design decisions.
2. **Accountability:** Reliable performance standards and quantifiable measures of user satisfaction must demonstrate that interior design is a tangible benefit to clients.
3. **Profession Gains Respect.** The interior design profession is maturing as it

deals with licensing, increasing codes and regulations, adjusting to an electronic age, and dealing with economic shifts. As a result the profession will be more respected by the public.

4. **Teams of Specialists.** Teams of knowledgeable design specialists and experts with different backgrounds are likely to be required for future design projects.

5. **Expansion of Studio Education.** Studio teaching must change to emphasize broad-based general knowledge and critical thinking skills to solve complex problems of people and place.

6. **Sharing Costs of Hi-Tech Education.** Technology has increased costs and time required for undergraduate education. These costs need to be shared by industry, practice and educational institutions.

7. **Client Participation.** Clients and design experts will work more closely and accommodation of clients' needs and desires will be the priority.

8. **Preservation of Cultural-Social Diversity.** Interior designers are likely to become increasingly responsible for the cultural and social implications of design decisions.

9. **Global Resources.** Design firms and companies are likely to face increasing competition from foreign companies for global markets and resources.

10. **Graduate Education Gains Significance.** In response to the rapid proliferation of new knowledge, graduate education gains importance.

11. **Customization of Products.** Industry will use large database systems so that

designers may work more directly with a manufacturer to specify a customized product.

12. **Culturally Diverse Designers.** Interior designers with cross-cultural language skills and international travel experiences will be in high demand by firms.

The second phase of the FIDER study identified five areas of concern for interior designers. These were: the misunderstood perception of interior designers and design itself; the incomplete understanding designers have of their clients; the inadequacy of traditional design education to prepare students for the roles they will assume in the workplace; the limited world- view of interior designers, and the need to reaffirm their commitment to sustainable design.

On reading the FIDER findings, one is immediately struck by an over-riding theme - *the industry's accelerated and urgent need for new knowledge*. This increased demand for new knowledge necessitates and suggests accepting and approaching education as a lifelong process seeTable 2 for an analysis of FIDER's findings with respect to new knowledge.

Table 2

FIDER Foundation for Interior Design Education and Research

"The Future of Interior Design" (1996)

Impact of Emerging Trends

(Taken from Hasell [1996], pp. 1 - 14)

Trend	Definition	Impact
New Knowledge Rate of Change	Designers have an increasing need for new knowledge in scientific areas covering the technical aspects of materials and the environment.	• Institutionalizes *ongoing learning* as a lifelong process • presents a value and demand for *lifelong learning*
Technology	Technology, particularly communication technology, is changing the way people live, work and play and thus the types of environments needed. It also introduces new equipment, methods, and materials that both solve problems and introduce new health and safety hazards to be addressed.	• requires designers to have *increased knowledge of all kinds of technology* and the ability to design environments to accommodate it. • necessitates a *systems approach to design*, linking industrial engineering, human factors, and psychology to design, which is a new aspect to design education.
Business Values	The importance of new values such as ethics, cooperation, environmentalism, and human rights emerge in response to demands of clients and environmental users arising from a changing lifestyle where work and personal life are	• demands that *research and knowledge* be used to justify design solutions • requires *research methods* that will provide new ways to evaluate and measure the success of designed environments and products • designers will have to *educate clients* about their design

Trend	Definition	Impact
Collaboration	The complexity and scope of design problems will encourage team approaches where designers can benefit from the expertise of others, both from other disciplines and from within the design field.	• requires *additional knowledge* of related and other disciplines and the dynamics of group work
Environmental -ism	Both social consciousness and the desire to educate clients about the relationship between the environment and interior design is critical. Knowledge is needed concerning the use of products that contribute to a sustainable planet as well as the new demands being placed upon designers to be concerned with the air quality of indoor environments.	• requires *additional technological knowledge* concerning the environmental impacts of construction methods, building systems, materials, and other design components.
Ethnic & Cultural Diversity	The global marketplace requires a designer with cultural sensitivity (environmental poetics) .	• requires education with respect to cultural sensitivity • necessitates *learning foreign languages and studying other cultures*

Trend	Definition	Impact
Environmental Justice	There is an increasing activism regarding environmental rights and demands for environmental quality by consumers. Design is perceived as an elitist profession that does not serve the needs of groups whose socio-economic status restricts access but who might benefit most from good design.	• neccessitates becoming aware of and sensitive to environmental ethics and socially responsive design
Environmental Poetics	Refers to the unique component of designed environments that distinguishes merely functional spaces from places that affect the intellect and spirit of the inhabitants.	• necessitates that *an understanding of "placemaking"* as communicated through design is at least as important as function and style
Education	Education must change in the future as a by-product of the other changes foreseen	• necessitates accepting and approaching *education as a lifelong process* • requires educational institutions to adopt new teaching methods, processes, and content

The View of Design Practice:

Beginning in 1997 in a series of Large Interior Design Practice Roundtable Sessions (six in total to date, the last one occurring in 2000), an international group of interior designers have met to discuss and debate critical issues facing their firms and the design

community at large. They have focussed on the need to redefine design and the business of design, interior design education, design research, and ethics. (See Table 3)

Table 3

International Interior Designer's Association (IIDA)

Large Interior Design Practice Roundtable Sessions (1997-2000)

Critical Issues

(Taken from Large Interior Design Practice Roundtable 1 - Executive Summary, 1997)

1. The need to redefine design and the business of design.
2. The increasing difficulty in staying informed and current.
3. The need to have technological capabilities equal to or better than their clients.
4. The need for newer and essentially more information-focussed business opportunities.
5. A general lack of confidence that the academic community understands the nature of today's design practice.
6. Education issues, specifically continuing education for professions, needs to be a primary focus.
7. The skill set of the interior designer should include visual and emotional literacy, along with physiological, anthropological and sociological literacy.

The intellectual disciplines of management and communication theory, economics, human resources, anthropology and other social sciences must become as familiar to the designer as information technology, organizational development and facilities (Neil Frankel, 1999 IIDA Notes "Preparing to Design Strategically").

8. Designers should learn to work as collaborators.
9. Designers must be skilled in synthesis versus independent analysis
10. Interior designers should participate in and develop continuing education courses focussed on ethics.
11. Continuing education should become a professional obligation. The information transmitter or distributor that will ultimately encourage practitioners to access available research will be continuing education

It is striking the number of issues which concern themselves with education and more specifically, Continuing Education. For example:

- the increasing difficulty in staying informed and current
- the need to have technological capabilities equal to or better than their clients
- education issues, specifically continuing education, needs to be a primary focus
- the skill set of the interior designer should include visual and

emotional literacy along with physiological, anthropological, and sociological literacy.

- interior designers should participate in, and develop, continuing education courses focussed on ethics
- continuing education should become a professional obligation. The information transmitter or distributor that will ultimately encourage practitioners to access available research will be Continuing Education.

The View of Industry:

In 1998, the IIDA's (International Interior Design Association) Industry Advisory Council identified ten trends which they urged the interior design community to address. Deborah Barron (1998) summarized them as follows:

1. The market will demand user-centred design.
2. Clients will return to their core businesses.
3. Designers and industry will confront new sources of competition.
4. Designers and industry will share new risks and new partners.
5. "Green Design" will require a clearer definition.
6. As technology continues to change, home and work spaces will also continue to merge and change.
7. An aging population will accelerate the acceptance of universal design.
8. Technology will continually redefine society and socialization.

9. People will seek increased balance among self, family, community, and career.

10. The survival of the design profession and industry will depend on education and research.

It is once again striking to see, in analyzing these trends, that each of them requires either the *acquisition* or *creation* of new knowledge.

Table 4

Industry Advisory Council (IIDA) 1998

Emerging Trends Analysis

(Taken from Barron (1998), p. 1-5)

	Trend	Descriptions	Impact
1	**User-centered design**	as summarized by Barron (1998): • "more control over work and living environments is demanded" • "employers more concerned with health, safety and welfare of employees" • "heightened awareness of design" • "more sophisticated client base"	Frankel (1998) contends: • "designers become guardians of design quality and product integrity" • *need to educate* public and industry with respect to design literacy

	Trend	Descriptions	Impact
2	**Return to core business**	• "clients will see designers as on par with other outside consultants ..." (Houston, 1998).	• "Designers will *become more knowledgeable* about marketing, finance, strategic planning, human resources and other disciplines in order to compete head-to-head with their clients' other outside consultants" (Houston, 1998)
3	**New sources of competition**	• "issues of intellectual property, product rights" (Barron, 1998) and ethics (Erickson, 1998) take the forefront	• "increasingly visual global society will create ethical problems that the design community alone is qualified to address" (Erickson, 1998) • *need for the study of* ethics
4	**New risks and new partners**	• "Industry will look to designers for information about clients and their needs" (Kuzbek, 1998)	• designers will have to "become *more knowledgeable* about manufacturing processes and marketing "(Kuzbek, 1998)

	Trend	Descriptions	Impact
5	**"Green" design**	• "increased emphasis on environmental issues" (Barron, 1998)	• "designers and industry *will define* and implement "green" standards for the profession" (Barron, 1998)
6	**Home and work spaces merge**	• technology "will affect the design of residences and the design and production of homebuilding products" (Barron, 1998)	• designers will need to work collaboratively with experts and *become knowledgeble* in "strategic planning, economics, urban planning, information technology, ergonomics, anthropology and human resources" (Frey, 1998)
7	**Aging population**	• increased acceptance of universal design (Rohde, 1998) • need for new products (Rohde, 1998) • changing healthcare delivery (Barron, 1998)	• *need for new models* for "aging-in-place, multigenerational housing, and respite care" (Rohde, 1998)
8	**Technology**	Barron (1998) summarizes: • creates a global culture • redefines time • creates virtual communities	• need for designers to become "*futurists* and anticipating the personal and social needs and the work context of future generations" (Starling, 1998).

	Trend	Descriptions	Impact
9	**Life balance**	• "boundaries between home, work and community become increasingly elastic" (Barron, 1998)	• "concept of home will be *redefined*" (Pritchard, 1998)
10	**Education and research**	• "Industry will partner with the design profession and create a multi-tiered program of continuing education to attract students, offer programs and create a viable and respected body of knowledge." (Carll-White, 1998)	• "develop innovative projects and products *based on rigorous, applied research*" (Carll-White, 1998) • "*Lifelong learning* will be the interior designer's hedge against a volatile global economy" (Carll-White, 1998)

The Role of the Academy in Professional Education:

Schon (1983) when speaking of professional practise, speaks of "the complexity, uncertainty, instability, uniqueness, and value conflicts which are incresasingly perceived as central to the world of professional practice" (p.14). In this increasingly complex society, successful professional practice can no longer be defined simply as the application of a mastery of technical and abstract information (Curry & Wergin, & Associates,1993). Although this has never been the sole defining characteristic of "Professional", but, all too often, professional schools have acted as if they were. There is a wide-range of criticism of academia's ability to prepare graduates for professional practice (Halpern, 1982; Carter, 1983; Grabowski, 1983; Dinham and Stritter, 1986; Watson, Meyer, and Wotman, 1987

Edwards, 1988; Porter and McKibbin, 1988; Brown, 1988; Tomain and Solimine, 1990).

Specific to interior design, Fowles (1991) describes a scenario of trade offs and dilemmas for educators as they adjust their institution's mission regarding student education versus the practitioner's expectations for entry-level employees - a choice between *educating* or *training* students. Fowles also speaks of an increased focus on general education versus specialization within interior design and developing students' critical thinking skills directed toward future learning versus current content to meet competency requirements in entry-level design jobs.

The State of Professional Development:

"[Professional development] is dominated by the informational update. In what is typically an intensive two-or three-day short course, a single instructor lectures and lectures and lectures fairly large groups of business and professional people, who sit for long hours in an audiovisual twilight, making never-to-be-read notes at rows of narrow tables covered with green baize and appointed with fat binders and sweating pictures [sic] of ice water" (Nowlen, 1988, p. 23 as cited by Cervero, 2000).

Cetron & Davies spoke in 1989 of a trend developing in which designers would increasingly seek out lifelong learning and continuing education opportunities to maintain their professional lives. This trend continues and there is a consensus that future designers will need more and more knowledge, which implies better education. (Hasell and Scott, 1996).

Cervero (2001), when describing current systems of continuing professional

development, describes them as "incredibly primitive" (p. 4) characterizing them as "devoted mainly to updating practitioners about the newest developments, which are transmitted in a didactic fashion and offered by a pluralistic group of providers (workplaces, for-profits, and universities) that do not work together in any coordinated fashion" (p. 4).

Fullan (1995), in writing about professional development for teachers, speaks of the lack of a governing "theoretical base and coherent focus", its treatment as a "vague panacea - the teacher as continuous, lifelong learner"; its narrow definition and artificial detachment from 'real-time' learning"; its failure to have a "sustained cumulative impact"; its lack of any integration with the day-to-day life of a teacher; its severely limited effectiveness as it becomes reified as merely "episodic", ad hoc or diffuse events occurring as appendages outside the normal workday (p. 253).

Frankel (1999), then President of the IIDA (International Interior Designers Association) in speaking of continuing education for interior designers stated:

> *"A current snapshot of continuing education shows offerings that are random, non sequential and of inconsistent quality. Yes, the current system offers accreditation and validation. However, it makes no attempt to create a structured sequence of subjects, or to mine the gaps between available course materials and designers' needs".*

Frankel goes on to say:

> *"I'm continually amazed when I hear colleagues say, 'There aren't any courses*

for people with my level of experience.' Or, more specifically, 'Some of the CEO's I know are talking about chaos theory. Does that have anything to do with interior design? Can I take a course that will help me find out?' Or, 'I keep reading how e-commerce is changing the global economy. Will e-commerce affect the economics of interior design? Will it affect me?' "

It would appear that, on the one hand, there is an accelerated and urgent need for new knowledge in our increasingly complex society but, on the other hand, the current continuing education system is not providing a *strategic* and *structured* approach to professional development. The FIDER study, the Large Interior Design Roundtable Sessions, and the initiative which the IIDA is taking in developing a comprehensive "education roadmap" are evidence of the perceived need for a more responsive system of professional development one that truly addresses the needs of today's practising interior designer.

Purpose of the Study

The majority of interior design literature emanates either internationally or from the United States. One wonders how accurately the literature reflects the Winnipeg interior design community. Do these interior designers too feel this compelling need for new knowledge? How are the local interior designers going about their professional development in a systematic way or in an ad hoc manner? Does the current vehicle for providing that new knowledge satisfy their needs? If not, why not? How are the local providers of continuing professional education going about designing their programs as a

continuum of professional education? Strategically? Structured? Responsive? Comprehensive? Or as ad hoc, episodic events? Are all levels of expertise being accommodated? Are the offerings relevant and timely? If the current system of professional development is not meeting the needs of designers, how and where are they getting their needs met, if they are indeed being met at all? What is their prime method of acquiring new knowledge? Are employers taking a role in professional development? Is the university? Is industry? The practice community? The professional association?

Research Questions

The research questions which this study addresses are:

1. To what extent does the current interior design literature reflect the needs and concerns of the Winnipeg interior design community?
2. To what extent does the current literature with respect to *continuing professional education* reflect the concerns and strategies undertaken by the local provider of interior design continuing professional education?
3. To what extent does the current literature on *adult learning theory* reflect the local interior design community?

Assumptions of the Study

The underlying assumption made with respect to this study was

1. There are professional interior designers that are willing to discuss their professional development experiences.
2. These interior designers are able to discuss their experiences in an articulate,

thoughtful and meaningful way.

3. The Chair of PIDIM's (Professional Interior Designers' Institute of Manitoba) Continuing Education program is willing to discuss their continuing education program.

4. The Chair of PIDIM's Continuing Education Ccommittee is able to discuss the committee's experiences in an articulate, thoughtful and meaningful way.

Definition of Terms

The terms used in this study are based on the broad range of literature as discussed more fully in Chapter III.

1. **Professionalism:**

"Professionalism may be said to exist when an organized occupation gains the power to determine who is qualified to perform a defined set of tasks, to prevent all others from performing that work, and to control the criteria by which to evaluate performance ... The organized occupation creates the circumstances under which its members are free of control by those who employ them" (Freidson, 2001, p. 12).

2. **Lifelong Learning:**

Jarvis (1983, p. 35) contends that lifelong learning is "any planned series of incidents having a humanistic basis, directed towards the participants learning and understanding that may occur at any stage in the lifespan."

3. **Continuing Education:**

Jarvis (1983) contends that because lifelong education makes no distinction between initial education (any uninterrupted formal education from pre-school to the completion of any formal schooling be it secondary, post-secondary or graduate) and post-initial education and whereas continuing education refers only to the latter part of lifelong education it is, therefore, only one branch of education. Continuing education is therefore, post-initial education, that is "not synonymous with lifelong education (p. 36)". Continuing education does not "imply a specific level of study" nor does it need to be "directed towards any course assessment or award" (p.37).

4. **Continuing Professional Development:**

Fullan (1995) sees continuing professional development as "central to continuous improvements in professional work cultures, and as embedded in the continuum of initial and career-long" (p. 265) education. Under these two conditions he contends that "a new mind set is created" (p. 265). Thus, professional development becomes the "sum total of formal and informal learning pursued and experienced ... in a compelling learning environment under conditions of complexity and dynamic change" (p. 265).

The purpose of this research is to discover how novice, Winnipeg interior designers acquire new knowledge and how their needs with respect to this acquisition can best be met. It is hoped that the study results will provide valuable insight for all the

stakeholders involved in the education and continuing professional development of these designers.

Chapter II

Literature Review

I. Professional Education

"Physics is whatever it is that physicists do." Aristotle

"There is no single, truly explanatory trait or characteristic...that can join together all occupations called professions beyond the actual fact of coming to be called professions" (Freidson, 1983, p. 33).

Defining a "Professional"

Curry & Wergin (1993) speak of the difficulty in reaching a consensus on the definition of what a *profession* is and what is a *professional*. They contend that consensus on a definition is difficult because accepted meanings and the occupations which those meanings define have changed over time. For example, until the end of the nineteenth century, mediums and spiritualists were included in the ranks of professionals. Another example is the fact that the U.S. Labor Department has promoted "Graphology" from the 'Amusement and Entertainment' category to 'Miscellaneous Professions' alongside Dianetic Counsellors [sic] and Taxidermists (Reibstein and Springer, 1992).

Today there are hundreds of disparate occupational groups that claim professional

status (American Educational Research Association, American Psychological Association, and National Council on Measurement in Education [AERA-APA-NCME], 1985; Freidson, 1986).

As well, the definitions have generally been generated and promoted by the members of the groups themselves. Some have characterized professional practice as applied science, technology or policy (Buchler, 1961; Oakeshott, 1962; Scheffler, 1960). Others by its common beliefs (Starr, 1982), educational preparation (McGuire, 1992; Dinham and Stritter, 1986), credentialing process (Matarazzo, 1977; Starr, 1982; Halmos, 1973), service motive (Starr, 1982; Halmos, 1973), economic motives (Chapman, 1987), and the power attributed to professions (Johnson, 1972; Hall, 1983). These definitions are further complicated by the changes occurring in professional practice: historically and nationally specific events (MacDonald and Ritzer, 1988), balancing competing values from different universes (Schon, 1983, 1987), the inherent characteristics of professions, the ambient technology , the socio-economic conditions and the cultural settings (McGuire, 1992), managing the burgeoning mass of data to be assimilated (Freund, 1963) and the occupations those meanings define (Glazer, 1974; Wilensky, 1964, Matarazzo, 1977). Torstendahl and Burrage (1990) contend that claims to special knowledge, distinctive ethics, or strong commitments to public service reflect rhetoric and ideology more than reality.

McGuire (1993) working from the framework of considering professionalsim from the aspect of occupational ideology where professionalization then becomes a

stategy for gaining stus and privileges in accordance with that occupational idealogy, points out that while this solution does eliminate production workers, skilled trades and crafts such as plumbers, and carpenters, it does not eliminate those sports and entertainment figures for example who have "turned pro". For example, Christian Barnard, the late heart surgeon and Michael Jordan, the basketball player, are both considered *professionals.*

According to Merton (1989), the concept of a profession is defined by three primary activities - "knowing", "doing" and "helping". Merton defines *knowing* as the value of systematic knowledge and intellect. *Doing* is the value of technical skill and proper training. and, *helping* is the co-joining of this skill in an application that provides a service to others. Cyril Houle (1980) offers thirteen characteristics of professionalization: (1) mastery of theoretical knowledge, (2) capacity to solve problems, (3) use of practical knowledge, (4) self-enhancement, (5) formal training, (6) credentialing, (7) creation of a subculture, (8) legal reinforcement, (9) public acceptance, (10) ethical practice, (11) penalties, (12) relations to other vocations, and (13) relations to users of service.

Curry & Wergin (1993) contend that most members would agree that the professions encompass occupational groups that (1) share specialized skills requiring extensive systematic and scholarly training, (2) restrict access with rigorous entrance and exit requirements, and (3) because of their importance to society, claim high social prestige (p. xiii).

So, where does that leave us? In 1983 Eliot Freidson, considered an international

authority in professions, surmised: "There is no single, truly explanatory trait or characteristic...that can join together all occupations called professions beyond the actual fact of coming to be called professions" (p. 33). Despite his renown in the field of professionalism, Freidson himself only begrudgingly uses the word "profession". He prefers, and uses whenever possible, the word "occupation". For Freidson, the use of the word "profession" is problematical as:

> *"few if any occupations can be said to fully control their own work, those that come close are called 'professions' in English. A word for occupations meeting that criterion is not common in other languages, though 'profession' has been adopted in some. To complicate matters further, even in English the word has other meanings as, for example, Bledstein (1985) and especially Kimball (1992) show."*...
>
> As Everett Hughes (1971, p. 417) emphasized, '*We need to rid ourselves of any concepts which keep us from seeing that the essential problems of men at work are the same whether they do their work in the laboratories of some famous institution or in the messiest vat room of a pickle factory*' (p. 12)"

To Hughes and Freidson, the scientist and the man working in the pickle factory are both "workers" who have much in common. What distinguishes the scientist worker from the pickle factory worker is the scientist's position in the *political economy that she/he finds themselves in.* In Freidson's "*ideal-typical case of professionalism" (p. 13)*,

work is controlled by:

> *"the broad range of knowledge and skill within which the special kind of knowledge ascribed to professionalism is to be found, knowledge believed to require the exercise of discretionary judgment and a grounding in abstract theory and concepts. Occupations believed to possess such knowledge are singled out for the public prestige and official privilege in the marketplace which are essential to what, in English-speaking nations, are called professions"* (p. 13 emphasis added).

In 2001, Freidson contends that the central problem of the professions has not been dealt with: "how to nurture and control occupations with complex, esoteric knowledge and skill, some of which provide us with critical personal services, others with functional knowledge without which much of our standard of living could not exist, and others with enlightenment without which we would be culturally impoverished (p. 220)". When speaking of the current criticisms of the professions, he contends that what has been seriously undermined and, what he believes to be much more important is *"the ideology that claims the right, even the obligation, of professionals to be independent of those who empower them legally and provide them with their living* (p. 220)" what he calls the "soul of professionalism". He cites the compelling example of the codes of ethics of national and international medical associations who declare it unethical for a physician to act as an executioner of convicted criminals condemned to death by the state. Despite the

fact that this activity is legal and state-sanctioned, ethical physicians would refuse to participate in what is a perverse use of their skill and against their Hippocratic oath to, above all, do no harm. Their personal opinion about such punishment is irrelevant to their professional obligation.

Admitting that this way of thinking may be viewed as extravagant in light of the "average weary professional who puts in many more hours a week than most other workers, who has become accustomed to a standard of living and a level of respect that are becoming increasingly difficult to sustain, and whose workload constantly presses toward routinization, the cutting of corners, and the loss of any pleasure from work (p. 221)", Freidson contends that those of us in advanced industrial nations with the status of professional are not only in positions of *economic* privilege, but *symbolic* privilege as well. It is the professionals who ultimately seek Justice, Health, Truth, and Salvation - not the bankers, stockbrokers or business executives.

> "*There is, then, still some popular foundation for the professionals' claim of license to balance the public good against the needs and demands of the immediate clients or employers. Transcendent values add moral substance to the technical content of disciplines. Professionals claim the moral as well as the technical right to control the uses of their discipline, so they must resist economic and political restrictions that arbitrarily limit its benefits to others. While they should have no right to be the proprietors of the knowledge and technique of their disciplines, they are obliged to be their moral custodians* (Freidson, 2001, pp.

221-221)".

Freidson (2001) therefore, offers his new definition of professionalism:

"*Professionalism may be said to exist when an organized occupation gains the power to determine who is qualified to perform a defined set of tasks, to prevent all others from performing that work, and to control the criteria by which to evaluate performance. ... The organized occupation creates the circumstances under which its members are free of control by those who employ them*" (p. 12).

In other words, licensing. Further on, under the heading of Licensing and Certification, the reader will see the this definition's implications for the Interior Design profession.

The Role of the Academy in Professional Education: The Gap Between School and Practise

Criticism of academia's lack of ability to prepare graduates for professional practice is wide ranging and long-standing (Wingard & Williamson, 1973; Jencks & Riesman, 1977; Halpern, 1982; Carter, 1983; Grabowski, 1983; Dahlgren and Pramling, 1985; Rush and Evers, 1985; Dinham and Stritter, 1986; Watson, Meyer, Wotman, 1987; Edwards, 1988; Porter and McKibbin, 1988; Brown, 1988; Tomain and Solimine, 1990;

and Smith, 1991).

Baskett and Marsick (1992) contend that most professionals and professional educators know that what is needed to practice in the real world is not always taught in the professional schools. Although some of this condition is fostered by forces outside the control of professional education; consumerism and greater professional accountability (McGuire, 1993) and the proliferation of new knowledge and technological change (Marshall, 1993), Baskett and Marsick (1992, p. 9) cite early studies that have indicated a "a gap between how and what people actually learned and how and what they said that they learned, or how and what academics thought that they learned (Argyris, 1977; Boud and Griffin, 1987; Burgoyne and Hodgson, 1983; Davies and Easterby-Smith, 1984)". Oblinger and Rush (1997, p. 7) quote Applebome when speaking of the conflict between the employer's needs and the academy's goals:

> "*Employers say one-fifth of American workers are not fully proficient in their jobs, and they express a lack of confidence in the ability of schools and colleges to prepare young people for the workplace. When asked to rank on a scale of 1 to 5 the factors they use in making hiring decisions, employers ranked at the top applicants' attitudes, communication skills and work experience. They rank near the bottom applicants' academic performance and the reputation of schools attended, and at the very bottom, recommendations from teachers*" (Applebome, 1995).

Specific to Interior Design entry level competencies, in 1982 Myers compared the top 12 needed competencies identified by the professional membership of the American Society of Interior Designers (ASID) and the corporate membership of the Interior Design Educators Counsil (IDEC). This examination revealed seven knowledge or task areas of overlap: colour, drafting, business procedure, history of furniture, sources, lighting and space planning.

Comparison of this information with the top 12 competencies rated by practitioners in Hernecheck, Rettig, and Sherman's 1983 study, shows three subjects of overlap between the two studies: speech and communication (oral communication skills); space planning, colour (colour theory), and lighting. The practitioners indicated oral communication, furniture arrangement, space planning, colour theory, knowledge of fabrics and presentation techniques as more important for entry-level Interior Designers than the technical competencies of advertising, mat cutting and accounting skills. It was felt that history of furniture, history of architecture, perspective drawing, colour theory, lettering and line drawing were competencies which could be learned at school rather than on the job. On the job work experience learning would include: client management, sales, and bid proposals.

Baker and Sondhi, 1989 in their survey of 200 of the top Interior Design firms in the United States with respect to their expectations of interior design graduates, found that these firms placed higher value on competencies involving the analytic process of design, design theory and communication skills than on technical knowledge and

professional practice. That study also revealed that problem solving, design concept, conceptualizing, design process, and programming - all ranked in the top 20 in a list of 92 competencies. Oral communication skills was ranked as "extremely important". Space planning, drafting, colour theory and lighting were deemed "very important" and history of furniture and business procedure, "moderately important. "Sourcing" does not appear on the list of 92 items.

In 1996, Lee and Hagerty conducted a survey of 140 Interior Design students at two universities along with 82 Interior Design practitioners throughout the United States to determine each group's occupational expectations. The study revealed that, "in general, upper division students had a more realistic occupational expectation of an entry-level designer position than lower division students. However, upper division students significantly differed from Interior Design practitioners in their expectations in three categories: working conditions, general work type and business/management" (p. 1).

The Role of Clashing Cultures: the culture of JPFs, academia and the professional world

"The theoretical and idealistic concerns expressed and displayed in the professional school may contrast sharply with the governing ideas encountered 'in the real world'"

Houle

Central to understanding many of the difficulties of learning in schools of any kind,

is that most school activity exists in a culture of its own that of "precise, well-defined problems, formal definitions, and symbol manipulation" (Brown, Collins, Duguid, 1989, p. 35). Jean Lave's (1988b) ethnographic studies of learning and everyday activity reveal how students or just plain folks (JPF) as Lave refers to people in general learn in certain ways in the outside world which are quite distinct from the ways in which students are asked to learn in schools. Therefore, a person who decides to become an Interior Designer enrolls in a school of Interior Design thinking they will learn a set of practices particular to *Interior Design*. The student, however, is entering a *school culture* not only quite different from the culture from which the student comes from but also, quite unlike an Interior Design culture.

Brown, Collins and Duguid (1989) contend that the predominate practices of today's professional schooling denies or limits students the opportunity to engage in the relevant culture, because that culture is not in evidence. For example, the ways in which schools use such tools of learning as dictionaries, math formulae, historical analysis are very different from the ways in which practitioners use them (Schoenfeld, 1991). Brown, Collins and Duguid (1989) further contend that students are unable to use a domain's conceptual tools in *authentic practice* - the ordinary practices of the culture. As a result, as Curry and Wergin (1993) comment "professional skill often has little to do with the systems of knowledge that form the basis of most professional school curricula" (p. xii).

Brown, Collins, and Duguid (1989), however, see a similarity between Lave's JPFs' and practitioners' activity as "both have their activities *situated* in cultures in which

they work, within which they negotiate meanings and construct understanding. The issues and problems that they face arise out of, are defined by, and are resolved within the constraints of the activity they are pursing" (p. 35). This is Lave and Wenger's (1991) *situated learning,* learning as a function of the *activity, context and culture in which it occurs* (i.e., it is situated).

Cavanaugh (1993) contends that academic program environments are incongruent with service-oriented professional work environments for three reasons: "(1) Professional education faculty and students are pervasively influenced by an academic culture that values and regards scientific knowledge and research more highly than applied professional service skill. (2) The discipline-specific organizational structure of academic institutions serves these scientific knowledge and research priorities but creates barriers to curriculum integration. (3) the effects of poor curriculum integration are frequently made worse by an inadequate evaluation methodology that is unable to identify shortcomings of either the individual student or the education program, and thus to direct student remediation and program improvement efforts" (p. 109). Oblinger and Rush (1997, p. 8) quote the Wingspread Group:

> *"That question is one of the fault lines running beneath higher education, with two great traditions pushing up against each other. One tradition argues that the pursuit of knowledge for its own sake creates fully-rounded men and women with sharp enough minds to succeed at anything they attempt. The other tradition contends that pursuit of practical knowledge, particularly the scientific, sharpens*

minds as effectively as the study of Greek or Latin, and addresses the broad needs of the people" (Wingspread Group, 1993).

Faoro (1989, p. 25) in fact, sees four shared concepts in liberal and professional education:

(1) "promotion of the concept of viewing all of life's activities from a holistic or unifying point of view;

(2) the recognition that human development requires a contribution to both individual autonomy and within a shared existence in a community (Greene, 1989),

(3) transmitting knowledge to others in a deliberate and formal manner. Certain skills would be required to be educated and function in the application, and exchange of information,

(4) the development of the capacity for self-instruction, and establishment of principles which allow individuals to articulate the reasons for their actions".

Specific to Interior Design:

Fowles (1991) describes a scenario of trade-offs and dilemmas for educators as they adjust their institution's mission regarding student education versus the practitioners' expectations for entry-level employees - a choice between *educating or training* students. Fowles also speaks of an increased focus on general education versus specialization within Interior Design and on developing students' critical thinking skills with a view to future

learning versus current content to meet competency requirements in entry-level design jobs.

Adding to the mix of clashing cultures and the gap between the practitioners' expectations and the academy's goals Dinham and Stritter (1986) add professional education's failure to be responsive to the different nature of *non-academic, service-oriented practice environments* such as Interior Design.

According to Gabb and Steward (1998) design education is often marginalized in the university setting for a number of reasons. The science and technology disciplines generally have control of the academy with design schools/departments eschewing "Cartesian thinking and reductionist academic processes" (p.17). Design education is expensive. Administrators compare the undergraduate psychology lecture taught by a graduate student to 200 students to the "studio/experimental pedagogy of design instruction" (p.17) where the model of one-to-one mentoring prevails. Design education often does not communicate in the principal language of the academy, that of research and publication. Design departments/schools often succumb to second class citizenship on campus and are "relegated to organizational structures of comparative weakness (as measured by size, economics and perceived 'value-added' academic products)" (p.17). Furthermore, design departments/schools are often marginalized because they "do not nurture strong political or economically powerful constituents" (p.17) like that of other departments such as business or technology.

"Resistance to change is a hallmark of higher education. It has been said that changing a college is a lot like moving a cemetery - you don't get a lot of help from the residents."

O'Banion, 1997

As well as being teaching cultures, professional schools are also political systems and often possess a culture that inhibits change (Curry & Wergin, 1993). O'Banion (1997) describes many of the sources of resistance to change: "The bureaucracy of education is what keeps in place the time-bound, place-bound, efficiency-bound, and role-bound architecture". The principal interests of faculty generally lie in their teaching responsibilities, pressures to publish and competing for research funds to further their own careers. Low priority is often given to organizational and governance issues. And, as the nature of professional work revolves around individual expertise, administrators are often viewed with suspicion and as a threat to an individual's autonomy; they are often seen as hindrances to rather than facilitators of professional work. O'Banion (1997) describes administrators as being highly protective of the spheres of control they have so directly been involved in creating. They are poorly equipped to be risk takers. Change is seen as an indication that something is wrong and needs to be fixed. They want to be loved by their faculty and their survival is fragile in comparison. In this scenario, collective decision making and the implementation of change is often difficult.

The Role of Society in Professional Education:

The stance taken by the academy is also bolstered by public opinion. According to

Abbott (1988) the public's stance is that a strong theoretical professional education is necessary not only to understand but, to do - a position both protected and nurtured by professional schools. This argument continues to govern practice, and "irrelevant learning continues to be a central part of professional education" (p. 68).

Licensing and Certification. Over the past fifty years or so, the assessment of professionals with respect to their readiness for practice has focussed on licensure and certification and, in turn, the licensing and certifying bodies have defined the scope of practice, assuring themselves and the public that individuals had attained the required level of competence (McGuire, 1992; Dinham and Stritter, 1986; Matarazzo, 1977; Star, 1982; and Halmos, 1973).

In Ontario for example, Bill Pr6 which is the Association of Registered Interior Designers of Ontario (ARIDO) Titles Act and was obtained in 1999, gives ARIDO the right to regulate members and to *define* what it takes to call yourself an Interior Designer. Manitoba has similar legislation which, in their case regulates and defines their members as "professional" Interior Designers. What the Ontario legislation does not do, however, is to give ARIDO the right to regulate the practice of interior design. Therefore, at the moment, an individual need not be a registered member of ARIDO to provide and charge for "design" services. The only condition is that an alternate title to "Interior Designer" is used (for example, Decorator, Interior Design Consultant, Spatial Design Consultant... or "Design Shaman." as the association wryly puts it).

Because ARIDO's members agree that ongoing learning and development is an

integral part of maintaining excellence in the practice of Interior Design, in October, 2000 the implementation of a Mandatory Professional Development Program effective January, 2001 was approved in connection with the association's pursuit of professional licensing. This program is the only mandatory professional development program for Interior Designers in Canada. ARIDO's Professional Development Program Manual outlines the conditions of compliance. The Program consists of three categories from which Registered and Intern members may accumulate the required points: Continuing Education, Practice or Involvement in or Development of the Profession. Within a three-year cycle, Registered Members are required to accumulate a minimum of 36 points in at least two of the three Professional Development Categories, one of which must be Continuing Education. Intern Members a minimum of 18 points in at least two of the three Professional Development Categories, one of which must be Continuing Education. ARIDO believes the licensing process will enhance public safety by establishing a system which ensures that its members are qualified Interior Designers. ARIDO hopes to have licensing in place by the end of 2002.

Further afield, the International Interior Design Association (IIDA) also has a Mandatory Continuing Education requirement. A Professional or Associate Member has two years to complete the 1.0 CEU requirement. A CEU (Continuing Education Unit) is defined as "ten contact hours of participation in an organized continuing education experience under responsible sponsorship, capable direction, and qualified instruction" (Phillips, 1994, p. xiii).

Saint (1996) cites an interesting tale of licensure in Britain. In 1993, British architects who had been professionally trained under the Royal Institute of British Architects' regulations almost lost their right to call themselves "architects", a privilege they had enjoyed since the 1930's. The well-argued Warne Report had three basic contentions:

> "*... first, architects are the only people involved in construction who enjoy statutory protection, unlike engineers, surveyors, project managers, and others. Second, if this protection was once justified because the architect ran the building team, circumstances have now changed, and it can no longer be justified. Third, Warne argues that there is no convincing evidence that protecting the title 'architect' has ever done either the public or the profession any good. Buildings, occasionally even quite interesting and popular ones, have long been put up by unqualified designers, though archtiects always try to howl them down*" (p. 17).

Saint (1996) states that it is unclear whether the halt in this proposed deregulation had to do with the government being convinced of the architects' case against deregulation or the lack of Parliamentary time. Saint also notes that quite a few developed countries such as Denmark and Switzerland do not license their architects.

What is competence/knowledge?

> *"Research and opinion now suggest that knowledge as taught formally in professional schools is really just the tip of the "knowledge iceberg," and that the other nine-tenths of professional practice knowledge has been heretofore unseen and unheralded"*

Baskett and Marsick (1992, p. 11).

"...Professionals conduct their practice in the swamp of the real world, where problems do not present themselves as well-formed, unambiguous structures but rather as messy indeterminate situations"

(Cervero, 1989, p. 109).

A profession's bargain with society is that it will ensure competence. Defining that competence, inculcating it, and ensuring it throughout a practice career is the crux of the problems currently facing professional education. Those who advance these definitions and the definitions themselves, are increasingly open to and accountable to the public.

What is competence? According to Schon (1983), universities that train professionals are devoted to one particular approach to knowledge in which the professional draws on the technical and rational knowledge taught, and assumes a predictability and control of the environment in which they find themselves. The reality is that professionals function in a world "characterized by uncertainty, disorder, and indeterminacy" (p.16) where they are called upon daily to demonstrate not only a practical competence but what Schon calls "professional artistry". Professionals, he states, "exhibit a kind of knowing-in-practice, most of which is tacit" (1983, p viii).

Hunt (1987) and Boud and Griffin (1987) contend that knowledge is actually created by people in interaction with their environment. This view suggests that while

"knowledge" itself can be accumulated, "knowing" is more personal and involves gaining closer and closer approximations of a sense of certainty. In this process, professionals are constantly interacting with themselves and their environments, and examining and re-examining the issues and problems they face daily (Schon, 1983; Baskett, 1991). The professional "stores" information about her/his job. This stored information only becomes "new" knowledge when it is seen as relevant to, and useful for, the purposes of a new situation. Harris (1993) enlarging on Schon's (1983) seminal work on the reflective practitioner, describes competence as self-consciousness and continual self-critique. Armour and Fuhrmann (1993) and Ozar (1993) define professional competence as more than technical competence but competence which includes evidence of the fruits of liberal learning; active thinking, employment of an intellectual and shifting social context for that thinking, the questioning of established values, and the skills to communicate the results of that thought process. Rippey (1997) examines the necessary integration of technical and practical knowledge.

Freidson's (2001) "ideal-typical position of professionalism" which has been discussed earlier, is founded on the belief that the *knowledge* and *skill* of a particular specialization requires a "foundation in abstract concepts and formal learning and necessitates the exercise of discretion" (p. 35). Freidson uses "knowledge" and "skill" in the same breath because he believes that while they can be distinguished from one another, both are essential to work, and complement each other in its performance.

With respect to skill, Freidson quotes Attewell (1990): "at the core of all

definitions is the idea of competence or proficiency - the ability to do something well. The word encompasses both mental and physical proficiency i.e., skill implies understanding or knowledge, but it also connotes physical dexterity" (p. 423). Skill then, says Freidson, is the capacity to *accomplish* a task separate from the substantive knowledge connected with the task itself. While skill itself is a type of knowledge, it is facilitative in nature. Therefore, to solve an abstract problem, one must not only have command over the body of knowledge connected with the problem but, also, the rules of engagement for instance logic and mathematics and the capacity or skill to employ them. Freidson observes that this is not unlike Schon's (1982) "reflection in action". In the case of work involving physical activity, for example, an Interior Designer must know how to operate a computer before she/he can operate a computer aided drafting software program.

Freidson (2001) sees four different kinds of knowledge used in work: (1) everyday knowledge, (2) practical knowledge, (3) formal knowledge, and (4) tacit knowledge.

Freidson characterizes such things as sweeping a floor, using a shovel and driving a car as **everyday knowledge** what Schutz (1970) and Garfinkel (1967) call "taken-for-granted" activity and what Geertz (1983a) describes as "common sense". Freidson describes everyday knowledge as knowledge that is taught in the home, in the community and at school. It is used unselfconsciously, not reflected upon and may not even be able to be verbalized as some is tacit in nature. He goes on to say that it is an essential prerequisite for the performance of virtually all kinds of work in society and is shared by all normal adults with some segmentation by age, race, gender, and class.

Secondly, Freidson, borrowing from Kusterer (1978) describes **practical knowledge** "knowledge largely free of formal concepts and theories, learned by experience, and instrumental for performing concrete tasks in concrete settings" (p.31); knowledge that is learned on the job. Scribner (1986) describes the importance of flexibility in skilled practical thinking: "Skilled practical thinking is marked by flexibility - solving the same problem now one way, now another, each way finely fitted to the occasion... Only novices use algorithmic [that is, mechanical, formatted] procedures to solve problems" (1986, p 21-2).

Thirdly, Freidson describes **formal knowledge** as being institutionalized into what Foucault (1977) calls "disciplines" and Holzner (1968) "epistemic communities." This is the type of knowledge is taught in the professional schools. "Much of it is abstract and general in character, however, and cannot be applied directly to the problems of work. For actually performing work, formal knowledge may be needed in some cases, but so also are specialized knowledge and skill of a more concrete nature and, of course, everyday knowledgge" (p.29).

Fourthly, Freidson describes how some of the skills required for applying knowledge use formal training and can be taught while others, cannot be verbalized (and sometimes are unverbalizable) are learned on the job. He describes these skills as **tacit** skills. These skills can and do include both intellectual as well as physical activities (Polanyi, 1964 & 1967; Harper, 1987). Polanyi (1964) regards knowing as "an active contemplation of the things known, an action that requires skill. Skilful knowing and

doing is performed by subordinating a set of particulars, as clues or tools, to the shaping of a skilful achievement, whether practical or theoretical...clues and tools are things used as such and not observed in themselves" (p. iii).

Freidson contends that all forms of work require both *everyday* and *practical* knowledge and skill in varying degrees, while only some require specialized *formal* knowledge that has not been incorporated into everyday knowledge.

Successful professional practice is not simply the mastery of technical and abstract information. All too often, professional schools have acted as if these are the sole defining characteristic of a professional (Curry & Wergin, & Associates,1993). Baskett and Marsick (1992) suggest the process of becoming "knowledgeable" as a "long, circuitous, and far more circumscribed and holistic than previously imagined" (p. 12).

Relicensing and recertification.

"Within 15 short years we have on the order of one thousand times better algorithms, five hundred thousand times more computing power per individual, and five hundred million times more mobility of information. We do not begin to understand the technical significance of all this, let alone the societal change it has unleashed or the institutional change it demands" (Hock, 1996).

While licensing and certification assures the public of a professional's competence, there is a growing pressure on professionals to "prove" their *ongoing* competence. Weingand (1999) describes the shelf life of a library and information services degree as being "approximately three years and declining". Although the results of research

showing professional competence declining quickly after initial certification are not conclusive (Kirschenbaum, 1992), one research group notes that if current standards for certification were applied to experienced doctors who had received their initial certification 14 to 15 years ago, approximately 68 percent of these individuals would not meet today's standards (Ramsey and others, 1991). These findings cannot, however, be applied to all "professional" fields where more experience does indeed produce increasingly richer results particularly in the arts .

Multiple pressures have, however, expanded the focus from initial licensure and certification to *recertification*. Norcini and Shea (1997) attribute these pressures as arising from three sources: "(1) the expansion of knowledge that underlies the practice of the professions, (2) the culture of the profession, and (3) the individuals (patients, clients, and so on) to whom the professionals provide service" (p. 78).

The most significant of these pressures is the rapid expansion and changing nature of knowledge. Forman (1995) contends that with knowledge doubling every seven years, the class of 2000 will be exposed to more new data in a year than their grandparents encountered in a lifetime. As an example, ten thousand scientific articles are published *every* day (Forman, 1995).

Pressures for recertification are also coming from within the culture of the professions. Norcini and Shea (1993) speak of the professions' desire to not only maintain their place and control but the desire to maintain and raise standards. Where once existed a relatively supportive and collegial environment, Rippey (1993) speaks of the growing

competition and need for productivity as becoming more and more prevalent in the professions.

Also, there is public accountability. Norcini and Shea (1993) speak of; cnsumers wanting to be more educated about the decisions that affect them, the opportunities for them to shop around, and challenge the recommendations of professionals. McGuire (1997) describes how consumers unhappy with the performance of professionals are now more likely to resort to legislation and litigation to resolve their differences.

Summary.

As we have seen, criticism of academia's lack of ability to prepare graduates for professional practice is wide ranging and long standing. The stance taken by the academy that the pursuit of knowledge for its own sake creates fully-rounded men and women with sharp enough minds to succeed at anything they attempt is also bolstered by public opinion who hold that a professional's strong theoretical education is necessary both to understand and to do. Leaving their own *outside* cultures, students enter professional schools expecting to be immersed in a professional culture and engage in "authentic practice" only to find an academic culture which values scientific knowledge and research more than professional service skill and which are, often political systems with cultures that inhibit change.

The professions' bargain with society is that it will ensure competence. Licensing and Certification are intended to assure the public of this competence. However multiple pressures on the professions, such as (1) the expansion of knowledge that underlies the

practice of most professions, (2) the culture of the profession, and (3) the individuals (patients, clients, and so on) to whom the professionals provide service have exerted and expanded this focus from initial licensure and certification to relicensing and recertification. It is becoming increasingly incumbent upon the professions to "prove" their "on-going" competence.

II. Professional Development

Lifelong Learning, Continuing Education and Professional Development

> *"Terminology abounds: adult education, continuing education, lifelong learning, independent learning projects, community education, community development, adult learning, andragogy, adult basic education, animation, facilitation, conscientization. These terms have all been used at one time or another to mean more or less the same thing. As some have noted with particular frustration, 'the field of adult education has evolved a vocabulary possibly unparalleled in its confusion' "* (Peterson, quoted in Courtney, 1989, p.15).

The International Interior Designers Association (IIDA), the American Society of Interior Designers (ASID) and, the Professional Interior Designers' Institute of Manitoba (PIDIM) refer each have what they refer to as their **"Continuing Education"** programs. The Association of Registered Interior Designers of Ontario (ARIDO) refers in a recent

newsletter to their mandatory **"Professional Development"** Program. In a notice sent out updating members on this same program, it is referred to as the "Mandatory Continuing Education Program". The committee which develops courses and the policy and guidelines for delivery of these courses is called the Continuing Education Committee.

In the Alberta Institute of Agrologists' **"Continuing Professional Development"** Guidelines publication, all three terms "Continuing Professional Development", "Continuing Education" and "Professional Development" are used interchangeably and without distinguishing between them.

Coombs, Prosser and Ahmed (1973) make a distinction between formal, non-formal and informal learning activities. Formal learning they say, is the learning that occurs in educational institutions and often leads to degrees or credit of some sort. Non-formal learning are those organized activities outside of educational institutions such as those found in learning networks, churches, and television and informal learning as being from everyday living. Increasingly, however, these boundaries are becoming blurred. Many formal providers of learning offer learning experiences that are non-credit, leisure-oriented and short-term and many non-formal learning and informal life experiences can be turned into formal, credit-earning activities.

The Concept of Lifelong Learning:

"Lifelong learning will be the interior designer's hedge against a volatile global economy." (Carll-White, 1998)

Baskett and Marsick (1992) suggest that formal education programs are only one small part of the overall learning and change process of professionals. Once what Jarvis (1983) calls the "front-end model of education" is rejected, the way is open to consider other approaches to education. One is the concept of lifelong learning, learning that begins in childhood and continues throughout the life span. This is the ideal that was adopted by the United Nations Educational, Scientific and Cultural Organization (UNESCO) and approved by its member states in 1976 and, is the one most commonly cited for adult education. Selman and Dampier (1991) describe UNESCO's definition as "somewhat cumbersome" but, recognize that it is an " inclusive definition". UNESCO describes lifelong learning as:

> "...the entire body of organized educational processes, whatever the content, level and method, whether formal or otherwise, whether they prolong or replace initial education in schools, colleges and universities as well as in apprenticeship, whereby persons regarded as adult by the society to which they belong develop their abilities, enrich their knowledge, improve their technical or professional qualifications or turn them in a new direction and bring about changes in their attitudes or behaviour in the two-fold perspective of full personal development and

participation in balanced and independent social, economic and cultural development..." (UNESCO, 1980, p.3).

Percival (1993) describes the UNESCO as recognizing "adult education which occurs within the traditional or formal system of education, but it also acknowledges the vast amount of organized, non-formal adult education that happens within grass-roots movements, social movements, and a range of voluntary associations and community groups. Self-directed learning can also be included within this definition" (p.8).

Jarvis (1983) points out that this is not a new concept. Dewey (1916) saw life as "growth". Education did not stop when one left school but was one of the major foundations of a rich life and the vehicle to supply the conditions of this growth "irrespective of age" (p.51).

In building his argument for lifelong education Jarvis (1983) cites further authors. Smith (1919) in his famous and far-sighted report speaks of the universality and lifelong aspect of education and its "permanent national necessity" (para. xi:5); Yeaxlee (1929) writes of the "nature and needs of the human personality" and the powerful "social reasons" for fostering lifelong education (p. 31). In 1972, Faure too was an advocate for "universal and lifelong" education which, as Jarvis (1983) puts it, "prepares each person for a society that does not exist but which may do so within his [sic] lifetime" (p.34). In 1976, the "Lifelong Learning Act" was passed into law in the United States.

In **defining lifelong education** Jarvis (1983) cites Dave (1976) who regards lifelong education as "a process of accomplishing personal, social and professional

development throughout the lifespan of individuals in order to enhance the quality of life of both individuals and their collectivities" (p. 34). Although he does not offer an alternative himself, Lawson (1982) contends that this definition is too wide and fails to distinguish between, as Jarvis (1983) puts it, "the general mass of normative influence that shapes us or between the general learning which an intelligent being undergoes in adapting to circumstances"(p. 34). Jarvis (1983) argues that Lawson's approach is too limiting and Dave's too broad. Lifelong learning is, therefore, in Jarvis' view, "any planned series of incidents having a humanistic basis, directed towards the participants learning and understanding that may occur at any stage in the lifespan" (p.35) - a modification of the UNESCO definition cited earlier.

Jarvis (1983) concludes that the concept of lifelong education is a meaningless ideal unless actually implemented.

Continuing Education:

In the United Kingdom the term continuing education is so close in meaning with *lifelong education* that it has tended to be used synonymously. This begs the question of whether continuing education is conceptually different from lifelong learning?

Cervero (2000) in his outline of the development of continuing education suggests that the first evidence of the need for a system of continuing education was perhaps the publication in 1962 of a conceptual scheme for the lifelong education of physicians (Dryer, 1962). The 1970's saw the widespread use of continuing education as a basis for re-licensure and re-certification (Cervero and Assaretto, 1990). By the 1980's,

many professions including engineering, accounting, law, medicine, pharmacy, veterinary medicine, social work, librarianship, architecture, nursing home administration, nursing, management and public school education and many other professions (Cervero, 1988) had developed organized and comprehensive programs of continuing education and systems of accreditation for many professions were developed for providers of continuing education (Kenny, 1985).

Cervero, 2000 contends that even as we enter a new century, there is still not a system of continuing education that is effective in today's complex world. This, he contends, is because professions are in a transitional stage (Young, 1998), experimenting with "many different purposes, forms, and institutional locations for the delivery of continuing education" (Cervero, 2000). Cervero describes these systems as "incredibly primitive" (p. 4) characterizing them as "devoted mainly to updating practitioners about the newest developments, which are transmitted in a didactic fashion and offered by a pluralistic group of providers (workplaces, for-profits, and universities) that do not work together in any coordinated fashion" (p. 4). He points out, however, that it is important to realize that systems of continuing education are, relatively speaking, in their infancy.

What then, is continuing education? In his quest to define continuing education, Jarvis (1983) cites Venables (1976) who defines continuing education as "all learning opportunities which can be taken up after full-time compulsory schooling has ceased. They can be full-time or part-time and will include both vocational and non-vocational study" (p. 19). MacIntosh (1979) disagrees and suggests that continuing education refers

to post-initial, any formal education from pre-school to the completion of any formal schooling be it secondary, post-secondary or graduate rather than post-compulsory education, elementary through high school. His argument being that initial education often continues longer than compulsory education. There is here the element of choice, a person *must* complete compulsory education while initial education may, through a person's choice, go on for years after compulsory education. Hence, Jarvis (1983) concludes that because lifelong education makes no distinction between initial and post-initial education and whereas continuing education refers only to the latter part of lifelong education and is, therefore, only one branch of education "continuing education is post-initial education, but that it is not synonymous with lifelong education" (p. 36). Jarvis goes on to contend that conceptually continuing education need not imply a "specific level of study" and need not be directed towards any "course assessment or award" (p.37).

Continuing Professional Education:

While there is copious literature which deals with the learning which takes place up to and including professional education, until recently, little systematic thought was given to what happens in the forty some odd years of professional practice afterwards. It was thought that initial professional education along with the occasional refresher course, was sufficient for a lifetime of work. However, rapid social change, the explosion of research-based knowledge, and technological innovations, have made clear the need for continuing professional development (Houle, 1980).

Bennett and Fox (1993) identify five themes that emerge from the recent continuing professional education (CPE) literature:

1. "**Performance:** the object of teaching and learning in CPE is performance, the actual behaviors [sic] of the professionals in practice.
2. **Experience:** a significant proportion of changing and enhancing professional performance is a function of learning embedded in the day-to-day experiences of professional practice.
3. **Learning and change:** Practicing professionals prefer learning as the agency of change; changes accomplished through learning are enduring and consistent.
4. **Change agents:** Planned and purposeful change in performance is the outcome expected from the efforts of many actors in society, including those in CPE; continuing professional educators are agents of change. The goal of the continuing professional educators and continuing professional education programs, are to act as agents of change to enhance performance - the actual behaviour of professionals in their practice.
5. **Self-directed curricula:** Although some changes accomplished through learning are a consequence of traditional CPE programs, most are a function of the professionals' own self-directed learning curricula" (pp. 262-3).

In summary, practitioners use learning obtained primarily from self-directed activities in their day-to-day on-the-job practice experiences as their vehicle for change in behaviours. To assist in enhancing professional performan in practice, Continuing

Professional Education providers are seen as the agents of this change.

The role of the practitioner in continuing professional education:

Cavanaugh, 1993 suggests that a professional's desire for enhanced performance is made by the integration of change, learning and performance. If this activity is voluntary, then the *individual's attitude toward work* becomes an important part of the equation as it is proactive and forward-thinking (Weingand, 1999). Schon (1983) has observed, "On the whole...professional knowledge is mismatched to the changing character of the situations of practice - the complexity, uncertainty, instability, uniqueness, and value conflicts which are increasingly perceived as central to the world of professional practice" (p.14). Schon goes on to describe how *reflective* practitioners enhance performance by using experience. The professional uses their specific knowledge base, incorporates experience to formulate and generate professional work. This is in contrast with "technical rationality", where professionals are technicians selecting the best solutions for a given problem. While increased technical expertise does indeed help to solve more problems, many problems faced by professionals are much more complex in nature - a standardized solution may not fit the context of a specific problem. Fullan, (1995) suggests, the goal of the practitioner is to act as an agent of change and change her/his behaviour to enhance performance. Baskett and Marsick (1992) when speaking of continuing professional education, suggests that the main concern should be with *what professionals can do, not just what they know*. Success is measured by *results*, not by the number of hours spent in the classroom.

Trends and Critical Issues: Cervero (2000), outlines four trends which he sees as changing the face of continuing professional education and also three critical issues to be addressed.

1. "**The Role of the Workplace:** "The amount of continuing education offered at the workplace dwarfs that offered by any other type of provider, and surpasses that of all other providers combined" (Cervero, 2000, p. 5). (Davis and Botkin, 1994; A Statistical Picture of Employer Sponsored Training in the United States,1997).
2. **The Role of the Universities and Professional Associations:** Universities (Koss-Feder, 1998; California Spins Off Its Virtual U, 1998) and professional associations (Mauer and Sheets, 1998) are "active and important providers, with an increasing number of programs being offered in distance education formats" (Cervero, 2000, p.6).
3. **Collaborations Between Universities and Business:** "There are an increasing number of collaborative arrangements among providers, especially between universities and workplace" (Cervero, 2000, p. 6-7; A Statistical Picture of Employer Sponsored Training in the United States, 1997; Cervero, 1988; Koss-Feder, 1998). These collaborations are not only between universities and businesses but also with businesses in the business of providing training to corporations (Davis and Botkin, 1994).
4. **Regulating Professional Practice:** Continuing education is increasingly used to regulate professional practice. This practice is so widespread, that "every

profession, whether licensed or certified, uses some form of mandatory CE" (Collins, 1998b, p. 13 as cited by Cervero, 2000, pp. 5-8).

In summary, the workplace is far and away the biggest provider of professional development activities for practising professionals with the universities and professional associations playing a lesser but equally important part, particularly in the area of distance education. The professional associations are increasingly using continuing education as a means of regulating professional practise. Collaborations have developed between the universities and business as well as with the companies that provide corporate training to the businesses themselves.

Building systems of continuing education is a complex activity. Cervero (2000) outlines three critical issues that must be addressed:

1. **"The struggle between updating professionals' knowledge versus improving professional practice"** (Cervero, 2000, p. 8). The prevailing model for continuing professional education is a result of "the deeply embedded view that professional practice consists of instrumental problem solving made rigorous by the application of scientific theory and technique" (Cervero, 2000, p. 8; Schon, 1987; Mott, 2000). Schon (1987 as cited by Cervero, 2000) contends that most of the problems faced by professionals, are not "in the book".

> *"In the varied topography of professional practice, there is a high, hard ground overlooking a swamp. On the high ground, manageable problems lend themselves to solution through the application of research-based*

> *theory and technique. In the swampy lowland, messy, confusing problems defy technical solution. The irony of this situation is that the problems of the high ground tend to be relatively unimportant to individuals or society at large...while in the swamp lie the problems of greatest human concern*" (p. 3).

Cervero (2000) contends that we must move away from the "update" model to a more "problem-centered " model (Bok, 1984) integrating continuing education into the ongoing practice of professionals (Mott, 2000; Daley, 2000).

2. **"The struggle between the learning agenda and the political and economic agendas of continuing education"** (Cervero, 2000, p. 9). Continuing professional education is about more than professionals' learning. Cervero (2000) notes that continuing professional education programs are revenue generators for not only universities/professional schools, but also professional associations. For companies, training programs are second only to health insurance as an employee benefit (University continuing Education Association, 1998, p. 13). Under these conditions, continuing professional education programs are not immune to the political and economic agendas of our institutions, associations and the wider society.

3. **"The struggle for turf versus collaborative relationships"** (Cervero, 2000, p. 10): Cervero (2000) notes: "A central finding of the body of research on this topic is that any understanding of collaboration for continuing education has to

recognize the larger organizational goals being pursued through the formation of such relationships" (p. 10). Cervero (1984) and Maclean (1996) found that the underlying motive for medical schools who had extensive collaborative relationships with community hospitals was to increase the number of patient referrals that resulted from lectures given by faculty members at these programs. Formation of collaborative relationships is fundamentally a political process. "Thus, effective partnerships will develop not from a belief that collaboration is the right thing to do but from a definitive understanding of the goals to be achieved by the partnership, from a clear recognition of the benefits to be gained by each institution, and from the contribution of equivalent resources by each partner " (Cervero, 1998; Collins, 1998a as cited by Cervero, 2000, p. 10).

Cervero (2000) concludes: "...it is crucial that all of the stakeholders participate in a substantive way in negotiating these agendas for continuing education, because the immediate and long-term negotiation of these struggles will define whether continuing education can make a demonstrable impact on the quality of professional practice [sic]" (p. 11).

Continuing Professional Development: The continuum of professional education and practice

Knox (2000) outlines the themes that have been developed with respect to the professional education continuum. Central to these themes has been Cyril O. Houle (1973) with his work on the external degree and on the literature of adult education

(1992). Houle provides a comprehensive overview of the continuum to date in his book *Continuing Learning in the Professions* (1980). He lists fourteen goals of lifelong professional education on which continuing education programs can focus: "(1) clarifying the defining function of the profession, (2) mastery of theoretical knowledge, (3) capacity to solve problems, (4) use of practical knowledge, (5) self-enhancement beyond professional specialty, (6) formal training, (7) credentialing, (8) creation of a subculture, (9) legal reinforcement, (10) public acceptance, (11) ethical practice, (12) penalties, (13) relations to other vocations, and (14) relations to users of service" (Knox, 2000, p. 15). Knox (2000) contends that these goals can also shift across the continuum of practice.

Knox (2000) offers an overview of the continuum of professional education literature: Useful refinements of Houle's work have been provided by Cervero (1988); Cevero, Assaretto, and Associates (1990); and Cervero and Scanlan (1985). This investigation has also occurred in specific professional fields (Adelson, Watkins, and Caplan,1985; Manning and DeBakey, 1987; and Nowlen, 1988). The continuum of pre-professional and continuing education has also been addressed by Millard (1991). Duning, Van Kekerix, and Zaborowski, (1993) explore the impact of instructional technology and distance education, strengthening the continuum. The personal dimension of the continuum of professional education (Baskett and Marsick, 1992; Wislock and Flannery, 1994) and the organizational productivity dimension - a comparative perspective and strategic planning (Knox, 1993; Titmus, 1981, 1989) have also been examined.

Fullan (1995) sees continuing professional development as "central to continuous

improvements in professional work cultures, and as embedded in the continuum of initial and career-long" (p. 265) education. Under these two conditions he contends that "a new mind set is created" (p. 265). Thus, professional development becomes the "sum total of formal and informal learning pursued and experienced ... in a compelling learning environment under conditions of complexity and dynamic change" (p. 265).

How we obtain education: Houle (1972) in his "The Design of Education" outlines eleven different planned educational situations or categories (p. 3). These include: independent study, tutorial teaching, learning groups, teacher-directed group learning, committee-guided group learning, collaborative group education, creating an educational institution, designing a new institutional format, designing new activities in established formats, collaborative educational learning, and mass education.

While the language may seem a little old-fashioned, it is easily translated into the everyday working life of an interior designer. The designer who reads a book about their specialized area of design in a focussed and intentional way engages in independent study. The senior designer who mentors a junior designer engages in tutorial teaching. The informal "lunch and learn" sessions found in many architectural/interior design offices is a learning group. Attending a building code seminar sponsored by the professional association is a teacher-directed group learning activity. Designers who attend the annual IIDEX interior design exposition are participating in committee-guided group learning event and these committees in turn are designing new activities within an established format. Working with architects, engineers and tradespeople on a project, designers are

engaging in collaborative group education. The establishment of the Centre for Universal Design at the University of Manitoba is an example of creating a new educational institution. The Association of Registered Interior Designers of Ontario's (ARIDO) development and implementation of their new mandatory professional development program is an example of designing new educational formats. And, finally, the many student exchange programs offered by the interior design schools in Canada, engage in a mass-education experience.

While all of these various means of obtaining continuing education are very much present in our professional life, only a few are preferred. Tough (1971), who pioneered focussing on the learner in continuing professional education, and others, have shown that, by and large, formal continuing professional education (CPE) are used much less than is self-directed and self-planned learning by professionals (McCatty, 1975; Rymell, 1981; Semke, 1985; Curry and Putnam, 1981; Matthias, 1991).

III. Self-directed Learning:

"The ability to think critically and the willingness and capacity to engage in self-directed learning are considered important prerequisites for lifelong education." (Kreber, 1998)

The term used most consistently in describing learning on one's own is self-directed learning (Caffarella & O'Donnell, 1989). Self-directed learning is a form of study in which learners have the primary responsibility for planning, carrying out, and evaluating their own learning experiences (Merriam & Cafferella, 1991). According to Knowles

(1975), self-directed learning describes a process "in which individuals take the initiative, with or without the help of others, in diagnosing their learning needs, formulating learning goals, identifying human and material resources for learning, choosing and implementing appropriate learning strategies, and evaluating learning outcomes."

Participation in self-directed learning seems almost universal - an estimated 90 percent of the population is involved with at least one self-directed learning activity a year (Merriam & Cafferella, 1991). Cross (1981) has estimated that 70 percent of adult learning is self-directed. McCatty (1975) found that 55 percent of professional men's learning projects were work-directed, and 76 percent self-planned. Rymell (1981) found that almost 50 percent of the learning projects undertaken by engineers were vocational in nature, and 67 percent of these took place at their place of employ. Tough (1978) found that teachers' major learning projects were largely self-planned.

History: To distinguish adult learning from preadult schooling, Malcolm Knowles (1968) proposed "a new label and a new technology" of adult learning - andragogy (p. 351). At about the same time that Knowles introduced andragogy, self-directed learning merged as another model differentiating adult learners as different from children. It was Knowles' (1975) first assumption that learners become increasingly self-directed as they mature. Building on the work of Houle (1961), the first comprehensive description of self-directed learning was provided by Tough (1967, 1971). Tough's work generated one of the major thrusts of research into adult education. Tough showed that learning is widespread, it occurs as part of an adults' everyday life, and is systematic but, does not

depend on an instructor or a classroom.

Merriam and Caffarella's 1999 review of the self-directed learning literature found three categories - the goals, the process, and the learner.

The Goals: the goals of self-directed learning varying according to one's philosophical orientation. Taken from a humanistic philosophy, self-directed learning places it's goal at the development of the learner's capacity to be self-directed. Knowles, Tough and Brockett and Hiemstra write from this perspective. In Brockett and Hiemstra's (1991) Personal Responsibility Orientation (PRO) model, the ability to accept responsibility for one's own learning and be proactive, drive their model.

The second goal is fostering transformational learning (Brookfield, 1986, Mezirow, 1985). According to Mezirow (2000) critical reflection is central to the process. "Such self-knowledge is the prerequisite for autonomy in self-directed learning" (Mezirow, 1985). Mezirow (1981) places some of this responsibility on adult educators - to help adults learn ways that enhance their capability to function as self-directed learners.

The third goal is the promotion of emancipatory learning and social action. Both Brookfield (1993) and Collins (1996) and more recently, Andruske (2000) call for a more critical and political analysis of self-directed learning.

The Models: the earliest models are linear, and move from diagnosing needs to identifying resources and instructional formats to evaluating outcomes (Tough, 1971 and Knowles, 1975). Later models from the late 1980s and 1990s are less linear and more interactive. Not only the learner but the context of the learning and the nature of the

learning itself are considered (Danis, 1992).

Merriam and Caffarella's (1999) "instructional models" focus on what instructors in formal classrooms can do to foster self-direction and student control of learning. Grow's (1991, 1994) Stages Self-Directed Learning (SSDL) Model is the best known of these in which the learner can locate themselves in terms of their readiness for and comfort with being self-directed, and instructors can match the learner's stage with appropriate instructional strategies.

The Learner: the literature also centers around the learner - the extent to which self-directedness is a personal characteristic and associated with other variables such as education level, creativity, learning style, etc. Guglielmino's (1997) scale of self-directedness measuring readiness and Oddi's (1986) measuring personal characteristics have been used in a number of studies. Candy (1991) has explored the relationship between autonomy and self-directedness cautioning that a learner's autonomy varies from situation to situation - educators should not assume that a person is always self-directed.

The Process: The Control, Freedom and Flexibility of Self-directed Learning:

Penland (1979) in his national study of adult learning in the United States found that self-directed learning places the emphasis on having individual control over one's learning, both in terms of personal learning style and the learning process itself. Respondents wanted the freedom to set their own learning pace and structure, as well as the flexibility to change learning strategies as needed. It is apparent then, that control,

freedom, and flexibility are the major motivators for engaging in self-directed learning.

Until recently, self-directed learning was thought to be similar to the adult learning that took place in formal settings - primarily a linear process, one that assessed needs, decided what was going to be learned, set goals, located resources, chose strategies, carried out and evaluated the learning activity. In recent years, however, this picture has begun to change as it has been observed that adults engaged in self-directed learning do not necessarily follow a definite set of steps or a linear format. Rather, it is a process dependant upon a number of variables: the learner's own motivations, the circumstances in which learners find themselves, the learner's ability to carry out the learning process, previous knowledge and experience with the content to be learned, and happenstance (Merriam & Cafferella, 1991). Self-directed learning occurs both by design and by chance - dependant on the interests, experiences, and actions of the learner and the circumstances that they find themselves in. The writer herself undertook the pursuit of her Masters' degree because of a convergence of interest, experience , circumstances and chance. As she had changed career paths from practise to teaching, she was interested in pursuing graduate studies. She found herself moving to a city where a graduate program in interior design was available and because of the move was, conveniently, between jobs.

Locating Resources:

A key aspect of self-directed learning is locating the resources necessary for learning on one's own (Tough, 1978, 1979; Caffarella and O'Donnell, 1988b; Houle, 1984, 1988; Penland 1979; Brockett and Hiemstra, 1991). Merriam and Cafferella (1991)

divide these into three major categories: human resources (E.g. professionals and friends); nonhuman resources (books, magazines, computer programs); and group resources (hobby clubs, self-help groups) (Peters and Gordon, 1974; Hiemstra, 1976; Penland, 1977; Tough, 1978; Penland, 1979; Brookfield, 1981; Kathrein, 1981; Beder, Darkenwald, and Balentine, 1983; Bayha, 1983; Caffarella and O'Donnell, 1988a; and Richards, 1986).

Some learners take a very active role in seeking out these resources, while others tend to use whatever is available in their immediate environment (Spear and Mocker, 1984; Berger, 1990). This dynamic has changed dramatically with the advent of the personal computer and the World Wide Web (Brockett and Hiemstra, 1991; Mills and Dejoy, 1988; Garrison, 1987b).

The Role of Collaboration in Learning:

Learning on one's own does not necessarily mean learning in isolation (Knowles, 1975; Brockett and Hiemstra, 1991). Learners often seeks out others - both individuals and groups to assist them in both planning and executing their learning activities. Furthering Tough's work, which focuses primarily on the individual, Spear and Mocker (1984) elaborated on the concept of self-directed learning by emphasizing the **environmental context** which has a strong influence on learning. Dechant (1989) and Marsick (1990) found in separate studies of managers, that individuals often involve others in a joint learning process that is very different from self-directed learning. Groups of people engage in collective learning experiences that are often initiated and perhaps

shaped by the culture of the organization.

The Role of Motivation in Learning:

Until Cyril Houle's (1966) pioneering 1960 motivation research into adult education, it had usually been assumed that all adults attended continuing education for one reason - to learn a specific subject or skill. Houle found two other significant reasons for attending. Accordingly to this typology, adult learners may be classified as being primarily goal-oriented, activity-oriented, or learning-oriented learners. Besides the learners who wanted to learn a specific subject or skill (goal-oriented), he also found a number of adults who did not care so much about the topic of the class as they did about the other people in the class. These learners primarily wanted the opportunity to interact with others (activity-oriented). The third group were learners who just liked to learn - regardless of what the topic was (learning-oriented).

The change of social context from the industrial age to a post-technological era of information and service propelled Boshier and Collins (1985) to test the veracity of Houle's typology. They determined that the goal and learning orientations described by Houle were reasonably clear but that activity-orientation is actually much more complex than Houle imagined. Individual motives and action are strongly affected by where people are located (socially, culturally and spatially) and the constraints or incentives that operate on their choices. Six factors of motivational orientation were identified: Social relationship, external expectation, social welfare, professional advancement, escape/stimulation, and cognitive interest.

In 1977, Darkenwald concluded that: (1) Houle's three-factor typology of the adult learner can no longer be considered an adequate representation of reality, (2) that major orientation factors appear to be valid only for participants generally, and (3) that most people appear to participate in adult education for mixed reasons, some of which are unrelated to learning per se or to course content. This research should sensitize planners of continuing education to the variety and complexity of the motives that underlie participation in continuing education.

The Role of Social Context in Learning:

"Taking human beings rather than educational institutions as its beginning point, the learning society is a response to the social context (Merriam & Caffarella, 1991, p. 20)".

Merriam and Caffarella (1991) contend that learning is determined to a large extent by the society in which one finds oneself. Society determines what we need to know, what we want to know, what opportunities are available and the ways in which we learn. They cite demographics, economics and technology as aspects of society that affect learning. Demographically, we are a society of well educated, culturally and ethnically diverse, older adults. Economically and materially we are dependant upon and linked to a larger world economy (Beder, 1987, p.106). Technology provides people with "the social conditions necessary for, and make(s) people aware of, the opportunities to extend their learning throughout the whole of their lives (Jarvis, 1983, p. 51)". Merriam and Caffarella (1991) contend that adult education both reflects and responds to these

forces. These forces are interactive and firmly embedded in the American capitalist value system and contribute to its sociocultural context.

Merriam and Caffarella (1991) contend that the urgency for dealing with today's social realities lies with adults. They quote Marien (1983):

> "The most important learning needs are not among children, but among adults - especially our political, intellectual, scientific, corporate, and religious leaders - the decision-makers who will be shaping the Information Society over the next two decades. Their decisions, for better or worse, will largely determine whether the Information Society is humane, just, productive, free, participatory, and safe, or whether it is a society characterized by greater inequalities, more centralization, accelerating dangers, and further alienation (p. 5-6)."

The Role of the Educator:

The assumption has been made that educators should assist adults in their pursuit of self-directed learning (Tough, 1979; Knowles, 1975; Hiemstra, 1980; Hiemstra and Sisco, 1990; Penland, 1979). Merriam and Cafferella (1991) outline the three types of assistance that have been discussed in the literature: "assisting learners with individual projects as content or learning process experts; incorporating ways for learners to be more self-directed as part of the formal instructional process; and fostering formal institutional and governmental policies that recognize the value of this form of learning and encourage practices that could better assist people to learn on their own (p.53)".

The notion that educators should advocate a more learner-centered and learner-

controlled instruction is not without controversy (Knowles, 1975; Brookfield, 1986, 1988a; Candy, 1987a, 1987b; Pratt, 1988). Adult learners should be allowed their need for self-direction even in formal learning situations (Knowles, 1980; Hiemstra and Sisco, 1990); and could develop their ability to learn on their own (Gibbons and Phillips, 1982; Caffarella and Cafferella, 1986; Mocker and Spear, 1982). Some see this concept as at least effective as formal modes of instruction (Knowles, 1980; Hiemstra and Sisco, 1990) while others remain sceptical (Brookfield, 1988a; Candy, 1987a). By allowing adult learners more control over the learning process and content, are educators abdicating their responsibilities as educators?

Current State of Self-Directed Learning: Brockett et al (2000) conducted an analysis of 122 articles on self-directed learning published in fourteen periodicals between 1980 and 1998 and noted that there had been a steady decline in the number of articles published since the mid-1980s. Brockett (2000) comments that this decline along with the shift away from the individual adult learner to the sociopolitical context of adult education might suggest that self-directed learning has no future as a way of understanding adult learning. Merriam (2001) states that Brockett offers the challenge of taking the past thirty years of self-directed learning scholarship to new levels - the development of a another instrument, a focus on the quality of the experience, studying how people engage and manage their self-directed learning, and asking about the ethical use or misuse of self-directed learning are his suggestions for this new line of inquiry (Brockett, personal communication, September 28, 2000).

Merriam and Caffarella (1999) offer their own areas of investigation: (1) how some adults remain self-directed in their learning over long periods of time; (2) how the process changes as learners move from novice to expert in subject matter and learning strategies; (3) how issues of power and control interact with the use of self-directed learning in formal settings; (4) whether being self-directed as a learner has an impact on one's instructional and planning activities; (5) what the role is of public policy; (6) what the critical practice of self-directed learning looks like in practice; and (7) how contextual factors interact with the personal characteristics of self-directed learners (p. 10-11).

Summary:

The literature for professionality, professional education, lifelong learning, continuing education, professional development, and various learning theories was reviewed.

A distinction is made between continuing education, lifelong learning and professional development. Jarvis (1983) sees continuing education as only one branch of education. The three branches include: 1) compulsory education, 2) initial education and 3) continuing education. Compulsory education is the education that one is compelled to participate in by law, the education from kindergarten to grade twelve. Initial education is any uninterrupted formal education from pre-school to the completion of any formal schooling be it secondary, post-secondary or graduate. Therefore, continuing education is post-initial education. It is "not synonymous with lifelong education" (p. 36) and does not "imply a specific level of study" or "course assessment or award" (p. 37).

For Jarvis (1983) unlike the post-initial condition of continuing education, lifelong learning can occur at any time in one's life. It is "any planned series of incidents having a humanistic basis, directed towards the participants learning and understanding that may occur at any stage in the lifespan" (p. 35).

Fullan (1995) sees continuing professional development as "central to continuous improvements in professional work cultures, and as embedded in the continuum of initial and career-long" education (p. 265). It is the "sum total of formal and informal learning pursued and experienced ... in a compelling learning environment under conditions of complexity and dynamic change" (p. 265).

Central to professional development would appear to be Schon's (1983) reflective practitioner, the practitioner who is conscious and critical of self. Peters (1991) contends that the reflective practitioner uses this critical thinking and learning for self development by engaging in studies in a systematic, and analytical manner. Fullan, (1995) suggests that the goal of the practitioner is to act as an agent of change and change her/his behaviour to enhance performance. He speaks of the necessity for practitioners to take personal responsibility for their professional development and offers his four core capabilities of vision, mastery, inquiry and collaboration as the vehicle for this activity. According to Knowles (1975), this personal responsibility or self-directedness describes a process "in which individuals take the initiative, with or without the help of others, in diagnosing their learning needs, formulating learning goals, identifying human and material resources for learning, choosing and implementing appropriate learning strategies, and evaluating

learning outcomes." This ability to think critically and engage in self-directed learning are considered by Kreber (1998) to be important prerequisites for lifelong education.

VII. Adult Learning Theory

"Something old, something new, something borrowed, something blue".

Traditional garb for a bride.

In our understanding of how adults learn, it is useful to examine the other adult learning theories besides Self-directed learning. Sharan Merriam (2001) uses the metaphor of the bride's traditional garb in describing the state of adult learning theory as we move into the new century. The "something old " are Andragogy, Self-directed Learning and Transformational Learning - the foundational theories and models that are currently being up-dated. "Something new" are the new ways of looking at adult learning - understanding the brain's relationship to mind and consciousness, and the role of emotion and imagination with the self and the larger world. "Something borrowed" are the perspectives drawn from disciplines outside of adult education - those from feminist, psychological, behavioral [sic] and social theory. "Something blue" are the colourful new approaches to adult learning - learning through our physical body - somatic learning and learning through the stories of our experiences - narrative knowing.

Something Old: Andragogy, Self-directed Learning and Transformational Learning

Sharan B. Merriam explores andragogy and self-directed learning as they continue

to be important in our present-day understanding of adult learning in her article entitled "Andragogy and Self-Directed Learning: Pillars of Adult Learning Theory".

Andragogy:

To distinguish adult learning from preadult schooling, Malcolm Knowles (1968) proposed "a new label and a new technology" of adult learning (p. 351). He contrasted pedagogy, the art and science of helping children learn with the European concept of andragogy, which he defined as "the art and science of helping adults learn" (Knowles, 1980, p. 43).

Merriam (2001) summarizes the five assumptions underlying andragogy. Andragogy describes the adult learner as someone who (1) has an independent self-concept and who can direct his or her own learning, (2) has accumulated a reservoir of life experiences that is a rich resource for learning, (3) has learning needs closely related to changing social roles, (4) is problem-centered and interested in immediate application of knowledge, and (5) is motivated to learn by internal rather than external factors.

In the 1970s and early 1980s there was much debate about the validity of andragogy as a theory of adult learning. Merriam (2001) chronicles the debate. Davenport and Davenport (1985, p.157) noted that andragogy had been classified "as a theory of adult education, theory of adult learning, theory of technology of adult learning, method of adult education, technique of adult education and a set of assumptions." Hartree (1984) questioned the existence of a theory at all and suggested that Knowles' assumptions were just principles of good practice, or descriptions of "what the adult

learner should be like" (p.205). Even Knowles himself came to think of andragogy as less a theory of adult learning but rather "a model of assumptions about learning or a conceptual framework that serves as a basis for an emergent theory" (1989, p. 112).

Also, ongoing to this day, is the criticism that these assumptions are characteristic of *adult* learners only - some adults are still highly dependant on teachers for structure while some children are independant, self-directed learners. With respect to motivation, some adults may only be externally motivated to learn - to keep a job for example while children may be motivated by genuine curiosity or the internal pleasure of learning. The argument that adults have more and deeper life experiences does not mean that these experiences will function positively in a learning situation - some in fact may act as barriers (Merriam, Mott, and Lee, 1996). Hanson, 1996 found that children in certain situations may have a qualitatively richer range of experiences than some adults.

This debate prompted Knowles himself to wonder whether andragogy was just for adults and pedagogy just for children. Between 1970 and 1980 he represented pedagogy and andragogy on a continuum ranging from teacher-directed to student-directed learning, acknowledging that both approaches are appropriate with both adults and children, depending on the situation. Adults in learning something new are often highly dependant on their teacher for direction while children who are self-directed in their learning outside of school could also be self-directed in school (Knowles, 1984). This thinking lead andragogy to be more defined by the situation than the learner.

Houle (1996), Knowles' mentor wrote: "Andragogy remains as the most learner-

centered of all patterns of adult educational programming"(p.29 - 30). What was significant to Houle was that andragogy emphasized the need for educators to "involve learners in as many aspects of their education as possible and in the creation of a climate in which they can most fruitfully learn" (p. 30).

The andragogy debate has taken two directions since 1990. One is the international perspective in the continued effort to professionalize this concept through the establishment of a scientific discipline (Henschke, 1998; Pastuovic, 1995; Savicevic, 1998, 1991; Draper, 1998). The other is andragogy's lack of attention to the context in which learning occurs. The psychological focus of North American andragogy has been critiqued (Grace, 1996; Little, 1994; Pearson and Podeschi, 1997; Pratt, 1993). There is little or no acknowledgement of the uniqueness of every person. An individual who has been shaped by their culture and society. And that society and its social institutions and structures define, for the most part, the learning transaction irrespective of the individual learner.

Merriam (2001) quoting Pratt (1993) concludes, "while andragogy may have contributed to our understanding of adults as learners, it has done little to expand or clarify our understanding of the process of learning," nor has it achieved the status of "a theory of adult learning" (p.21).

Self-Directed Learning:

Earlier in this chapter we have examined self-directed learning.

Transformational Learning:

Informational Learning versus Transformational Learning: Baumgartner (2001) provides an update on transformational learning. Kegan (2000) calls informational learning, learning which refers to "extend[ing] already established cognitive capacities into new terrain" (p. 48). This type of learning "changes...*what* we know" (emphasis in original) (p.49). For example, as a teacher, I am always *changing* what I know about teaching. The more experience, the more reading I do, the more of *what* I already know is changed.

Clark (1993) describes two different kinds of transformational learning. One type occurs gradually. One would see this phenomenon in the transformation of a junior (novice) interior designer into a senior (expert) interior designer. Transformation learning can also result suddenly after a powerful experience which changes the way people see themselves and their world. This is a common experience in the aftermath of the death of a loved one or surviving a life-threatening experience. The experience is transforming - those things that were once important, seen in this new light, suddenly seem unimportant, even frivolous.

Transformational learning has been conceptualized in several different ways (Clark, 1993; Dirkx, 1998; Elias, 2000). Dirkx's **four-lens approach** provides a way in which to think about the unique transformational learning philosophies.

The **cognitive-rational approach** to transformational learning is shared by Mezirow (1991; 2000) and Freire (2000). Both perspectives contend that adult education should lead to empowerment (Freire, 2000; Mezirow, 2000) and that knowledge is

created (not just out there to be discovered - the constructivist approach) by the interpretations and reinterpretations of new experiences (Mezirow, 1996). Mezirow (1990) calls this "perspective transformation", a transformation that is characterized by a "more inclusive, discriminating, permeable, and integrative perspective" (p.14).

Freire's focus is social justice. Mezirow emphasizes rational thought and reflection in the transformative learning process. Baumgartner (2001) summarizes Mezirow's perspective transformation. The process begins with a "disorienting dilemma" (Mezirow, 1991, p. 168), often a personal crisis. Next people engage in critical reflection and reevaluate the assumptions they have made about themselves and their world. The stimulus is when people "realize something is not consistent with what [they] hold to be true" (Taylor, 1998, p.9; Mezirow, 2000). Thirdly, people engage in "reflective discourse" (Mezirow, 2000, p. 11). They speak to others about their new found perspectives in order to obtain consensual validation. Finally, they act on their new perspective. This is imperative. One must not only *see* but must *live* the new perspective. Baumgartner (2001) uses Courtenay, Merriam, and Reeves' (1998) example of a young man who discovers he is HIV positive. He learns all he can about the disease, reflects on his priorities, gains a new appreciation for family and his world and concludes that his life's purpose was not to pursue material goals but to help others. He transforms his world view. And, with the advent of life-extending medications, he continued to make meaning of his disease which has resulted in him shifting his orientation from the present to the future. He began planning to live rather than to die.

Mezirow has long been criticized for ignoring the affective, emotional, and social context aspects of the learning process (Clark and Wilson, 1991; Lucas, 1994; McDonald, Cervero, and Courtney, 1999; Taylor, 1994) and in his most recent work (2000) acknowledges their importance in the meaning-making process.

The third lens: Daloz (1986; 1999) articulates the developmental approach to transformational learning. Daloz humanizes transformational learning in his use of the narrative to share stories of his students' struggles to negotiate developmental transitions and undertake the resulting change.

The fourth lens: the link between spirituality and learning is championed in the fourth approach (Dirkx, 1997, 1998; Healy, 2000; Taylor, 1998). Baumgarten (2001) summarizes: "Transformation is an extra rational process that involves the integration of various aspects of the Self" (p. 18).

In summary, Freire's **emancipatory view** of transformation acknowledges social inequities and champions liberation. Mezirow, in contrast, while recognizing the importance of the social context, concentrates on the **cognitive** aspects of the process including critical reflection and discussion. The **developmental approach** places meaning-making as fundamental to being human and acknowledges the importance of mentors in the transformational learning process - it is not *what* we know but *how* we know that is important. And, lastly, the **spiritual-integrative approach** emphasizes the extra rational in transformative learning.

The State of Transformational Learning Theory: Mezirow's concept of

transformational learning has generated the majority of the empirical research with Taylor (1997; 1998; 2000a; 2000b) providing the majority of critical reviews. Baumgartner (2001) summarizes the expansion of transformational learning as being (1) the transformational learning journey which was originally thought to be a linear process (Mezirow, as cited in Taylor, 2000b) is now thought to be a complex process involving thoughts and feelings, (2) the triggering event or disorienting dilemma which was once thought to be a single, dramatic happening, is now thought to be a "long, cumulative process" (Taylor, 2000b, p.300) which may even consist of several events which may converge to start the process (Clark, 1991), and (3) transformational learning is not an independent act but an interdependent relationship built on trust (Taylor, 2000b), (4) context and culture is also seen to be more important than originally thought (Taylor, 2000b).

New areas of inquiry with respect to transformational learning has been: the examination of group and organizational transformations (David and Ziegler, 2000; Kasl and Elias, 2000; Shaw and Taylor, 2000; Yorks and Marsick, 2000) and the fostering of transformational learning (Gozawa, 2000; Lam and O'Neal, 2000; Meyer, 2000; Taylor, 2000a, Cranton, 1994, 1996, 2000).

Questions still remain concerning the educator's role in planning a transformational learning experience and the educator's responsibility for its impact (Courtenay, Merriam, Reeves, and Baumgartner, 2000, Robertson, 1996; Smith, 2000, Mezirow, 1991, Cranton, 1994) - the transformational learning process involves emotions. Whether planned or

unplanned, new ideas may threaten a student's world view.

Something New: the Role of Emotions and the Brain in Learning

The Role of Emotions: John M. Dirkx, 2001 reveals how emotions and imagination are integral to the process of adult learning in his article entitled, "The Power of Feelings: Emotion, Imagination, and the Construction of Meaning in Adult Learning".

Dirkx (2001) contends that emotions and feelings can play a powerful role in learning experiences impeding or motivating learning. Dirkx (2001) argues that "personally significant and meaningful learning is fundamentally grounded in and is derived from the adult's emotional, imaginative connection with the self and with the broader social world" (p.64) - emotions and feelings play a critical role in our sense of self and in processes of adult learning.

Dirkx (2001) summarizes: the understanding of emotion is shaped by specific sociocultural (Denzin, 1984; Hochschild, 1983; Katz, 1999; Lupton, 1998; Lutz, 1988; Lyons, 1995) and psychic contexts (Chodorow, 1999; Chodorow, 1997; Denzin, 1984; Hillman, 1975; Moore, 1992; Ulanov, 1999; Woodman and Dickson, 1996). The meanings we attribute to some of our emotional states reflect rational, conscious thought processes mediated by our cultural meaning systems (Lutz, 1988). When experiencing strong emotion, however, particularly if we cannot fully understand or explain it, we examine why we feel the way we do which often reveals aspects of our self which were hitherto unknown to us. Experiencing emotion often reveals a multiplistic, contradictory self (Clark and Dirkx, 2000) which becomes known to ourselves not only by conscious,

rational and self-reflexive practices (Mezirow, 1991) but also through our imagination (Dirkx, 1998) which gives voice to our fundamental sense of irrationality (Chodorow, 1999). Emotional experiences then become "strong inner, extra rational dynamics" (Dirkx, 2001 citing Chodorow, 1999).

Emotion as Imaginative Engagement: Jungian theory holds that used imagery can sometimes reveal what lies behind emotions. Dirkx (2001) uses the example of angry reactions to a teacher arising from an unconscious image we hold of him or her as an over-controlling parent. These images reveal a deep, inner life that cannot be controlled by will or reason (Hillman, 1975) and can appear spontaneously when inner or outer threatening events must be faced (Whitmont, 1969). Emotions connect our outer world with our sometimes hidden inner world - they help us understand and make sense of our selves, our relationships with others, and the our place in the world (Dirkx, 2001).

Neo- and post-Jungians placed great importance in these emotionally charged images as a vehicle for developing a relationship and dialogue with our inner selves (Hillman, 1975; Moore, 1992; Sardello, 1992; Ulanov, 1999; Woodman and Dickson, 1996 as cited by Dirkx, 2001).

Dirkx (2001) summarizes: emotions and the ways in which we appraise them are integral to the process of meaning-making and the ways in which we experience and make sense of ourselves (Campbell, 1997; Chodorow, 1999; Denzin, 1984; Jaggar, 1989) as well as our relationships with others and the world (Damasio, 1994; Goleman, 1995; Harre, 1986; Lupton, 1998). Through our emotions and imagination, we can connect our

inner selves with the world we inhabit.

Emotions and Learning in Adulthood: Dirkx (2001) summarizes the role of emotions in adult learning: Traditionally, reason and rationality have been seen as the primary foundations or processes for learning (Jaggar, 1989) and emotional issues as detrimental to learning (Dirkx and Spurgin, 1992; Gray and Dirkz, 2000). Dirkx (2001) cites the literature which underscores the importance of including emotion and feelings in adult learning (Boud, Cohen, and Walker, 1993; Brookfield, 1993; Daloz, 1986; Postle, 1993; Robertson, 1996; Tennant, 1997) and there is a growing body of research suggesting that emotions and feelings are more than merely a motivational concern in adult learning but, rather, provide the foundation on which some modes of learning rests (Postle, 1993) and, are deeply interrelated with perceiving and processing information from our external environments, storing and retrieving information in memory, reasoning, and the embodiment of learning (Merriam and Caffarella, 1999; Taylor, 1996; Damasio, 1994, 1999; Goleman, 1995). Recent research into transformative learning see emotion, intuition, soul, spirituality, and the body, as important to the process of deep, significant change (Clark, 1997; Dirkx, 1997; Nelson, 1997; Scott, 1997).

In what Hillman (1975 as cited by Dirkx, 2001) calls "imaginal" approaches to learning - things such as dreamwork, free association, fantasy, active imagination, and other forms of creative activity - allow the ego consciousness to be bypassed allowing for expressions of the deeper dimensions of our psychic lives.

The Role of the Brain: Lilian H. Hill, 2001 examines how new knowledge of the

brain and consciousness can be used to understand adult learning in her article entitled "The Brain and Consciousness: Sources of Information for Understanding Adult Learning".

A mere twenty weeks after conception, the brain has already organized itself into forty different physical maps governing things such as vision, muscle movement, and hearing (Greenfield, 1997). The foundations for language, vision, thinking, and the personality are already in place (Kotulak, 1997 as cited by Hill, 2001). After birth, experience and environment become influential in shaping the brain as it takes in information from the outside world - constantly growing and, reorganizing.

Hill, 2001 describes how brain structure is also affected by hormones, particularly sex hormones. Female brains differ in several significant ways from male brains in the location of their centers for language, emotion, and spatial skills (Jensen, 1996). They are also more responsive to emotional stimulation (Blum, 2000).

Neuroflexibility: As long as you are alive, the brain continues to change and reorganize itself in response to environmental stimulation (Kotulak, 1997) with the most flexible part of the brain being those which are involved in the areas of thought, memory, and learning (Dowling, 1998). This dynamic process is called neuroflexibility or neuroplasticity.

Learning and Memory: Our brain sorts information by determining whether it is associated with content or context. Learning and memory are context driven. Content learning is driven by rote learning and requires intense, continuous effort to keep this

knowledge fresh and accessible (Jensen, 1996). Context-driven learning on the other hand forms quickly, is easily updated and has an almost unlimited capacity (Jensen, 1996). We remember best when we are exposed to stimulation that uses multiple brain functions such as vision, hearing, sound, smell, or movement, and relationships. "We remember what we believe (Hill, 2001, p. 76)."

As we have seen earlier, emotions are vital to thought and to learning and as we will see later, the body is equally as important. The body, emotions, brains, and mind form an integrated system (Damasio, 1999; Pert, 1997 as cited by Hill, 2001). Emotion, thought and memory are closely interrelated and cannot be separated (LeDoux, 1996 as cited by Hill, 2001).

A recent lecture to one of my first year studio classes brought this acutely home to me. I was attempting to tell my students how to construct an axonometric drawing . It soon became very clear, that it was almost impossible to *explain* how to construct this type of drawing. Some of the students were becoming confused and frustrated at their lack of ability to grasp the procedure. I decided I had to physically show them how to do it by sitting down at a drafting board and going through the procedure, step by step. They used their eyes to watch what I was doing, their ears to hear the sound of my voice delivering the instruction, and the movement of my hands - and the relationship of my hands to the drafting equipment I was using - my technique - to learn how to construct this drawing. Without the demonstration (and actually doing it themselves), the learning was difficult and frustrating. By demonstrating the procedure, the learning was quick,

"connected" and satisfying.

The Aging Brain: Hill, 2001 summarizes the role of aging on brain function. In healthy individuals, the notion that an old brain does not function as well as a young brain has been overturned (Fishback, 1998, 1999). Kotulak (1997) has shown that brains of university graduates have up to 40 percent more connections than those of high-school dropouts and graduates who lead relatively unstimulating lives after concluding their studies most many of the connections formed during their postsecondary education. The brain, like the body needs exercise to remain healthy (Dowling, 1998; Kotulak, 1997). By keeping mentally active, we form new brain connections.

The mind and the Consciousness: Hill, 2001 outlines how the brain constructs the mind or consciousness: the discussion of the human consciousness which are taking place in psychology, philosophy and education, are tackling the difficult problem of understanding and relating our individual experiences to that of others and to societal understandings of reality (Midgely, 1998). According to Hill (2001) culture is recreated collectively in the minds of individuals and changes as the culture adapts to changing circumstances. Each culture, however, shares a common world view. Hill (2001) uses the example of Western culture which until recently has embraced an industrial, scientific world view that emphasizes materialism, competition and individualism. There is now emerging a (1) more inclusive world view with allegiances beyond the local (2) an awareness of interdependence among humans and between humankind and the earth, (3) an ability to cope comfortably with ambiguity, and (4) a valuing of complexity and

diversity. It is a new societal course reacting to a paradigm that suppresses other societal beliefs (Harman, 1998).

Ramifications for Adult Learning: Hill, 2001 summarizes several principles of learning that are grounded in brain and consciousness research: (1)" people's experiences differ and so do their brains, (2) the concept of neuroflexibility reinforces lifelong learning, (3) information that is contextually embedded is easier to learn, (4) emotional states are the link between learning and memory, (5) employing multiple sensory experiences helps to activate learning, (6) learning involves the creation of meaning and, (7) discussion of values and adult students' concerns for the world around them connect our experiences to the world " (p. 79). O'Sullivan (1999 as cited by Hill, 2001) believes "the fundamental educational task of our time is to make the choice for a sustainable planetary habitat" (p. 2) so that we may be as one with the wider community of the earth.

Something Borrowed: Women as Learners, Context-Based Learning and Critical and Postmodern Perspectives on Learning

Borrowing from feminist theory and feminist pedagogy has greatly influenced adult educators' thinking about women and learning. Elisabeth R. Hayes (2001) explores the popular stereotypes about women's learning in her article entitled "A New Look at Women's Learning".

Belenky, Clinchy, Goldberger, and Tarule's (1986) "Women's ways of knowing" which became perhaps the most influential publication about women and learning in the last two decades, promoted collaboration and empathy as more effective and appropriate

ways of learning in the workplace and in formal education than that of the competitive, individualistic modes of knowing traditionally associated with men. This view, remains controversial. Hayes and Flannery (2000) in a review of a large body of literature on women, learning, and education found little convincing evidence to support the theories about women as learners or educational practices for women based on those theories - the conclusions remain questionable.

Hayes (2001) reviewed and updated some of the popular beliefs about women as learners. Two of the most prevalent and interrelated beliefs about woman as learners are; the significance of relationships in women's learning and women's preference for subjective and affective ways of learning.

Relationships: Carol Gilligan (1982), Jean Baker Miller (1986) and other psychologists popularized the idea that women define themselves and view their worlds primarily in relationship to others. The view was that women's psychological development was oriented not towards autonomy (the psychological orientation typically associated with men) but rather, towards increasing intimacy with others. This resulted in educational programs for women that emphasized collaboration, support, and affiliation and criticism of gender bias in emphasizing autonomy and self-direction in adult education and practice (Flannery, 1994).

Another aspect of the role relationships play in the way women learn is the way in which women acquire new knowledge. Clinchy, Goldberger, and Tarule (1986) introduced the concept of "connected knowing" which they describe as embracing new

ideas and seeking to understand different points of view. This is the opposite of "separate knowing" which takes an adversarial stance against new ideas and looks for flaws in logic and reasoning. The design of many educational programs for women, particularly in higher education were influenced by these ideas (Stanton, 1996).

The idea that relationships play an important role in the lives of women is particularly appealing as they resonate with the experience of many women and, given women's traditional roles as caretakers in the home and the concentration of women in professions centered around care taking - teaching and nursing. However, Hayes (2001) contends that this orientation is too simplistic and that by emphasizing an orientation toward relationship, it fuels the stereotype that woman are not, or cannot be, competitive, autonomous, or self-directed.

Subjectivity Intuition, and Emotion: Hayes (2001) further points out that the beliefs about women and learning are not new and can be traced back to the Greek philosophers and the Western Enlightenment philosophical tradition of creating a dualism of mind and body, emotion and intellect. As women were associated with the emotional, nonrational side of this equation and thus, deemed to be incapable of reason, this was the rationale used to exclude them from political participation, higher education, and the workplace outside the home. The value and importance of nonrational modes of thought and the limitations of an over reliance on rationality have, more recently, been attested to by feminists as well as scholars. Similar to the emphasis on relationship, the extent to which women are more inclined toward affective or subjective modes of thought remain

questionable.

Gender and Learning: The most common theories about women and learning have approached gender from a psychological perspective which emphasizes the impact of women's socialization into gender specific roles or their relationships with parents and other caregivers (Hayes, 2001). Given the long-standing view of learning as being primarily cognitive, the rapidly changing nature of gender roles and, the renewed interest in biological explanations for differences in women's and men's learning processes (Hales, 1999) is not surprising. However, the significance of these differences with respect to actual learning abilities or performance has yet to be established (Hayes, 2001).

The learning theorists have begun to explore the social dimensions of learning, arguing that all learning is inextricably intertwined with the context in which it occurs. Rather than being rooted in purely psychological or biological sex differences, our conceptions of masculinity and femininity are being increasingly theorized as products of socially and culturally determined belief systems (Crawford, 1995). Hayes (2001) uses the example: if a social norm dictates that "self-assertiveness" in inappropriate for women, one woman may choose to be quiet or self-deprecating as a way of maintaining her "femininity" though this behaviour might bring into question her academic ability. Whereas, another woman may choose to be more assertive and risk the negative judgments about her femininity. In both cases, gender affects both behaviour and its outcomes. Hayes (2001) contends that the attributes of women's learning are not "innate, fixed, and uniform across situations ("essential" attributes of woman), but are

integrally connected to a particular set of situational, social, and historical circumstances, and thus changeable as those circumstances change" (p. 39). To expand on this line of thinking, Harding (1996) describes the existence of "gender cultures" within the larger cultures of society, such as the "masculine" culture of auto mechanics garage and the "feminine" culture of a daycare centre. While men and women can be found in both these cultures, these cultures, shape their participants in different ways giving them opportunities to acquire different sorts of knowledge and abilities In our example, men have more opportunities to interact with car motors and in a stereotypical example may be more concerned with a company's life insurance benefit while the women have more opportunities to interact with young children and again, in a stereotypical example, may be more interested in a company's maternity leave policy (Hayes, 2001).

Gender relations may also mean different ways of learning between men and women. Women have traditionally been in position of less power than men and develop ways of becoming attuned to the feelings and perspectives of others as a means of survival (the "connected" learning popularly ascribed to women). These gendered ways of knowing may differ by society, culture, ethnic group, locality, and may result in differing learning preferences not only between men and women but amongst women as well. For example, the Israelis feel that passionate discourse and strong emotions are essential for a meaningful learning experience. They think nothing of jumping up during a formal presentation to challenge the speaker or other members of the audience - quite different from the Western "cultural proscription" (Hayes, 2001) against interrupting a speaker until

he/she is finished and holding questions until the end of a presentation.

Context-Based Adult Learning:

Catherine A. Hansman (2001) in her article "Context-Based Adult Learning" examines how adult learning takes place in context where tools and the context intersect with interaction among people.

Adult education has always valued learning from experience and collaboration (Dewey, 1916 and Lindemann, 1926). Historically, psychological and behavioural understandings of learning saw adult learning as something which happened inside the brain - separate from the experience and context of the learning situation (Brown, Collins, and Duguid, 1989; Toffler, 1990; Brown and Duguid, 1996; and Bonk & Kim, 1998). Sociocultural models, however, contend that learning is not a spontaneous act, or is inside the head but, rather, is shaped by the context, culture with many levels of interactions, shared beliefs, values, knowledge, skills, structured relationships and symbol systems (Wertsch, del Rio, and Alvarez, 1995). These interactions and activities are fostered through the use of tools - either technical (machines, computers, calculators) or psychological (language, counting, writing, and strategies for learning) provided by the culture for shared social meanings (Vygotsky, 1978, 1999). As Merriam and Caffarella (1999) contend, "Adult learning does not occur in a vacuum "(p. 22).

Situated Learning:

The central tenant in situated cognition, is that learning is inherently social in nature. The best learning environments, are real world contexts where there are social

relationships and tools (Hansman, 2001). How does situated cognition differ from other forms of experiential learning? Experiential learning emphasizes doing the task in order to learn it - the learning is in the doing or the experience. From a situated view, people learn as they participate not just in the task but also in community or culture of learning. They learn to understand and participate in that community's history, assumptions, and cultural values and rules (Lave and Wenger, 1991; and Fenwich, 2000). As well, there is the idea of learning from the more experienced members of the community and participating in their practice cultures. These ideas have lead to a number of concepts incorporating situated views of learning - cognitive apprenticeships (Farmer, Buckmaster, and LeGrand Brandt, 1992; LeGrand Brandt, Farmer, and Buckmaster, 1993; Rogoff, 1990, 1993, 1995) and communities of practice (Lave and Wenger, 1991; Brown and Gray, 1995; Wenger, 1998) both of which better situate learning in the world of practice.

Cognitive Apprenticeship: Rogoff (1990, 1993,1995) suggests that learning involves development in personal, interpersonal, and community processes - not necessarily sequential, somewhat fluid as members move between phases. One way in which this type of learning occurs, is through cognitive apprenticeships. As an example, LeGrand, Brandt, Farmer, and Buckmaster (1993) describe cognitive apprenticeship in continuing professional education as occurring in five sequential phases: modelling, approximating, facing, self-directed learning and generalizing. *Modelling* occurs in two parts: when learners observe the execution of an activity by an experienced member of a community, this is thought of as behavioural modelling. When experienced members share

"tricks of the trade" with newer members, this is thought of as cognitive modelling. In *approximating*, the learners *approximate* the real experience by trying out the activity, all the while talking about what they plan to do and why, and, after completing the activity, reflecting on what they did and how it differed from the expert's performance. To minimize the risk during this activity, the role models provide *scaffolding* - things to aid in this process - physical aids, modelling tasks, and coaching. As the learners' abilities increase, the scaffolding gradually decreases or *fades*. As learners practice doing the real thing, working on their own and receiving assistance only when requested, *self-directed* learning takes place. In the end, students generalize what they have learned through discussions amongst themselves and pass on what they have learned to subsequent practice situations.

Communities of practice: Hansman (2001) summarizes the literature with respect to communities of practice. She describes communities of practice as self-organized (often within larger organizational structures) and selected groups of people who share a common sense of purpose (Wenger's, 1998 *mutual engagement* and *joint enterprise* concepts) and a desire to learn and know what each other knows (Lave and Wenger, 1991; Brown and Gray, 1995; Brown and Duguid, 1996; Wenger, 1998). These groups are bonded together by their "passion, commitment and identification with the group's expertise" (Wenger and Snyder, 2000 as cited by Hansman (2001) (p. 142) with their power and connectedness emanating from their independence from the larger organizational structures they often belong to. They are self-organized, set their own

agendas, and establish their own leaderships. Interestingly, Wenger and Snyder (2000a) see a movement towards the natural designs of group learning and inculcating them into new organizational cultures and approaches - redesigning the larger organizational structure - be it the workplace or school. This is the challenge: "to redesign the learning environment so that newcomers can legitimately and peripherally participate in authentic social practice in rich and productive ways, in short, make it possible for learners to "steal" the knowledge they need" (Brown and Duguid, 1996, p. 49).

Critical and Postmodern Perspectives: Deborah W. Kilgore (2001) characterizes and compares knowledge, power, and learning in the critical and postmodern theoretical world views in her article "Critical and Postmodern Perspectives on Adult Learning".

Kilgore (2001) contends that "those who challenge the neat and thus exclusionary models of adult learning often fall within the broad categories of critical and postmodern theory. Critical and postmodern theorists alike believe that knowledge is socially constructed and takes form in the eyes of the knower, rather than being acquired from an existing reality that resides "out there." " (p.53). Power is also a determining factor in why we know some things and not others, and have certain points of views and not others. Power determines our world view. Kilgour (2001, p. 59) offers her comparison of the critical and postmodern world views.

Table 5 Comparison of Critical and Postmodern World Views Taken from Kilgore (2001, p. 59)	
Critical Theory	**Postmodern Theory**
Knowledge is a rational product of human interests	knowledge is tentative, multifaceted, not necessarily rational
Power is possessed by subjects, repressive	Power is expressed by subjects, productive
Knowledge frees subjects from power	knowledge is an expression of power
Learning is achieved through critical reflection, consciousness raising	Learning is achieved through deconstruction, play, eclecticism

Critical Theory: Influenced by the German philosopher Jorgen Habermas' theory that there are three human interests for which knowledge is developed: technical interest, practical interest and emancipatory interest, the critical theorists challenge what we think is the truth by demonstrating how the interests of certain individuals and groups are served at the expense of other individuals and groups (Kilgore, 2001). It is explicitly political - emancipatory ideals are prevented from developing as any injustice is sustained and reinforced by the people who are interested in maintaining power over others (Welton, 1995). Primary in critical theory is hegemony. Hegemony refers to the success the dominant classes have in presenting their views in such a way that it convinces the other classes to accept it as *common sense* even though only the interests of the dominant classes are served (Giroux, 1997). According to the critical theorists therefore, "Learning

, then, in the critical world view, is reflecting on and challenging what we know and how we know it, and perhaps acting to change material and social conditions of oppressed people as well as the commonly held assumptions that reinforce their oppression" (Usher, Bryant, and Johnston, 1997; Brookfield, 1993 as cited by Kilgore, 2001, p. 55).

Postmodern Theory: Kilgore, 2001 in summarizes postmodern theory, sees postmodern theorists as viewing knowledge as contextual, shifting as its context shifts, as the perspective of the knower shifts, as events overtake us. Further, knowledge is not only contextual, but tentative and multifaceted (Bagnall, 1999). Unlike the critical theorists, the postmodernists do not see a universal rule of democracy or social justice when assessing the validity of any expression of knowledge (Usher, Bryant and Johnston, 1997; Chase, 2000; Pietrykowski, 1996) but, rather, using deconstructivism as a tool, question what is presented as knowledge and take an inclusionary stance for multiple "truths" (Tisdell, 1998). They challenge what is to be considered normal, right or good by deconstructing - deconstructing the language being used, the culture in which the message is situated, the target audience, the target audience's perceptions of the message and by other messages (Hart, 1989). We could use the example of the disagreement between what the academy sees as needed to educate professionals and what the employers of professionals see as important. A paradox exists but, how can we identify what is "normal", "right" or "good".

Power and Learning: Further, Kilgore (2001) in summarizing the relationship between knowledge and power, contends that no matter what view we have of

knowledge - critical or postmodern - we must consider power as an element of these views. In each view, there is a direct link between power and knowledge.

Sawicki, 1991 (as cited by Kilgore, 2001) contends that critical theorists tend to see power as something which one individual or group holds over another individual or group. It tends to flow from a central or higher source and is exercised by repressing those outside the center. Usher, Bryant and Johnston, 1997 (as cited by Kilgore, 2001) see a relationship between knowledge and power in that true knowledge (the awareness of one's own ability to participate in the creation of a democratic knowledge that serves everyone's interests) can free an individual or group from the oppressive force of power.

In her summarization of the place of power in postmodern theory, Kilgore (2001) contends that the postmodern perspective sees power not as being possessed by one individual or group but rather, as being present in the relationships among them (Usher, Bryant, and Johnston, 1997). Knowledge is an exercise of power (Pietrykowski, 1996). But, while you can "exercise" power, you cannot "possess" it (Sawicki, 1991). Power can be both oppressive and productive (Usher, Bryant, and Johnston, 1997). No one group controls all the power all the time. When exercised by any learning group, power can become a source of creativity and meaning production (Inglis, 1997) depending on how the pieces of knowledge are brought together (Foucault, 1977, 1980).

Knowledge, Power and Learning: As we have seen, critical and postmodern theorists view knowledge and power differently. They also view learning under these perspectives differently.

Kilgore, 2001 contends that for the critical theorists, learning is a process of challenging hegemonic truth claims (claims that are accepted as common sense) and arriving at a point of critical consciousness where it becomes clear that these are not universal truths but rather, claims that serve the interests of some at the expense of others.

For the postmodern theorists, learning is "the process of continuous deconstruction of knowledge, of playing with contradictions and of creatively and productively opening the discourse of a field to an eclectic mosaic of many truths" (p. 60).

Kilgore, 2001 in summation, says, "knowledge is more thoroughly integrated in the process and politics of learning, rather than being a neutral reward at the end of the learning journey (p. 60)". "The most significant contribution to our understanding of adult learning from either the critical or postmodern world view is the recognition and theoretical inclusion of the diversity of learners we in adult education serve today (p. 60)."

Something Blue: Somatic Learning and Narrative Learning

M. Carolyn Clark (2001) explores somatic and narrative learning, two lesser known but nevertheless valuable ways in which adults learn in her article entitled "Off the Beaten Path: Some Creative Approaches to Adult Learning".

Somatic Learning: Although we know a fair amount about kinesthetic learning and physical skill development, we know little about how we learn from our bodily experience. Clark (2001) defines somatic learning as "the connection between learning and the body" (p. 83). In medieval times, Bordo (1987) contends that knowing was more

emotional, more internal, more connected to the natural world. Berman (1989) makes the case that the senses were primary in this period - "the essential truth was an interior one (p. lll)". Knowing was the result of being deeply and intimately connected - knowing was somatic and emotional (Clark, 2001).

With the Scientific Revolution, this interior knowing was replace with "reason" and the *knower* and the *known* became separate and distinct which resulted in cognition as being the primary way of knowing in the modern era. Clark (2001) cites Heshusius and Ballard, 1996, p. 5) "Somatic and emotional knowing, then, came to be regarded as unreliable, biassed and 'only' subjective a mode of knowing that may be useful for our intimate, personal lives, but not for claiming knowledge about the world".

Through the Women's Movement, we have seen a renewed legitimization of the body who see one of the means of the disempowerment and marginalization of women in our culture is by their association with the body (Clark, 2001). The body became the foundation for women's conceptualization of the self and the construction of knowledge (Jaggar & Bordo, 1989).

Clark (2001) gives as an example of how we tend to discount somatic knowing in our everyday lives. How often have we experienced a physical symptom of stress before we are even aware that we are in trouble - that tightness across the chest, that persistent headache. Clark (2001) contends that "we lead with our body (p. 85)". Michelson (1998) speaks of learning as "a moment of emotional and physical response, not a moment of dispassionate self-reflection, as the product of an embodied, social selfhood rather than of

a disembodied mind (p. 226)". Heshusius and Ballard (1996) speak of what Clark (2001) describes as " inner sense", the "gut sense", that prompted a change in their own way of thinking; "while the dominant assumptions still made sense rationally in terms of how things are done, they no longer made sense somatically and affectively. Something *felt* wrong. Our bodies told us so (p. 2)".

I recently introduced an aspect of universal design to my first year students by giving them a wheelchair to use for an entire day. At first reflection this may not seem like a somatic experience, as the students' bodies would be powerless in the wheelchair, however, I felt that the physical effort it took to propel and manoeuver the wheelchair and push and pull doors from a sitting position (never mind use the toilet!) made a powerful somatic learning experience - one which would ultimately make them more sensitive designers - they would, at least superficially, "know" the frustrations and limitations of being immobile.

Narrative Learning: Narrative is a very natural mode of learning. Most people know narratives as stories. As we are instinctive storytellers, narratives are a fundamental mode of meaning-making - they enable us to make sense of our experience (Clark, 2001). Bruner (1986) as cited by Clark (2001) goes even farther and claims that narrative is one of two modes of thought (the other being scientific - what he calls "paradigmatic") and that narrative deals with what is most human particularly when we are confronted by tragedy. Narratives help us: understand who we are (Clark, 2001); fashion our identities (Rosenwald and Ochberg, 1992); construct the self (Rossiter, 1999); and create coherence

through the continuity of the self across time (Linde, 1993) in a systematic way (Gergen and Gergen, 1988). Our personal narratives are: "fluid and dynamic, never fixed" (Clark, 2001) and, constantly being formulated (Hermans, 1997). This reformation has a social dimension as it is shaped by the culture in which they are embedded and through which they are given meaning (Clark, 2001; Sarbin, 1993) and normalcy (Linde, 1993).

Narratives offer enormous potential as a mode of personal change (Clark, 2001). Clark, 2001 uses the example of Alcoholics Anonymous where change comes from identifying with the powerful stories of firstly, the decline and degradation caused by alcoholism (alcoholics can connect to these stories having gone through similar experiences themselves) and secondly, to the restoration and new life through behavioural and attitudinal change (believing the first part of the narrative, makes it easy to believe in the second part).

A relatively new idea in psychotherapy is that narrative learning can occur through the process of therapy (the underlying principle of Freudian psychoanalysis). Narrative psychology focuses on life itself (Sarbin, 1986) bringing significant submerged themes to the surface or developing a narrative that is more coherent and unified (Polkinghorne, 1988). The client can be recast as the hero of the story rather than the victim (White and Epston, 1990) or the story reframed to better serve the individual (Josselson, 1995). These reconstructions offer clients a more satisfying way of understanding themselves and moving forward into the future (Clark, 2001). Clark (2001) quotes Schafer, 1992, "Each analysis amount in the end to retelling a life in the past and present - and as it may be in

the future. A life is re-authored as it is co-authored" (p. xv).

A similar process occurs when keeping a diary or journal although the conversation is now with the self and not another person. Diaries or journals are seen as tools for introspection (Lukinsky 1990); a way in which to manage the boundaries and emotions, and explorations of the aspects of the self in pursuit of personal growth (the so-called mirror function) (Wiener and Rosenwald, 1993).

Chapter III

Methodology

"Inquiry is the creation of knowledge or understanding; it is the reaching out of a human being beyond himself [sic.] to a perception of what he may be or could be, or what the world could be or ought to be."

C. West Churchman, *The Design of Inquiring Systems*, 1971

as cited by Zeisel, 1995, p. 3.

Given the broad and exploratory nature of the research questions, a qualitative, exploratory design was chosen as the methodological approach for this research study. This chapter will outline:

1. Research Design
2. Participant Selection
3. Instrument Design
4. Relationship Between the Semi-Structured Interview Questions and the Research Literature
5. Data Gathering Process
6. Preparation of Data for Analysis
7. Plan for Analysis of Data
8. Means of Establishing Trustworthiness
9. Rights of Human participants and Ethical Considerations
10. Data Analysis Software
11. Summary

1. Research Design

Labaw (1985) in discussing the need for feedback by service providers contends: "*Whether we choose to recognize it or not, our society is basically marketing*

oriented. None of our institutions exists indefinitely on public sufferance; each must perform. Each must respond to need. As a consequence every policymaker must know what the need is and try to learn the best way of providing the service or product to meet the need. The days of seat-of-the-pants decision making are passing, if they have not indeed already passed" (p.17)

Daniel Katz et al (1975) express a similar view in Bureaucratic Encounters; they argue:

"*In private enterprise under competitive conditions, there is some direct feedback from the appropriate public when people exercise their discretionary power as consumers to purchase from one or another competing source. In private monopolies and public agencies, there is no such direct check on products or services. In such cases the need for systematic feedback from the people being served is all the more necessary*" (p. 2).

Little is known about how Winnipeg Interior Designers acquire new knowledge; whether formally, informally or through self-directed activities. It is valuable for organizers of any professional development program to understand how the phenomenon of a professional's participation in continuing professional development is manifested. What are the personal and social factors, the multidimensional attitudinal factors, as well as the relevancy , benefits and accessibility factors which all play a part in this complex participation behaviour.

Qualitative Research versus Quantitative Research:

"I have discovered through experience that information users regularly have a limited understanding of quantitative procedures and vague perceptions of qualitative techniques" (Krueger, 1988, p. 37).

In describing the difference between quantitative and qualitative research Krueger (1988) notes: "[Qualitative research relies] on words and observations to express reality and attempts to describe people in natural situations. By contrast, the quantitative approach grows out of a strong academic tradition that places its trust in numbers that represent opinions or concepts" (p.37).

Quantitative Research: Krueger (1988) contends that quantitative data has a "complexity that is met with suspicion" (p. 39). Alkin, Daillak, and White (1979) comment that "it is a simple fact that many people are uncomfortable in dealing with quantitative data" (p. 237). There is good reason for this suggests Weiss (1976) who speaks of the social scientist's methodological, technical and statistical "jargon that litters their prose" (p. 226). As a result, says Weiss, the decision maker "has to either accept or reject the researcher's interpretation of the data on faith." (p. 39). Krueger (1988) contends that quantitative approaches to research were too often based on assumptions about people, and things that often, were not warranted. One of the deficiencies of some quantitative research methods is "that those methods assume that individuals really do know how they feel" (p. 23).

Qualitative Research: On the other hand, because qualitative data is presented in a concrete and understandable manner (Krueger, 1988), decision makers find it to be

more useful than other research (Van de Vall, Bolas, & Kang, 1976). Qualitative results also have a "high face value" i.e. the results "look" valid (Krueger, 1988, p. 42). LaPiere (1934) contends that while qualitative evaluations are always subject to "errors of human judgment", and quantitative measurements are "quantitatively accurate", "it would seem far more worthwhile to make a shrewd guess regarding that which is essential than to accurately measure that which is likely to prove quite irrelevant " (p. 237).

Strength of Qualitative Research:

Krueger (1988) contends that the strength of the qualitative research approach lies in its ability to produce "in-depth information" and analysis as well as the ease with which its results may be understood (p.7). While quantitative procedures allow for more breadth of information across a larger number of cases, typically, qualitative research provides in-depth information into fewer cases. Mariampolski (1984) contends that claims about the validity of qualitative research:

> *"... lies in the intense involvement between researcher and subject. Because the moderator can challenge and probe for the most truthful responses, supporters claim, qualitative research can yield a more in-depth analysis than that produced by formal quantitative methods"* (p.21).

Rationale:

Wall (1998) outlines several criteria which indicate a qualitative, exploratory approach to a research study: (1) when the researcher wants to make sense of a 'known',

in this case, how the participants view professional development (Brink & Wood, 1989, p. 142); (2) when little is known of a phenomenon, and when a topic has not been previously studied from a particular point of view, in this case how the participants acquire new knowledge (Polit & Hungler, 1997; Singleton et al, 1988); (3) When the researcher wants to discover the manner in which a phenomenon is manifested, in this case how the participants acquire new knowledge (Talbot , 1995, p. 90); (4) when an opportunity for discovering meaning is desired, in this case, the participants' attitudes to lifelong learning and acquiring new knowledge (Burns & Grove, 1993); (5) when a small, purposive participant selection who have personal experience with the concepts are used, in this case there were six participants and one supplementary participant all of whom were involved in professional development of some kind (Brink & Wood, 1989, p. 142); (6) when the "perceptions, feelings, and attitudes" of the participants are of interest in the investigation. The researcher was interested in the "perceptions, feelings, and attitudes" of the participants about professional development and acquiring new knowledge (Krueger, 1988, p.21); (7) when an unstructured data collection and analysis is desired, in this case the data was collected through the use of the focussed interview and the transcipts coded (Brink & Wood, 1989, p. 142); (8) an inductive process of examination of patterns and themes associated with a phenomenon or concept is desired (Nieswiadomy, 1993); and (9) rich (Morse, 1991, p. 21) and in-depth descriptions (Burns & Grove, 1993) of the concept being examined are desired.

The continuing professional education needs of Winnipeg Interior Designers are

not well studied or understood. In the last ten years, one study has been undertaken by the Chair of the Continuing Education Committee of the Professional Interior Designers Institute of Manitoba (PIDIM) that specifically examined professional development and the Interior Designer. Two other studies were also undertaken by PIDIM which, although not specific to professional development, touch peripherally on continuing education.

In 1993, a survey of PIDIM members was taken to obtain an overview of its members. The results were compiled and presented by Richard Walls in a two page report . This

included a discussion of the issues and a short paragraph suggesting topics to be addressed by continuing education. The suggested topics included: a variety of career path needs, computer skills, software application, marketing, financial management, time management, building codes, energy conservation, design for the elderly and special needs.

In 1994, the Survey Committee of PIDIM issued the results of a survey entitled "The Profile of Interior Design in Manitoba". This quantitative survey gathered information on business practices, fees charged, income and benefits, and upon the size and scope of service provided by Manitoba Interior Designers . The survey was mailed to 417 designers, not all of whom were affiliated with PIDIM. One hundred and twenty five designers responded. Professional development was addressed peripherally. Designers were asked to list three or more ways in which they would like PIDIM to serve them. Nineteen designers cited ten items to do with Continuing Education Units (CEUs) and

professional education. Designers wanted more opportunities for continuing education, a differentiation in cost of CEUs for members and non-members, some residentially focussed CEUs, CEUs for Interior Designers who held non-traditional jobs, participation of non-members, educational programs on current relevant issues, and tours of projects. They expressed a desire for a variety of topics, some of which were business oriented (setting up, operating, managing and attracting clients to a small business, profitability and promotion of services to foreign countries). Other topics were management oriented (project management, facility management, and budget management), skills based , e.g., Computer Aided Drafting (CAD) and general computer software training, as well as a building code course.

In 2000, the Chair of PIDIM's Continuing Education Committee conducted a survey specific to continuing education. The purpose of the survey was to establish the type and duration of courses of interest to the members. Ninety-seven PIDIM members were surveyed but only ten responded. Half of the respondents had attended a PIDIM course. Although most did not answer the question as to why they had not attended a course, a few commented that they were "too busy". As for the topics of interest, the majority rated technical topics as the most desirable. The Building Code, millwork design, mechanical and electrical courses rated the highest. Other topics such as marketing, Feng Shui, litigation, project management, healthcare design, stress management and Enneagram (the science of personality) were of less interest. As to the issue of accessibility, the majority preferred evening courses in the fall and winter.

The 1993 PIDIM overview touches on the larger issues which were impacting Canadian Interior Designers at that time (the recession, corporate restructuring, less government spending) and how they impact practice (diversification as a result of job shortage in traditional venues, and the need for business financial acumen). No comparison was made with respect to the wider, international community of Interior Designers . Interior Designers ' satisfaction with the opportunities available to them with respect to gaining new knowledge is peripherally addressed in PIDIM's 1994 survey with the major concern being the cost of CEUs. Although the response rate was low, the 2000 Continuing Education survey peripherally addresses accessibility - Interior Designers prefer evening courses in the fall and winter.

Little is known about how Winnipeg Interior Designers obtain new knowledge whether formally, informally or through self-directed activities. PIDIM's Continuing Education survey addresses itself only to those courses offered by the association. It is valuable for organizers of any professional development program to understand how a professional's participation in continuing professional development is manifested. What are the personal and social factors, the multidimensional attitudinal factors, as well as the relevancy, benefits and accessibility factors which all play a part in this complex participation behaviour? Because of the nature of the survey instruments used, the information gleaned previously does not elicit "rich descriptions" (Morse, 1991, p. 21), nor the designers' "perceptions, feelings, and attitudes" (Krueger, 1988, p. 21) which would explain how they regard an "experience, idea, or event" (Krueger, 1988, p. 20).

2. Participant Selection

Wall (1998) outlines, how participant selection can determine the appropriateness of a qualitative approach to research. If a purposive participant selection strategy is to be used (Bogdan & Biklen, 1982, Diers, 1979; Glaser 1978; Glaser & Strauss, 1967) the participants have personal experience with the concept (Brink & Wood, 1989) or have had a particular experience or interest with it (Agar, 1980; Diers, 1979), then a qualitative approach is appropriate.

In this study, the sample will be purposive in that the participants will be selected according to specific sample criteria: (1) will have been educated at an accredited Interior Design program, (2) will have less than ten years working experience, (3) be involved in a design specialty area, (4) be working in Winnipeg and, (5) will have knowledge of the research topic of continuing professional development.

Population and Participant Selection Process

"Some people resemble no others and some resemble some parts of some others."

Aristotle

Morse (1989) contends that the selection of a sample, whether quantitative or qualitative has a "profound effect on the ultimate quality of the research" (p. 117). It is particularly important contends Morse (1989, p. 117) in view of the lack of clear guidelines that allow multiple options for sample selection for qualitative research, to

maintain "the qualitative principles of purposeful sampling (i.e. selecting the best informant who is able to meet the informational needs of the study) and of selecting a "good" informant (i.e. one who is articulate, reflective, and willing to share with the interviewer).

Types of Samples:

In qualitative research, Wall (1989) summarizes the four types of samples commonly used as: Purposeful; Nominated/Network or Snowball; Volunteer or Solicited and, Total Population - all of which were relevant to this study's participants.

In a **Purposeful Sample**, the researcher selects a participant according to the needs of the study (Bogdan & Biklen, 1982; Diers, 1979; Glaser 1978; Glaser & Strauss, 1967). In this study, Interior Designers who met the sample criteria of having graduated from an accredited Interior Design program, having less than ten years working experience in design, being involved in any one of the six Interior Design specialty areas, and working in Winnipeg. The sample is selected according to the informants' knowledge of the research topic: in this study the continuing professional development needs of the Interior Design profession.

Morse (1989) outlines the four types of samples commonly used in qualitative research: the Purposeful Sample, the Nominated Sample, the Volunteer Sample and the Total Population Sample. Three of these types of samples are pertinent to this study.

In a **Nominated, Network or Snowball Sample** (Bogdan & Biklen, 1982; Brink & Wood, 1988; Taylor & Bogdan, 1984) the sample is obtained by "eliciting the support and assistance of a single informant already in the study to assist with the selection of

another participant" (Morse, 1989, p. 119). The premise is that those within the group know who are most knowledgeable and can therefore recommend the person(s) who could provide the most information and the best interview. The strength of this type of sampling, is also its weakness. While the researcher can gain access to a group by gaining the trust of one of its members, if this member does not trust the researcher that person may deliberately make inappropriate choices to lead the researcher astray (Morse, 1989). Although not participants in the study, two Winnipeg Interior Designers familiar to the researcher and with the Winnipeg Interior Design community were enlisted to advise on the selection of the participants.

In a **Volunteer or Solicited Sample**, the researcher must rely on the potential participants, who are "presently going through or have had a particular experience of interest, identifying themselves" (Agar, 1980; Diers, 1979). Continuing professional development is part of the culture of Interior Design. The majority of designers participate in professional development throughout their careers.

The **Total Population sample** is used when all informants live or work in a confined area. Since this study was not examining an entire population, it was not significant.

Sample Criteria:

The sample criteria were determined as follows:

1. The participant will be a graduate of a FIDER accredited undergraduate degree program in Interior Design. FIDER (the Foundation for Interior Design Education

and Research, an independent, non-profit accrediting agency) is the body responsible for the accreditation of post secondary Interior Design education in North America. This criterion ensures a shared educational experience and a common base of knowledge.

2. The participant will be a currently practising Interior Designer. This ensures that all participants are currently involved in the practice community and aware of current learning needs.

3. Participants will be at an "intermediate" level of practice (less than 10 years). Although the use of "Junior", "Intermediate" and "Senior" as designations of experience is common in Interior Design firms, there is no "commonality" between firms in the use of these terms. An Intermediate in a large firm could be a Senior in a small firm (ARIDO Interior Design Job Descriptions, 1993). Therefore, the novice/expert literature which supports a general finding of intermediate level of experience at five to ten years was used. The literature generally accepts that professionals are considered "expert" at around the 10 year mark (Chi, Glaser & Farr, 1988).

4. Participants will be involved in one of the six specialty areas of: corporate, healthcare, hospitality, retail, facilities planning, and residential (IIDA Specialty Forums, 2001). This will ensure as diverse a representation from the different domains as possible. All six need not be represented. In this case, there were three designers involved in corporate, two in healthcare (institutional), and two in

hospitality.

Procedure:

Based on their knowledge of the community and the sample criteria, two Winnipeg Interior Designers were each asked to come up with a list of potential Interior Designers who met the participation criteria. Then, a principal from six Interior Design/architectural firms was contacted and they too were asked to recommend potential participants based on the sample criteria. Eleven informants who fit the criteria were recommended by the principals of these firms. Their lists were compared with the lists earlier compiled. An initial sample of eleven participants was determined based on matches between the two lists compiled. More than the required number of six participants were identified. Having more than the needed participants ensured that there would be participant representation from each of the firms/specialities which increased the potential for variation in participant responses (Polit & Hungler, 1997, Talbot, 1995). As it turned out, two of the initial participants dropped out of the study due to heavy work and personal schedules and two other designers were recruited from the initial list of eleven.

In the end, the six participants represented four architectural/Interior Design firms, two small Interior Design firms and one public corporation.

Also included as a potential participant was an Interior Designer who, although she did not meet all the sample criteria (she has been in practice for 20 years), was the Chair of the Continuing Education program of PIDIM and, it was felt that her experience

and insight into continuing professional development would be valuable to this study.

After an initial introductory telephone call, a letter of explanation was e-mailed to the participants (see Appendix A). This included a brief description of the study, the research process to be used, the criteria for selection of potential participants, how potential participants were contacted, what information they would be asked to provide, and how they would be ethically protected during the research process.

A copy of the Questions to be asked (see Appendix B), the Consent to Participate Form (see Appendix C) and the Demographic Data Form (see Appendix D) were also included with the letter of introduction.

Each potential participant was contacted by telephone to determine whether or not they would be willing to participate. All six of the predetermined participants and the Chair of the Continuing Education Committee of PIDIM agreed to take part in the study. A date, time and place convenient to the participant was set for each interview at the time of the follow-up contact.

3. Instrument Design

"The most important decisions to be made are whether to use a structured or an unstructured instrument (or something in between) and whether to use questionnaires, personal interviews or telephone interviews" (Singleton & Straits, 1988, p. 259).

Face-to-Face Interviewing:

"You cannot find out how people see the world and feel about it unless you ask them"

(Zeisel, 1995, p. 156)

The decision was made to conduct face-to-face interviews with the participants. According to Singleton and Straits (1988) there are many **advantages** to face-to-face interviewing. The credibility and importance of the research are conveyed best by the face-to-face interviewer and this is particularly appropriate when "long interviews are necessary" (p. 261). Interviews of one hour's length are "common" (p. 261). The response rate of face-to-face interviewing is typically high: "approximately 80 percent except in large cities" (Dillman, 1978 as cited by Singleton and Straits, 1988, p. 261) which means less bias as a result of nonparticipation of sampled persons. Singleton and Straits (1988) speak also of the "intrinsic attractiveness of being interviewed" (p. 261). Atkinson and Silverman (1997) and Silverman (1993) describe an "interview society" in which interviews seem central to making sense of our lives. Some of the most popular offerings on television are "talk shows" and "celebrity interviews" where Silverman's (2000) "elevation of the experiential as the authentic" makes these vehicles so appealing. This type of interviewing also allows the interviewer to clarify or restate questions that the respondent does not at first understand and every relevant item is assured of being answered. And, finally, unobtrusive observations that may be of interest to the researcher, may be made.

Singleton and Straits (1988) describe the disadvantages of face-to-face interviewing as: (1) the cost of the trained interviewers proficient in the use of the focused interview and their staff supervisors, (2) the difficulty of locating respondents not at home and (3) the introduction of interviewer bias.

The researcher conducted the interviews herself and as she is a professional Interior Designer, it could be argued that she brought a bias to the interviews. Krueger (1988) contends: "Our history with the topic, our expectations of what participants might say, and our personal opinions all work together to create a noisy environment for analysis" (pg. 111). However, the researcher was relying on her own knowledge of the population and its characteristics, to make this a purposeful study (Nishikawa, 1983); having once practiced as an Interior Designer in Winnipeg. Krueger (1988) advises that the researcher must filter out preconceptions, expectations, and personal opinions and tune in to the signals being transmitted by the participants. For example, the researcher, through her research, was fully cognizant of the important issues of the day in Interior Design. She had to, therefore, be particularly careful not to "lead" the interviewees when asking them their opinion. The researcher also listened to the audiotape of the first interviewee very carefully to ensure that no biases were evident and that she was not "leading" the interviewee. For the researcher, participant comments must be kept in perspective, separating out the personal bias of any past experiences, hunches, or expectations. Krueger (1988) also states that ideally, the interviewer should also do the analysis, if at all possible as they have firsthand exposure to the discussions, and have observed the interactions of the participants.

The Focussed Interview:

"Interviewing is rather like a marriage: everybody knows what it is, an awful lot of

people do it, and yet behind each closed front door there is a world of secrets."

Oakley (1981, p. 41)

Zeisel (1995) describes the **objectives** of the focussed interview as being threefold: (1) the interview is used to determine a respondent's *'definition of the situation'* (rather than the researcher's). "Knowing how participants' define a situation - the meaning they give it - helps the interviewer to interpret data gathered through other methods" (p.138). The interviewer must be prepared to find as many definitions of a situation as there are participants and keep an open mind and see situations as others see them; (2) the strength of the participant's *feelings* about *a* situation can be gauged and; (3) *conscious intent* can be distinguished from *unintentional* side-effects. The interviewee may be doing/thinking one thing consciously but with unintentional side effects that are not obvious to them.

Zeisel (1995) speaks of the **usefulness** of the focussed interview research method as both a confirmation tool of the interviewer's initial assumptions and also as a gauge of the strength of the respondent's feelings about a specific situation. The focussed interview is used with individuals or groups in order to find out "in depth how people define a concrete situation, what they consider important about it, what effects they intended their actions to have in the situation, and how they feel about it" (p. 137). The importance of the probe, a technique used by the interviewer to achieve full coverage and depth of insights by keeping the interview flowing without directing it, is the interviewer's main tool.

The interview's **special attributes** can distinguish "conscious intent" from

"unintentional side effects" (Zeisel, 1995, p. 139). Only by a focused interview, can an interviewer make these fine distinctions. The focused interview also gives the interviewer the benefit of immediacy - one can react to any question one might have, right then and there by using a probe.

Some of the **limitations** of focused interviews are that they can be time consuming: interviewees must be found, appointments made, interviews carried out, analysis undertaken, results recorded. The subsequent analysis is also time consuming and difficult. There is some question as to their reliability, i.e., uncertainties of reading the respondent truthfully and accurately. There is no way of knowing whether the respondents are biased in any way, or if they are *'outliers'* who had a distorted or jaundiced view of the situation (Zeisel, 1995).

The positive instrument in the research process is the investigator him/herself (Guba and Lincoln, 1985). Experience, intellect and the ability to make a judgement in process is essential to expert collection of qualitative data in exploratory research. This must be balanced with a concerted effort to be non-directive, unobtrusive, and objective (McCracken, 1988). The interview tapes were reviewed as soon as possible after each interview to ensure these tactics.

Focused Research Method:

The challenge of focused interviews is mastering the skillful use of the major interview tool, ***'the probe'*** (Zeisel, 1995, pp. 140-154). Probes are the questions that interviewers use to get an interviewee to clarify a point, to explain further, to continue

talking a given topic or to shift the topic.

Zeisel (1995, p. 140) describes five types of probes that can be used in the systematic development of a conversation when the interviewer is interested precisely in what the interviewee has to say: **Addition probes** encourages interviewees to keep talking and to keep the flow of the interview moving. **Reflecting probes** determine in a nondirected way which topics are significant to the interviewee and which new topics can be added. **Transitional probes** assure that a broad range of the important topics is covered. **Situational probes** stimulate the interviewee to specify what aspects of a situation prompted a particular response. **Emotion probes** encourage discussion in depth of how the interviewee feels about each part of a situation. **Personal probes** get interviewees to describe how the context of their lives influence their actions and reactions.

McCracken (1988, as cited by Wall, 1998) calls cues used by the interviewer to encourage participants to expand on their answers as **'floating' prompts**. These prompts can be verbal or non-verbal and include such things as "verbal reflection, repeating or re-phrasing questions, and body language that reflects questioning (e.g. raised eyebrows)" (p. 131). **Planned prompts:** are "directive and include questions which ask for opinion, comparisons, contrasts, exceptions, categorizations, contradictions, inclusions, and exclusions" (Brink & Wood, 1989; McCracken, 1988 as cited by Wall, 1998, p. 131) to add depth to the data being collected. For example, the last question of the interview asks how the participant would like to see a professional development program structured.

One of the planned prompts was: "What would be important to you?"

Zeisel (1995) notes that probes must be framed so as not to: impose one's own bias onto the interviewee; put words into the respondent's mouth and avoid stating an opinion (bias) oneself. The "truth" must be unearthed. This is sometimes the information the respondent thinks is obvious and does not bring up because she/he takes it for granted or thinks it irrelevant. The "implied" meaning of respondents' remarks must be translated making its meaning "explicit". Strongly felt sentiments that appear at first to be "peripheral" must be exposed. The interviewer must be careful not to influence inadvertently the respondent's opinion. And, lastly, probes can be used to unearth "context". The researcher must know the personal context within which the respondent is answering questions: " their position in the system, personal characteristics, background, and personal idiosyncrasies. Biography is a dimension that can provide useful insights" (p. 153). For example, the first question of the interview asks: "Can you tell me something about yourself and your career?"

The Interview Guide/Maps:

Zeisel (1995) describes the interview guide as "a set of topics, elements, patterns and relationships", a "loose conceptual map" - loose in that it can be quickly and easily modified to reflect any change in direction that a respondent's answers may dictate (pp. 137-138). In this case, the questions and probes based on the researcher's perceived conceptual framework were printed out and taken on each interview. The probes and conceptual framework evolved during the course of the interviews.

As well as the interview guide, a short check-list of items which must be mentioned to the interviewee was created. The purpose of the interview was stated at the outset (i.e. to hear about his/her experience with respect to the progress of their career path and their thoughts on continuing education); the assurance that any personal matters that might be divulged in the course of the interview would be kept confidential and; the interviewee could terminate the interview at any time. The consent form was reviewed in detail, the participant asked to review the form and sign, as well as complete the Demographic Data Forms. The audiotape recorder was ensured to be in working order and the date, time and participant (Participant One, Participant Two, etc.) was recorded at the beginning of each tape.

The Questions:

The key questions were developed in advance. Nishikawa (1982) outlines some guidelines for formulating the questions and their sequence: (1) should be clear, straightforward and unambiguous; (2) relatively short to lessen the possibility of misinterpretation; (3) relevant and, (4) carefully sequenced. The researcher may use the funnel sequence in which the most general, open and unrestricted questions are asked first as opposed to the inverted funnel where specific questions are asked first and more general ones later. They are partially or semi-structured in that there are specific objectives which allow for a focussed response but the interviewer is permitted some freedom in meeting them. McCracken (1988) speaks of "grand tour" questions which allow the respondent to talk without over specifying substance. They are general, non-

directive and allow the participant to talk about the topic without over specifying substance. The questions can be restated or clarified if necessary allowing for expansion and elaboration of answers (Zeisel,1995). All are open-ended i.e. the respondent has considerable freedom in relating to each question and can come up with his/her own answer (McCracken, 1988).

The Pilot Study:

A **pilot study** was undertaken in order to anticipate and to map out alternative situations and to anticipate how to deal with potential problems. The pilot study served as a **pretest** in that it was essentially evaluative. It also served as a **trial run** in that it was used for a final check of whether all possible alternatives had been considered and that the most efficient procedures have been chosen.

A pilot study was undertaken using the first of the Interior Designers to be interviewed. This participant had been specifically chosen to be the first interviewee because of her thoughtful and reflective nature. After this interview, additional probes were added to the question, "Are you satisfied with the types of opportunities that are available to you with respect to acquiring new knowledge?" under the heading of relevancy. The first participant did not appear to misinterpret or find any ambiguity in any of the questions.

4. Relationship Between the Focussed Interview Questions and Research Literature

The relationship of each semi-structured interview question to the research literature review is either direct or inferred. Some questions have been designed to elicit

data directly related to a category represented by one of the interview questions. An example of this would be question number two which seeks to discover whether the issues of major importance to North American Interior Designers are the same as those experienced by the participants. Some of the questions have been designed to allow the researcher to weigh and determine the value of the data. An example of this is question number three which will determine the impact the issues have on the participants' practice. Other questions allow for the reinforcement or negation of data gathered by other questions. This relationship exists between questions numbered four and five. Question number four asks how the participants' usually acquire new knowledge. Question number five asks about the satisfaction level of the opportunities available for acquiring this new knowledge. The detailed relationship between the interview questions and the conceptual framework is described in Appendix E.

5. Data Gathering Process

All seven interviews (including the interview of the Chair of PIDIM's [Professional Interior Designers Institute of Manitoba]) were conducted over a two week period. The interview length was planned for approximately one hour. The interviews lasted between 68 and 90 minutes. The allotted time of approximately one hour proved quite adequate to gather the data from the participants, with the exception of one which took 90 minutes. Although a second contact was planned for the purposes of clarification and interpretation of data, no second contacts other than some incidental telephone calls were found to be necessary.

The interviews took place in a mutually agreed upon setting with consideration for privacy and aesthetics (Burns & Grove, 1993, p.136 as cited by Wall, 1998, p. 134). Two of the interviews took place in the participants' homes four in their places of work (two on their lunch hours and two after work hours) in meeting rooms and one interview was conducted at a participant's job site (in a meeting room). The meeting rooms ensured privacy and confidentiality.

Prior to the start of the interview, the study's purpose was again explained to the participants, and the Consent Form reviewed in detail. The participants were then asked to read and sign the Consent Forms and complete the Demographic Data Forms. Each tape began with the date, time of day and participant identifier (i.e. Participant 1, Participant 2).

The interviews were audio taped with the written permission of the participants (see Appendix C). Any non-audio recordable data deemed relevant were made note of. For example, one of the participants seemed particularly tired and the researcher wondered whether this would affect how she/he responded to the interview. Occasional hand written notes were also taken during the interview as was deemed necessary. For example, one of the participants had forgotten that she/he was being interviewed and asked the researcher to meet her/him at a job site to conduct the interview. As the interview was now occurring unplanned and during "working" hours with his/her boss nearby, it was noted that the participant did not appear stressed or anxious under the circumstances. Five of the interviews were uninterrupted. Tow were interrupted: at one

interview, office cleaning staff was asked to turn off a noisy vacuum cleaner and at another, a husband was asked to quiet a baby. These interruptions were minor, however, and did not affect the flow of the interviews.

6. Preparation of Data for Analysis

"The kind of phenomena I deal with are always transcriptions of actual occurrences in their actual sequence". Sacks, 1984, p. 25

It is critical to the efficiency of the analytical process for proper preparation of data. Each audiotape was listened to and notes taken, immediately after the interview allowing a reenforcement or negation of themes, thoughts or raw analysis that had previously, tentatively, emerged and also to allow confirmation or negation of remembered voice tone, or other identifiable nuances. These post-interview notes were reviewed once all the interviews had been conducted to determine whether a global picture of the oral data set was apparent.

The audiotapes were professionally transcribed. No participant expressed any concerns relating to confidentiality. If they had, the researcher would have transcribed the tape(s) herself and the offending pieces of data would have been erased from the tapes and not have been included in the transcripts. Once the audiotapes were transcribed, the transcripts were reviewed along with the audiotapes to fill in any gaps noted by the transcriber, or catch any errors in transcription.

7. Plan for Analysis of Data

The purpose of the analysis was qualitative and sought to capture a representative

and inclusive view of the participants. As the sample of participants was small and select, a quantitiative approach concerning itself with the number of times a particular item was mentioned would have been of limited value.

A combination of computer-based content analysis using the EZ-Text CDC software (description follows) and coding the text in each of the participants' interview transcripts was used to analyse the data. This was done because the computer software's effectiveness is limited to language - words or phrases whereas the manual content analysis enabled the researcher to ferret out valuable ideas, insights and thoughts.

The taped interviews and notes were reviewed immediately after each interview in order to discover any emerging themes on an on-going basis. The audio tapes were then transcribed, data extracted, coded and analyzed. Data was expected to fit into the categories pre-determined by the research questions and the interview questions or, provide the support for identifying post-determined categories.

8. Means of Establishing Trustworthiness

Wall (1998) outlines Lincoln and Guba's (1985) four criteria for establishing trustworthy, qualitative study results :

1. **Credibility:** Wall (1998) cites Polit & Hungler, as defining credibility as "confidence in the truth of the data" (1997, p. 304)), as "ensuring that the researcher has developed plausible interpretations and conclusions" (Talbot, 1995, p.487) and, "comparable to validity in quantitative research" (Wall, 1998, p. 139).

2. **Transferability:** Wall (1998) cites Talbot (1995) as describing transferability as the characteristic that "allows someone other than the researcher to determine whether the findings are applicable to another context or setting" (p. 488).

3. **Dependability:** Wall (1998) describes dependability as the characteristic that enables someone other than the researcher to "follow the process and procedures ... used in the study" (Talbot, 1995, p. 488) and "the stability of the data over time and over conditions" that can also be considered analogous to reliability in qualitative research (Polit & Hungler, 1997, p. 306).

4. **Confirmability:** Wall (1998) describes confirmability as the degree to which "the findings, conclusions and recommendations are supported by the data and ... [the degree to which there is] internal agreement between the investigator's interpretations and the actual evidence" (Talbot, 1995, p. 488) and that "confirmability parallels objectivity in qualitative research (Polit & Hungler, 1997, p. 307).

The techniques for meeting the four criteria for trustworthiness are outlined by Wall (1998) as follows:

1. **Prolonged Engagement:** if the researcher has an on-going involvement in

the culture and environment that she/he is studying, it will give a qualitative study's results credibility (Lincoln and Guba, 1985 as cited by Wall, 1998) The researcher has almost 30 years experience in the profession of Interior Design. Of those 30 years, approximately ten were spent practising Interior Design (most of which were in Winnipeg) and the remaining years teaching Interior Design. The researcher has also been actively involved in her professional associations.

2. **Member checks:** Wall (1998) contends that a crucial technique for establishing credibility is the "checking of data, analytical categories, interpretations and conclusions with the study participants for correctness and completeness" (p. 140). During the interviews, the researcher constantly re-stated her understanding of the participants' remarks to ensure accuracy. The audio tapes were also listened to as soon as possible after the interview to double check the researcher's interpretation of the conversation. Some participants were contacted after the initial interview to confirm or elaborate on the researcher's interpretation of the conversation.

3. **Rich Data Description:** Wall (1998) cites Lincoln and Guba (1985) as contending that "in order for a study to meet the criteria of transferability a rich description of data must be provided" (p.141). Many quotations from the participants' interviews have been provided to allow the reader to

determine similarities and patterns in their thoughts and actions.

4. **Audit Trail:** an auditable trail of materials including: the notes taken before, during and after the interviews, the audiotapes, the transcripts of the audiotapes, and the initial EZ-Text CDC software data analysis related to the study were kept so that an independent inquiry auditor can determine the dependability and confirmability of qualitative findings (Halpern cited in Lincoln & Guba, 1985). These materials will be kept for seven years and then destroyed.

9. Rights of Human Participants and Ethical Considerations

As the objects of inquiry in interviewing are human beings, researchers must take extreme care to avoid any harm coming to them. Traditionally, ethical concerns have centered around the topics of informed consent, right to privacy and protection from harm. Polit and Hungler (1997) as cited by Wall (1998, p. 142) identify the following critical elements of ethical research:

1. **Beneficence:** freedom from harm and exploitation, and a reasonable risk/benefit ratio;
2. **Respect and human dignity:** the right to self-determination, full disclosure and informed consent.
3. **Justice:** the right to fair treatment, privacy and confidentiality.

Fontana and Frey (2000) note that a growing number of scholars (Oakley, 1981), feel that "most of traditional in-depth interviewing is unethical, whether wittingly or

unwittingly. The techniques and tactics of interviewing, they say, are really ways of manipulating the respondents while treating them as objects or numbers rather than individual human beings. Should the quest for objectivity supersede the human side of those we study?" (p. 662). Fontana and Frey (2000) paraphrase Herbert Blumer in saying that we cannot let "the methods dictate our images of human beings" (p. 662) and, as Punch (1986) suggests, we need to exercise common sense and responsibility. Fontana and Frey (2000) extend the exercise of common sense and responsibility firstly to our subjects, secondly to our studies and lastly, to ourselves.

The study proposal was reviewed by the researcher's thesis committee and revised according to their suggestions. The study was also approved by the Joint-Faculty Research Ethics Board (JFREB) of the University of Manitoba (see Appendix F).

Before agreeing to participate in the study, the participants were advised in writing of the study's purpose, its risks and benefits, and the research method that would be used to collect data. The participants were also informed that the interview questions had been approved by the researcher's thesis committee and the Joint-Faculty Research Ethics Board (JFREB) of the University of Manitoba.

The Consent to Participate Form (see Appendix C) advised the participants that:

their identity, the identity of anyone inadvertently identified in the interviews and any data provided was confidential. They were also advised that they could withdraw from the study at any time. They were free to ask questions during the interview and could refuse

to answer any of the questions. The participants could contact the researcher at any time during the study and had the right of access to the results of the study. They were advised that the interviews would be recorded and occasional handwritten notes would be taken during the interview.

The Consent to Participate Form also described the precautions which would be followed in order to protect the participants' identity and confidentiality in relation to the processing, use, storage, and publication of data associated with the study would be protected. The participants were also informed that the results of the study might be published.

At the start of each participant's interview, the Consent to Participate Form was explained to the participant and the participant was asked to read through the form once again before signing it. Participants were later sent a copy of the fully executed document.

Interviews were conducted at a time and place convenient to the participants.

As only one of the participants was male and to prevent identifying this participant's remarks, all references to the participants throughout the study were gender-neutral. Each quotation was examined prior to use, to protect the identity of the participant being quoted, or any person inadvertently being referred to in the quote. Any reference leading to identifiability was removed, and the editing noted in the citing.

10. Data Analysis Software

The CDC EZ-Text software program was used as a tool for capturing relevant data from the electronic transcription files. CDC EZ-TeXt, Version 3.05, was jointly

designed and developed by staff from Conwal Incorporated and the Centers for Disease Control and Prevention (CDC). its primary purpose is to help meet CDC's own public health research needs.

Background:

Many research projects require collection of semi-structured qualitative data. This includes situations where interview guides containing a series of open-ended questions are addressed consistently to each person in the sample, even though the content, length,

and complexity of responses to the questions may vary widely between respondents. The CDC uses the example of their HIV/AIDS risk behaviour studies which frequently use semi-structured interview instruments. These instruments typically include 20 to 50 open-ended questions with sample sizes which may include several hundred individuals residing in multiple communities. Some projects utilize as many as 20 or 30 different interviewers. Written summaries or verbatim transcripts from tape recordings are generated following each interview, and the final computerized databases contain hundreds or sometimes thousands of pages of text.

There are two assumptions underlying the design of EZ-Text:

1. The investigator wants to learn about the same set of topics from each individual in their sample;
2. The investigator also wants to give their respondents the flexibility to provide a diverse range of responses that could not have been anticipated

prior to the interview.

Suggested applications:

However, EZ-Text is not likely to be very helpful to researchers administering highly unstructured ethnographic studies where the set of discussion topics or behavioural observation categories vary greatly between each person in the sample. Similarly, EZ-Text is not a substitute

for statistical analysis software. EZ-Text does however help to address a specific set of needs related to semi-structured qualitative data, especially when it is collected and coded by different

individuals following a common protocol on a multi-site research project.

Summary of "CDC EZ-Text functions:

"CDC EZ-Text" is a qualitative software program developed to assist researchers create, manage, and analyze semi-structured qualitative databases (Carey et al. 1997). EZ-Text helps solve the problem of consistency across interview write-ups by allowing a researcher to design a series of qualitative data entry templates tailoredto their questionnaire. Data can be typed directly into the templates or copied from word processor documents. Following data entry, investigators can interactively create on-linecodebooks, apply codes to specific response passages, develop case studies or case series, conduct database searches to identify text passages that meet user-specified conditions, and export data in a wide array of formats for further analysis with other qualitative or statistical analysis software programs. Project managers can merge data

files generated by different interviewers for combined cross-site analyses. The ability to export and import the codebook helps to coordinate the efforts of multiple coders simultaneously working with copies of the same database file.

Data Coding and Database Searches:

Overview:

Users interactively create a codebook with an unlimited number of defined codes corresponding to themes present in the responses. Any combination of codes can be assigned to a specific response. For each code in the codebook, the following information can be defined: a seven character mnemonic, a short definition, a long definition, further instructions for when to apply or not apply the code, and a text passage showing an example where the code should be used.

It is recommend that users make explicit attempts to ensure strong intra and inter-coder reliability when assigning codes to their data.

Summary

This chapter has described the research design and methodology used in this study. It has explained how the establishment of trustworthiness of data has been sought. It has also described the ethical considerations that were taken into account during data collection and analysis.

Chapter IV

Data Analysis and Interpretation of Findings

Description of Participants as a Group:

All seven participants met the criteria for participation in this study: (1) was a graduate of an accredited undergraduate degree program in interior design, (2) resided in Winnipeg, (3) was currently practising interior design, (4) had less than 10 years practice experience and, (5) was involved in any one of six interior design specialty areas which included, corporate, institutional, hospitality, facilities planning, retail and residential work.

All seven participants shared the same educational experience and a common base of knowledge. All had a baccalaureate in Interior Design which they had obtained from the University of Manitoba - a FIDER accredited undergraduate degree program in Interior Design. Two had additional degrees - one in Arts and the other a Master of Facilities Management - also from the University of Manitoba.

All respondents were resident in or just outside Winnipeg. All were currently practising. With the exception of the Chair of PIDIM's Continuing Education Committee, all had under seven and a half years working experience (not yet "experts"). Two of the respondents had three years experience, one, four and a half years, two, seven years and one, seven and a half years.

With the exception of the Chair of PIDIM's Con-Ed Committee, half the respondents were between the ages of 25 and 29 and the other half between 30 and 39. All but one of the participants was female.

Three of the participants had experience in institutional work, four in corporate, two in hospitality, two in retail, one in residential and two in facilities management. All six interior design specialty areas as outlined by IIDA (International Interior Design Association) were represented This ensured as diverse a representation from the different domains as possible.

Four of the participants worked in firms which offered both architecture and interior design services. One was on her/his own. One worked for the Manitoba government and another with a small interior design firm. Three of the respondents who were working for a firm, also did work on their own. Again a relatively broad base of experience was represented.

Three of the participants were married - one with no children, one with one child and one with two children. The other four respondents were single - three with partners and one who appeared not to have a partner.

This was a relatively homogenous group of people. With the exception of one respondent who had been born in Holland but came to Canada when she/he was five, all were born on the Prairies, in either Winnipeg or Weyburn or Regina. All were educated in Winnipeg and now work in Winnipeg. Only one of the participants had lived and/or worked in other places - Vancouver, Calgary, and Japan. With the exception of this

respondent, most of the respondents had travelled very little - one regularly visited Holland where she/he had family, another didn't like travelling as "there was too much to do when you got back", and another "worked a lot and felt very responsible for my work". One participant, "worked to play" which in her case meant travelling.

The researcher was struck by the dedication these people had to their jobs despite design not being a "nine to five" job and the "long hours". However, she was also struck that no one really seemed passionate about "design". One thought her/his father had influenced their decision to become a designer - he was a contractor. Only one mentioned that design was something she/he wanted to do since they were seven years old. One spoke about finding meaning in having the ability to create "spatial memories" (researcher's words) for people.

The researcher got the impression that for most of these respondents there was little time for anything else but work. Although one found her work enjoyable, after a long day at the office she just wanted to go home and be with her family. One couldn't sleep unless she knew that she had cleared off her desk before leaving for home.

Description of Participants as Individuals

The following narratives express the participants' own views of lifelong learning, continuing education and professional development.

Participant 1 was cognizant of the value of continuing education for her/his professional life by way of such formal activities such as attending courses and writing the NCIDQ (professional qualifying examinations). Means (1984) describes professional

self-directedness, in which professionals develop personalized professional development strategies composed of sequences of educational activities from various sources (Candy, 1991; Hiemstra & Sisco, 1990; Merriam & Caffarella, 1991; Owen, Allery, Harding & Hayes, 1989; Knox, 1985, 1990; Schein, 1978; Smith & Associates, 1990). She/he also realized, however, that a lot of her/his knowledge was obtained through practice . This is in keeping with Hunt (1987) and Boud and Griffin (1987) who contend that knowledge is actually created by people in interaction with their environment. She/he also acquired knowledge through the people she/he worked with - what Merriam and Cafferella (1991) refer to as " human resources". She/he also saw the generic nature of knowledge and how it could be applied in other parts of her/his life as well.

> *I think continuing education is important, and I think. . . I mentioned that I think all Interior Designers should complete the NCIDQ, well yeah, but I think all professionals need to continue learning and expand on their knowledge, and so I think attending courses and . . . even if it were mandatory that they had to have so many credit hours of education a year to maintain our professional status, I think, I think that's perfectly reasonable. Probably it should be that way.*

> *. . . I've thought about . . . the Interior Design program here has changed, but at one point I had thought about going back to school to acquire new knowledge and . . . probably I had considered that more seriously . . .. a while back. Less so now. I think now I see that I can acquire a lot of knowledge through practice and*

through exposure to other people and . . . not that I've closed the door on going back to school, I'm not sure what I would do, whether it would be . . . more oriented towards business, or . . . architecture . . . I don't . . . at one point I had considered that, but I don't . . .. that's not a consideration to me anymore, now I think if I were to go back to school, it would be somehow focussed on the business of Interior Design, so that I could . . .. increase my knowledge of other parts of the practice that I don't do a lot of now.

. . .because Interior Design is a part of everyday life, it's sometimes just knowing what you know . . . from practice is relevant to other parts of your life.

Participant 2 saw her/his acquisition of knowledge as not finite but like Fullan's (1995) continuing professional development as "embedded in the continuum of initial and career-long education" (p. 265). This task was now made easier by her/his experience (Hunt, 1987; and Boud and Griffin, 1987) but that presented itself with every new project in some form or other.

I think that . . . if you're honest with yourself as an Interior Designer you should probably always be acquiring new information. You're never going to reach a point where . . . you have everything under your thumb just because everything changes and you have to keep kind of growing with it. So . . . I would say that my

need for new information hasn't necessarily changed from, from when I first started but . . . before I would ask my bosses, you know, who do we talk to about this particular area and they would know and they would have a name, they would have a contact. Now I know those . . . contacts myself, so I just pick up the phone.

So I guess it's gotten easier in that I've eliminated that one step, and that I'm kind of aware of the people who can help us in the different areas, so . . .

I find that every project brings something new that I need to find out about and expand more.

Participant 3 is the epitome of the Jarvis' (1983) lifelong learner , who contends that lifelong learning can occur at any time in one's life. In this participant's case, as the need arises, she/he finds the appropriate course. When this participant first graduated she/he did not have computer aided drafting skills so took a course in AutoCAD. When she/he decided to start her/his own business she/he took courses in Marketing, Time Management, Stress Management, and Business. A job for a northern-based retailer prompted her/him to take a course in Aboriginal Awareness. This is Knowles' (1975) self-directed learner. According to Knowles (1975), self-directed learning describes a process "in which individuals take the initiative, with or without the help of others, in

diagnosing their learning needs, formulating learning goals, identifying human and material resources for learning, choosing and implementing appropriate learning strategies, and evaluating learning outcomes."

Participant 4 also spoke of the continuum of learning when speaking of the possibility of going back to school for another degree but also of an innate need for self-improvement.

> *I think it's . . . self-improvement, it's self-improvement, basically. You know, just keeping on top of things, I think that's really important.*

> *. . . I think that's just, that's just the way I am. I don't think it has anything to do with . . . you know my level of education or . . . whatever. I just think that some people just are always trying to . . . do better. And I think that's . . . I really think that's what it is.*

For **Participant 5** learning was also not finite nor predictable. This is Cervero's (2000) "swampy lowland, messy, confusing problems defy technical solution". There were no limits or boundaries to acquiring new knowledge. Knowledge was power. Kilgore (2001) would agree. In summarizing the relationship between knowledge and power, he contends that no matter what view we have of knowledge - critical or postmodern - we

must consider power as an element of these views. In each view, there is a direct link between power and knowledge.

> *. . .continuing education . . . I just think right now . . . interesting designers are more of a hybrid professional. I see students who . . . come to the school with psychology backgrounds, accounting backgrounds, management backgrounds, I think they're gonna be the leaders. Because they are integrating different fields . . . not turning their back on the previous field, but truly integrating into new composites of . . . of professions we don't even understand, you know? So as a designer I think you know, sure, I got a design degree and then I got [another] degree. Maybe I'll go and get a . . .. I don't know what. A psychology degree next, or . . . you know? And, and then look at those linkages and, and how they can be applied to very simple design things that we do.*

> *. . .knowledge is power, you know.*

For **Participant 6** gaining more knowledge was tied up with promotion, moving ahead. This is Fullan's (1995) practitioner who acts as an agent of change to change her/his behaviour to enhance performance.

> *. . . Just that I'm, I'm constantly . . . learning and trying to, trying to gain more knowledge and trying to move up. Obviously that's what most people . . . try to*

do.

Participant 7 who had just made the conscious move from a small firm to a large, architectural firm also saw learning as a continuum. Participant 7's professional development was seen by her/him to be a personal responsibility. Again, Fullan's (1995) agent of change who sees continuing professional development as "embedded in the continuum of initial and career-long education" (p. 265).

You know, I'd always thought that it was better to work in an independent design firm and I think in a lot of ways there's a lot of benefits, and so I'm sort of learning sort of what the difference is, but at this point I can't really differentiate between the two, but I know that it's . . . it's a positive step for me because it's a learning experience, and I think I am going to learn . . . you know, a lot more and, and get a different perspective. Which I think is important, I don't think it's good necessarily to stay in one place forever. But just sort of develop and keep expanding your horizons.

Epilogue

Participant 4: I went overseas [Japan] with a girlfriend of mine . . .

Interviewer: Why Japan?

Participant 4: Well, it's . . . I've always wanted to go there. And like as a kid I always wanted to have black hair. . .

Interviewer: (laughs) A *blond* who always wanted to have black hair !?

Participant 4: . . . (laughs) yeah. . .

I. Important Issues in Interior Design

All but one of the major issues in interior design presented by the participants appeared on one of the lists of critical or emerging trends as identified by the 1996 FIDER (Foundation of Interior Design Education and Research) Critical Trends Survey, the 1997 - 1999 IIDA Large International Design Practice Roundtable Sessions and the 1998 IIDA Industry Advisory Council Emerging Trends Analysis. The one issue that did not appear on any of the lists was participant 4's "terrorist war". As the war on terrorism was a very recent event (September 11, 2001), this was not considered significant to the findings.

The major issues for the seven participants were (1) **respect and/or the misunderstood perception of interior designers** , (2) **sustainability**, (3) **universal design** (sometimes confused with accessible and ergonomic design), (4) **technology**, and (5) **collaboration**. All five of these issues reflect the issues outlined previously in Chapter

1 as being of major concern to the international interior design community (see Table 6 below). Three of the issues - respect, sustainability and collaboration were cited as being of immediate importance by the 1996 FIDER Survey.

Table 6

Comparison of Local Issues to International Issues

Local Issues	Respect	Sustainability	Technology	Universal Design	Collaboration
1996 FIDER Survey	✓	✓			✓
1996 FIDER 2nd Phase	✓	✓			
1997-00 IIDA Roundtable Sessions			✓		✓
1998 IIDA Industry Advisory Council		✓	✓	✓	✓

Other issues cited once by the various respondents were: government bureaucracy (the respondent worked for the government); research (cited in the IIDA 1997 Large Interior Design Practice Roundtable Sessions), mentoring, continuing education (cited under FIDER's Education); the global economy (cited secondarily under FIDER's Ethnic and Cultural Diversity), the terrorist war (not cited); understanding business (cited under FIDER's Second Phase) and specialization (cited under FIDER's Teams of Specialists).

It would therefore appear that the issues as outlined in the three sources cited do indeed accurately reflect the concerns of the participants.

1. Respect

It would appear that the over-riding issue with Winnipeg Interior Designers is how they are perceived and the lack of respect afforded them. The majority of respondents listed some aspect of respect as an issue and listed this as their first issue. Some listed public perception/misconception of what Interior Designers do.

Participant 3

I think one of the major ones [issues] is the lack of understanding of the profession with the general public and within our industry. As you're aware, via the Titles Act here in Manitoba, that we were able to establish in 1981 and that gives us the. . .opportunity to use the word "professional" in front of "Interior Designer". But unfortunately, because of. . .I think the lack of understanding with the general public, they can't really tell the difference between an Interior Designer, a decorator, or a professional Interior Designer.

Participant 7

I think there still is a bit of an issue between designers, decorators, people introduce you as their decorator, and they don't necessarily . . . you don't want to be called a decorator, and there are decorators in the city and there's some confusion there, especially when you do residential design. Because there always is that overlap, especially if you're doing . . . selecting furniture, and, and . . . finishes, obviously, and . . . I've worked on projects where we . . . completed

drawings with custom millwork, and custom area rugs and custom furniture, and it just . . . you know, it's very involved, it's, it's the same as working on any other type of project . . . except people will still have a hard time making that differentiation.

One of the respondents felt she was always fighting the stereotype of the "Designing Women" television show. The women depicted in this show are decorators.

Participant 7

Because when people have an idea in their head, I mean you've got Designing Women on TV, right, so everybody's seen that show, so . . . you have to sort of fight against stereotypes . . .

Four of the participants worked in architectural offices. Even their working partners (architects) didn't understand their capabilities and thought of Interior Designers as "colour pickers" (this was the saddest commentary although one participant worked for an architectural firm who routinely brought Interior Designers in from the very beginning of projects).

Participant 1:

. . .and architects often don't understand . . .. I think maybe some of the architects

that I work with are a little old school . . . maybe I'm not being fair, but that's my perception of it, and I don't think they understand what we contribute to a project.

Participant 6

. . . I think one of the really important issues is . . . what we talked about before, credibility. I think there's a really . . . there's a real misconception of what an Interior Designer does. People that are in the field know . . . actually I shouldn't even say that, because where I worked before there was, there was architecture and interior design. And even some of the architects think that we're just colour pickers.

You'd think that someone working in our . . . especially working in our field would know.

One participant recognized that it was not only the clients, architects and public that Interior Designers needed to educate, but the entire "building team" - engineers, contractors, and the trades. Two of the participant also recognized the personal responsibility that Interior Designers themselves would have to take.

Participant 2

I think professionalism . . . in Interior Design and, and calling each other to a high standard of professionalism, so that we are recognized as . . . as a valuable

part of the, the building . . . team. . . . I think that's very important. . .

Participant 6 thought that some of the responsibility for this lack of respect came from Interior Designers themselves.

But there's, there's just a real misconception about what we do. And . . . one of the issues

too is I think how some people practise. Doesn't . . . doesn't help that issue, . . .

. . .I've been to some . . . seminars and . . . and some PIDIM meetings as well, and . . . there's a, I've noticed that there's some, I guess, people that practise privately that, that don't seem to have . . . a real professional attitude.

I was at a millwork seminar . . . and . . . they were talking about "specing" [sic] millwork, which is . . . gets pretty complicated, or it can, and . . .

. . . we were discussing specifying materials. And . . . the people that were leading the seminar were saying, well there's certain things that you don't, that you can and can't do and you have to include that in the spec, and . . . two designers basically came out and said well, that's not our job, we should just let the millwork people take care of that. And . . . and that kind of . . . they're

pushing responsibility aside . . . and it makes, it makes us look less credible, that we don't know what we're talking about.

These findings were congruent with the literature.

2. Sustainability

Sustainability was a major issue for five of the seven participants. For one of the participants, sustainability simply was not an issue for herself/himself or her/his clients.

Participant 7

It doesn't really, it doesn't really affect how I practise . . .

Like I can't really say that it does. I mean, in certain situations I . . . see, I've never had a client that's been overly concerned about that,. . .

For others, sustainability was seen as a valued added feature to the services they could offer.

Participant 2

I think sustainability, environmental sustainability of projects is something that's going to keep at the forefront of what Interior Designers can do and how they can add their expertise to a project.

Participant 5

I think environmental sustainability. . . I think more and more. . . that is going to have an impact on how we conduct . . . designers of business. And perhaps in larger centres where it's more . . . critical right now, there would be more success in introducing such products into design . . . such philosophies into design.

For the clients it was a matter of awareness and the bottom line - how much extra would it cost. Environmentally friendly materials, products and construction methods tend to be more expensive.

Participant 2

I think that . . . our, our larger clients . . . do really try since they're kind of more, more high profile, they do try to . . . you know, [to] do the right thing, and . . . so they're, they're supportive, as long as it's not you know a huge cost increase to them.

Participant 5

Right now a lot of clients say they would like that but don't understand what it means. And when in discussion with them you try to convey what it means, you can see them disengage, because they want to be but they don't need to be . . .

environmentally sustainable.

So they can easily turn that want off. If it comes down to cost. Or sacrifices that they're not willing to make.

Although an important personal issue for one of the participants, it was not for her/his employer. Although, an awareness was there and it was a topic of debate, it was not viewed as compelling enough to do anything about.

Participant 1

And there's been debate in our firm about . . . you know, we all recognize that this is an issue and it's something that's relevant to today . . .

. . .and what we should be doing . . .

. . . but we . . . as a firm, as a whole, we have not made a concerted effort to do something about it.

Not surprisingly, given their accountability to the public, only the government employer was proactive in this issue.

Participant 6

It's a big issue ... Here, we've started, and they've actually developed a sustainable development committee. It's . . . so that's, I think there's four staff that are doing this full time now and . . . I know all levels of government are really starting to enforce, enforce these issues. . . we make sure that whoever is installing the carpet checks the existing to see if it can be broken down, if not then we'll take it away to Habitat. Anything new that we put in has to be . . . well it doesn't have to be but I'm "specing" [sic]. . . material that can be recycled, either back into carpet or into other . . . other things, . . .

3. Universal Design

Three participants listed some aspect of Universal Design as one of their major issues. There was some confusion as to the definition of *universal design*.

Universal Design seeks to enhance the routine activities of the greatest number of people, embracing a wide spectrum of age groups and physical differences. It is an outgrowth of contemporary culture's emphasis on diversity, as designers and corporations respond to current demographic shifts. Postwar baby boomers, the largest segment of today's consumer population, are beginning to anticipate and experience the effects of aging. Universally designed products and environments

offer greater safety and increased comfort. They are easy to operate and flexible to meet the needs of different people (Design Exchange, 2002).

Universal design figures prominently in FIDER's report under "Environmental Poetics" and speaks of designing environments that are not merely functional but "affect the intellect and spirit of the inhabitants".

One participant listed *accessibility* or *barrier-free design,* design that primarily addresses the needs of wheelchair users, as a major issue; but was unaware that accessibility was only part of the larger picture of universal design. Another participant equated *ergonomics*, the interdisciplinary science which studies the relationship between people and their environmen, with universal design. The researcher has included all interpretations under this heading.

Participant 1 who has only worked in healthcare, listed *accessibility* as a major issue. Hand-in-hand with the accessibility issue was the issue of knowledge on the part of other members of the design team.

I think it's always an issue, in the way I practise it's always an issue.

But I find that dealing with other professionals it's not . . . equally important to

other people and maybe it's because they practice in other areas of design. In health care it's . . . essential.

. . .because you're dealing with people, often, that have some sort of handicap.

. . .it has to be accessible. But I find dealing with other people, other designers, that it's not always . . . as important.

. . . they don't have all the information and how easy it is to make something accessible. It's just . . . you start from the beginning making it accessible, it's not something that's an add-on. It's just the way you think . . . and the way you design, and so . . . that's how I work . . .but I don't think that all designers do, and I think it's important.

Participant 4 listed ergonomics as one of her/his major issues.

I would say improvement of quality of life. Ergonomics, like just . . . having people feel better.

Well, ergonomically speaking and . . . I guess getting into all kinds of things like mechanical and air quality and all that kind of . . .

. . .it could be work environment . . .

Participant 5 saw Universal Design as one of his/her major issues and saw it as something that Interior Designers should take a leading role in as increased public awareness would result in greater public accountability.

Well, given the projects that I'm typically involved with in health care and, and the like. . .

. . . just accessibility. And accessibility beyond physical disability, you know, access . . . I think there's, there's . . . Universal Design in gender, in race, in . . .

It's changing. That, that issue, Universal Design, is proliferating in society in ways that it didn't before. And we have to not take a back seat and watch that, but lead that.

. . . because public consciousness about it was not up to the level that it is now. Now that it is up to that level, we can either maintain that status quo of, of

delivering what people need, or challenging what those needs are, and making the needs even more identifiable.

4. Technology

All participants were computer and AutoCAD (computer aided drafting software) literate. It is understood that being computer and AutoCAD literate is a prerequisite for obtaining a job in the field - even at a junior level. It came as a surprise that for these participants, technology did not appear to be as big an issue as it was for their international counterparts (technology issues figured in the top six issues in all three of the reports examined). Only three of the seven participants listed it as one of their major issues and for all three, it was not at the top of their lists of issues. . As an Interior Design educator, the researcher feels under seige with respect to the technologies and the accompanying software that she must master just to keep up with her students. The IIDA's (International Interior Designer's Association Large Interior Design Practice Roundtable Sessions (1997-2000) third issue in their list of Critical Issues for Interior Designers was the need to have technological capabilities equal to or better than their clients. Keeping up with the technologies did not seem to be an issue for these participants. Two spoke of routinely doing 3D walk-throughs with clients, and digital video presentations. One participant's firm did a lot of work in northern Manitoba and used video conferencing for meetings with their clients. Another's firm was preparing to do digital videos of their site visits "pre" and "post". It occurs to the researcher that

these respondents are Gen Xers - people who were born between 1961 and 1981 (20 - 40 year olds) and have "radically different life experiences than those in generations before them" (Brown, 1997, 2000) who get most of their information from electronic media. Technology is not a big deal to them. Only one of the participants echoed the sentiments of the literature.

Participant 5

> *. . . I think it's great the way technology is . . . helping us in our field. The only thing is that to keep up with the latest technology is . . . you have to keep up with the training and . . . I'm lucky . . . that the government does, does allow me to do that. I think some people are . . . are maybe not as . . . they don't have as much of that opportunity.*

Participant 7 spoke of technology as being an education issue and spoke of it retrospectively.

> *When I started . . . technology was more of an educational issue. . . We didn't have a . . . computer-aided design program when I went to university. I took it somewhere else.*

For one participant, it was an issue with respect to using the technology

competently (in this case the computer-aided drafting software program AutoCAD). She/he saw this as an issue tied into her/his earlier issue of respect.

Participant 2

> *I think the use of technology in . . . in how we practise is important. I am . . . we use the AutoCAD program at our office* and we have received drawings *from other firms and they are not often up to the quality that they should be. I think that it's important that we call each other to a high standard of . . . of using technology properly, not just kind of bashing something off so that . . .*
>
> *[The designers] haven't been . . . using the program properly and end up causing problems for the users down the line. Which . . . you know comes back again to the respect that Interior Designers may or may not have in, in the building group, so . . ..*

5. Collaboration

Two of the seven participants listed *collaboration* as one of their major issues. At issue

was the sharing of information - not only between Interior Designers themselves, but, also with tradespeople and consultants. One participant speculated that this was a carry-over from the competitive nature of the school culture; another from the competitive nature of business. This state of affairs was reflected the literature: Cervero (1998); Collins (1998a) as cited by Cervero (2000) contend that the formation of collaborative relationships is fundamentally a political process. "Thus, effective partnerships will develop not from a belief that collaboration is the right thing to do but from a definitive understanding of the goals to be achieved by the partnership, from a clear recognition of the benefits to be gained by each institution, and from the contribution of equivalent resources by each partner" (p. 10). The IIDA Large Interior Design Practice Roundtable Sessions (1997- 2000) lists "collaboration" as one of it's top ten critical issues - that Interior Designers "should learn to work as collaborators" and their Industry Advirory Council identified it as one of their top five - "Designers and industry will share new risks and new partners".

Participant 1

And I learned a lot about how to work on a team and . . .

I was a student at the time and . . . I don't think in school . . . it's very difficult in

school to work on a team because you're competing against your peers for the, for the grade. And as professionals I don't think . . . you're not competing anymore. We're working on the same project and we're working for the same goal and outcome . . .

. . . and . . . there's still a lot of competition when we work, and I, I don't know if it's just sort of the nature of the Interior Designer that . . . and I, I think it's wrong. I think the way they need to work is together. I have a certain set of skills and knowledge about . . . a project and if we're working on the same project, I'd like . . . the profession . . . I don't know how this could work, I think there's a way to foster . . .

Collaboration and sharing knowledge and information and . . . understanding that I have certain skills, because of my personality and because of my life experience or whatever, that make me better at a certain part of the project or . . . but there's not a focus on that. Often it's, you know, there's two Interior Designers on this project and . . . do whatever you have to do to get the project done.

But I, I believe that the outcome could be so much better if there were more collaboration.

Because . . . we can't be all things to all people.

Participant 3

And another issue is, I think . . . sharing of knowledge, between fellow Interior Designers, trades . . . I don't know, perhaps it's maybe the competitiveness of, of the industry here in Winnipeg. I don't know how it relates to Toronto or any other areas like that . . . but it's really . . . unfortunate because there is so much information to be had and for some people, you know for some reason people are, are just not willing, and I'm talking about fellow Interior Designers as well. Just not willing to, to give out the information that, you know, some wonderful information that they've just learned that they could easily share with, with other

. . .

. . .even within the trades that you work with everyday: electricians, that sort of thing, that they're not forthcoming with information and I'm finding that I need to take that time to do research to, to find some more information to make sure that you're making the right choices, and, and that sort of thing,. . .

Although collaboration was not one of the major issues listed by **Participant** 7,

she/he

also commented on the lack of cooperation between Interior Designers when seeking information.

Sometimes. Sometimes they don't want to tell you, so . . . (laughs). It depends.

Secret information, you know? Not in the same firm, but if you were to ask someone that was . . . competition or something, but . . .

I mean, friends, well when I was at the other firm, I mean friends here had phoned me and, and wanted some information and I would give it to them . . .

. . . I mean, I don't really think that . . . you know, it's that much of a big secret, but . . .

. . . yeah, there is, I think there is a bit of . . . protectiveness, I'll say.

Epilogue

Interviewer: Is there anything else you'd like to add?

Participant 2: (whispering) *is* there something else?

II. How Issues Affect Practice

The researcher was interested in how the issues cited by the participants affected their practice. Did these issues alter the competencies requisite for practice in the current climate of rapid technological, cultural and economic change?

1. Respect

As indicated in the literature the lack of understanding of what Interior Designers do and the respect afforded them is a long range and on-going problem everywhere. These participants had to spend considerable time educating, validating, justifying their profession and what they did. This was frustrating to them - they had better things to do.

Participant 1

there's always a struggle and because I work in an architectural firm . . . there's always, I, it's an ongoing daily struggle that . . . and sometimes I have to justify to myself that I what I do is important and it's equal, and maybe it's because I'm sensitive to it, and because of the, the decision that I've made at some point in my life that I always feel it's a struggle . . .

Participant 3

Whatever or whoever I'm doing work for, I find that they're not quite sure what we're capable of doing and so I find myself spending time. . .telling them.

And its, it's very difficult, it's very time consuming. . .undertaking, I think, to. . .to educate the public and, and the industry.

Participant 7

. . .almost every time you meet a new client and you're dealing with a new client, you really have to educate. And . . . not just educate, you have to prove yourself, essentially, not just as a professional, but for the profession, and explain to people what you actually are doing.

NCIDQ *(National Council for Interior Design Qualification)*

Interestingly, although many of the participants were not aware that passing the NCIDQ exams was a pre-requisite to provincial association membership, three, had written it already and three were planning on writing it. The exams are expensive (just under $1,000) and for the most part, the participants were paying for them out of their own pockets (one firm, however, did pay half the exam fees with a proviso that the participant stay "for a certain number of years"). Although passing the exams was not a requirement of employers, nor did it mean a raise in pay, the majority of participants did it to raise their credibility and for themselves. Peters (1991) contends that Schon's (1983) "reflective practitioner" uses her/his critical thinking and learning for self-development by engaging in studies in a systematic, and analytical manner. The practitioner becomes Fullan's (1995) "agent of change", taking Knowles' (1975) "personal responsiblity" for their learning.

Participant 1

I think that there should be stronger push on Interior Designers to . . . complete the NCIDQ exam, and be professional Interior Designers, and I know in Ontario they've . . . I believe it's mandatory now, that to be an Interior Designer you need to have that.

And I think it's just a mark that you've met sort of minimum standards to be an

Interior Designer.

. . . I think it . . . it identifies Interior Designers as a group as being professional. That we've all met this minimum set of criteria, that we have this knowledge and that as a profession you can hire any Interior Designer and rely on them to do a good job, knowing in every profession you've got people who are better and worse at the profession, but . . . I think that it's important that . . . that Manitoba pushes for that. So that we all meet a certain standing.

Participant 5

. . . I want to convey the image that if there's anything out there that can validate design, I will have that as a default.

I'm doing it because of the clarity issue. It's a formal review of what we're supposed to know. If I don't know that stuff, I should know it.

Participant 7

Well, I think part of . . . the reason that would make it important is so that . . . that you could differentiate between . . . people who are doing design and people who are doing decorative type of design. Where it's not necessary for you to know all the

intricacies of . . . design and what it is, and then I think if it became valuable to . . . the professional and to the field, and also to . . . outsiders . . . to your clients, if they understood what it meant, then it would be much better for the profession, then I think it would be regarded differently ... if we would have had that. I mean it's the same as a, as a lawyer, or . . . you know, they have to pass the Bar, they have to do that, and an architect has to do that. But we don't necessarily have to do that. Almost every time you meet a new client and you're dealing with a new client, you really have to educate. And . . . not just educate, you have to prove yourself, essentially, not just as a professional, but for the profession, and explain to people what you actually are doing. Because when people have an idea in their head, I mean you've got Designing Women on TV, right, so everybody's seen that show, so . . .

For **Participant 2** the pendulum swung both ways. If Interior Designers wanted respect then they

too had the responsibility to educate themselves about the other members of the design team.

> *. . . to continue to understand more and more about the built environment, so that you can have intelligent conversations with the people that you work with, with architects, or engineers, or contractors. So . . . I guess that's a professional development area you would want to always be learning . . . I think that's important . . .*

. . . [to have] just a basic knowledge of what the other disciplines do. Of what the contractor does, of what the millworker does, of what the electrical engineer does. So that we don't just leave everything up to them and we kind of can have a . . . an intelligent say in what happens.

2. Sustainability

For the participants, the issue of *sustainability* meant having to educate themselves and their clients.

Participant 5

So . . . the way that I look at that is . . . well first the thing I can point to is the communication of it. And perhaps there's education that I need to work on to convey that message to them. I don't blame them, you know.

'Cause that's our responsibility [to educate them about sustainability].

And not only just the client, but to educate the, the peers, whether they Be Interior Designers or architects or engineers . . .or administration, you know?

For the participants, *sustainability* meant not only convincing clients of the value of using environmentally friendly and sustainable products and materials but also sourcing

these products.

Participant 2

It . . . comes down to basically choices that you have to make if you're . . . if you're making specification choices then . . . if you know of carpets that fit with a recycling program or if you know of . . . different boards or different materials that you can use that you know that have been developed in a more environmentally sustainable way. If, if it fits within your budget then you can, you know make those choices, if it's just the same as this kind or this kind then you could choose the kind that's going to be a better option for the environment.

We . . . we try . . . to [specify environmentally friendly product], where possible. We did try . . . this past year to specify the . . . the strawboard that was being produced in Manitoba.

But then the factory has now . . . shut down and availability is not as . . . so . . . that was, you know, that was an effort that we tried to make.

And that one . . . you know, avenue didn't work out, but, but where possible I think it's important to try.

It is something I find that the representatives are now flogging more . . . if there, if there is that kind of advantage . . . then they will, they will mention it, which is good, because then we, then we know what to look for when we're, when we're choosing, so . . .

I think the '90s is kind of the age of the environment, so . . . . . .its kind of in a way a progression.

Knowledge, as one participant points out, is not only the about products and materials that are important but is also about becoming aware of the ramifications for construction. This issue also spawned more feasibility studies for this participant's firm.

Participant 2

I guess . . . maybe in . . . not necessarily just in, in products choices too, but also in construction methods if you can work with the contractor as much as possible and also even whether it's a decision to tear down a building and build new again or to renovate an existing. I think Interior Designers really excel at, at reworking existing areas. Maybe more so than any other.

In fact we're finding that [feasibility studies re renovating rather than building new] more prevalent these days 'cause people aren't necessarily willing to jump in until they see the ramifications of one way versus the other way . . .

For some, it was difficult to find the information they needed. Some felt the manufacturers should be the ones educating them.

Participant 1

And I don't think Interior Designers have enough knowledge in a lot of cases about what decisions we're making. About what the products are and what impact they have on the environment. What effect they have on people.

Participant 7

Well, I think it's almost more on the part of the manufacturers, rather than . . . a role [for Interior Designers], although . . . if they take on that responsibility, then . . . we should be educated in terms of what we can do to help, you know?

I think that's all that really we could do.

And . . . you know, then we would then relay information to the client and . . . and hopefully they will . . . comply, but I mean . . .when cost is an issue it's . . .

Interestingly, the smallest firm and the largest employer (the government) were the most involved in educating themselves about environmentally friendly and sustainable products. For others, the issue had spawned debate and yet others, it was not an issue at all - for themselves, their clients or their employer.

Participant 1

. . .there's been debate in our firm about . . . you know, we all recognize that this is an issue and it's something that's relevant to today . . . and what we should be doing . . .but we . . . as a firm, as a whole, we have not made a concerted effort to do something about it.

Participant 7

It doesn't really, it doesn't really affect how I practise . . .

I can't really say that it does. I mean, in certain situations I . . . see, I've never had a client that's been overly concerned about that, but I know that a lot of big corporations might be concerned if they were trying to create a great public image and then . . . are concerned about that . . .

I think there should be a level of consciousness . . .

Well, if . . . I guess if there was an opportunity to choose between something that was better for the environment versus something that wasn't, then I would make a . . . make that conscious decision, but I mean there's just not.

I mean I've heard it sort of talked about a little bit, but nothing . . . significant so that it would really . . .

. . . allow me to make that, that decision.

3. Universal Design

As noted earlier, there was a lack of understanding of the meaning of Universal Design. Some of the participants equated *accessible design* and *ergonomics* with Universal Design. There was, however, a general awareness that for the end user, there was more to Interior Design than mere space planning and furniture. Universal design figures prominently in FIDER's report under "Environmental Poetics" and speaks of designing environments that are not merely functional but "affect the intellect and spirit of the inhabitants".

Although **Participant 4** listed ergonomics (universal design) as one of her/his issues, and she/he wanted to know more about environmental issues, she/he was content to seek out the opinion of an expert. This reflected the FIDER report with respect to emerging trend of collaboration. Because of the complexity and scope of design

problems, team approaches where Interior Designers can benefit from the expertise of others both from within the discipline and from outside the design field will be an emerging trend.

> *I don't, I would probably like to know a little bit more about air quality and mechanical issues, 'cause I think that it's really important.*

> *. . . I think if we're dealing with . . . you know, specific chairs or whatever, I would bring in somebody who knows more about that than I do.*

Participant 5 contends that because of the increased public awareness of Universal Design, there would be an increased pressure.

> *Well, it's just, Universal Design has always been, well not always, in the last 30 and 40 years been a consideration that . . . you know, yeah designers would, I think would have led that before because public consciousness about it was not up to the level that it is now. Now that it is up to that level, we can either maintain that status quo of, of delivering what people need, or challenging what those needs are, and making the needs even more identifiable.*

4. Technology

Although **Participant 1** did not list technology as one of her/his major issues, she/he did

comment on its impact in the way in which she/he practised.

... things have to be done faster because you can email it and ... you know, whereas before someone would have to physically carry drawings. But it allows us to do work in other parts of Canada. My firm is not the size where we could do international work, but ... we .. as a firm we've discussed that there's always potential to do that.

Participant 2

It . . . it actually can be a liability sometimes, because the client will, will believe well, then you just can bash that off on your computer, that'll take no time at all.

And they don't understand the . . . my boss calls it "navel gazing" time . . .

. . .that goes into design. Just mulling over the issues and the, and the kind of sometimes opposed needs that a client has and how to balance all those things. That doesn't happen just because your computer's faster, so . . .

In our office, the design does not really happen on AutoCAD. The . . . base plan can be drawn on AutoCAD and then it gets printed out to be doodled on. And then the next step gets printed out to be doodled on, and . . . that's the way, that's the way we work.

And it's, it is the right tool, I think, for producing working drawings.

It has the bells and whistles that you need to make it happen.

. . .There's no . . . there's no delete button on the drafting board, that's what I always say. (Laughs).

[Clients] Expect it [the work] to be ... faster. Well, can't you just put that into 3D? Should be no problem. (Laughs).

Participant 2 also spoke about other technologies which were looming on the horizon for her/his firm and how they would affect how she/he practised.

There is the . . . the digital photography and also the digital video camera I think is going to . . . we haven't purchased one yet, but we're, we're looking at maybe doing that for our office, just to . . . to be able to replay that information so you don't have to run back to the site to remember every detail of a site problem, so . . .

But I think the digital . . . just being able to link it to the computer and put it into your reports and . . . that kind of thing. . .

. . . Not necessarily [to use as a] marketing tool, but maybe communication with clients a little bit better, so . . .

It would . . . probably come along to the . . . initial site visits when all the data gathering happened. And . . . just be the extra eyes that we need sometimes when we're not quite sure how things go together . . .

Participant 2 also saw the negative aspects of technology on the way she/he practised.

[Clients] Expect it [the work] to be . . . faster. Well, can't you just put that into 3D? Should be no problem. (Laughs).

5. Collaboration

When collaboration is denied, time-consuming research time must be spent as Interior Designers cannot be "all things to all people".

Participant 1

. . .I believe that the [project] outcome could be so much better if there were more collaboration. Because . . . we can't be all things to all people.

Participant 3 was the Chair of PIDIM's Continuing Education Committee.

. . . I find . . . that . . . like I had mentioned before, just what, what I require is more time and effort to research information . . . and . . . that's, that's very time consuming to do that. But it also . . . because of my position . . . really gives me the opportunity in a way to, to really realize where there's . . . where there's a lack of knowledge and . . . especially with knowing what the members are . . . wanting more technical information and all that kind of thing, it gives me sort of a good idea of how to channel courses . . .

Summary

In looking to see whether the important issues in Interior Design alter the competencies requisite for practice, two themes emerge. The first theme is the additional (and precious) time that must be consumed in (1), trying to educate the public, clients and other members of the design team as to the nature of Interior Design and the capabilities of an Interior Designer and (2) researching new areas of expertise. The other prevalent theme is the need for more education. More education with respect to sustainability and universal design.

III. Acquiring New Knowledge

Means (1984) describes professional self-directedness, in which professionals develop personalized professional development strategies composed of sequences of educational activities from various sources. Professionals actively search for meaning

through a sequence of learning activities selecting from available learning activities, such as **reading, professional meetings, continuing education courses** and **workshops**, and especially **workplace learning** (Candy, 1991; Hiemstra & Sisco, 1990; Merriam & Caffarella, 1991; Owen, Allery, Harding & Hayes, 1989; Knox, 1985, 1990; Schein, 1978; Smith & Associates, 1990).

1. Reading

In these participants' cases, the reading consisted primarily of trade magazines. Reading was one of the main ways in which the participants acquired new knowledge - new knowledge about products - new general information.

Participant 3

> *Yes, yes, most definitely, there's . . . you know, lighting magazines, new information, Link magazines, for sure . . .*

> *I believe there's . . . a construction magazine as well. And facilities management magazine.*

> *I would say [I read them] regularly on a monthly basis. . .*

Participant 4

I'll come in on the weekend and I'll spend three hours on Internet. . ., reading and looking at things . . .

Yes, yes, hospitality design journals I read.

Participant 5

I read "Fast Company". . .

. . . [I'm interested in] those individuals who have reached success you know, and not financial success or power success, but . . . how they've truly . . . in their minds sort of integrated . . . differing fields to create something that is not like anything else, you know? So I look, I look at those kind of people for inspiration and knowledge.

For two of the participants, reading was a prime source of information for them.

Participant 6

. . .reading is one of the big . . . big ways I get, I acquire new knowledge. Design magazines, architecture magazines, anything that's circulating around the office. New information, new products, stuff like that.

That's probably the. . .the bulk of the new information I get, is through, through that.

Either on the Internet or . . . publications, magazines.

Participant 7

. . .the best way that I acquire knowledge is probably . . . reading design magazines.

Only one participant did not read very often.

Participant 2

I don't really look at them [design magazines] that often.

I relied on them heavily during school . . . for inspiration and ideas, and I'm finding that . . . the inspiration comes more maybe from the clients, from, from their space and from . . . and I'm not reading as much.

It would appear that these participants acquired a substantial amount of their new knowledge through reading - primarily Interior Design magazines and on the Internet.

Jarvis (1983, p. 51) speaks of technology providing people with "the social conditions necessary for, and make(s) people aware of, the opportunities to extend their learning throughout the whole of their lives". Spear and Mocker (1984) and Berger (1990) speak of the changing dynamic of some learners taking a very active rol in seeking out learning resources and others using whatever is available in their immediate environment. With the advent of the personal computer and the World Wide Web, this dynamic has changed dramatically.

2. Professional Meetings

All but one of the participants belonged to the provincial association PIDIM (Professional Interior Designers' Institute of Manitoba) - one was a very active member and served on one of their committees. The lone non-member was not against belonging to the Institute but hoped her/his employer would in time pay for her/his fees.

With respect to the Institute specifically being viewed as a learning resource, two of the participants felt that it needed to take more responsibility for the stewardship of new graduates - guiding them into the transition from school to the workplace. When Participant 4 had been in school there had been no Professional Practice course and when she/he had graduated, she/he had felt in the dark about the Institute and what she/her should be doing with respect to meeting it's membership requirements. Participant 4 has since gone to the university to speak to the students about PIDIM but felt that this was not enough and for the most part, ineffectual.

Participant 4

. . .you know what, when you're in school and I mean, I know these students didn't know what I was talking about.

. . .You just don't know.

. . .honestly your first three years you're still, you're learning so much and you don't really know

. . .when they're [new graduates] first starting coming out of school. It'd be important to have something in place where they're aware of what PIDIM is, what they do,

. . . and having more of a guideline . . .

Participant 5

. . . that shift to practice is very, very ambiguous and it's not transparent . . . there's no translation that happens internally.

Some of the participants had very strong views about what they saw as the responsibilities of their association. One of these responsibilities was to educate the public

about the nature of the profession. The other was setting a high standard for professional qualification and behaviour.

Participant 1

I think belonging to the professional association is important, and I do belong.

. . .some people feel a professional association is a social club. You may have heard that from some people, and I have concerns about that as well, I think it's . . . it doesn't do all the things I think it should do. Our professional association.

I think . . . that part of their role should be . . . and I think they attempt to do this, and maybe . . . my . . . I don't know why, but they don't do this better, but I think part of their, their role is to . . . try to educate the public about what Interior Design is about. Why you need an Interior Designer, why . . . you know, why Interior Design is valuable to everyone, it affects everyone's lives. Because that's why Interior Design is important to me (laughs), therefore I want the professional association to communicate that. . . I think that there should be stronger push on Interior Designers to . . . complete the NCIDQ exam, and be professional Interior Designers, and I know in Ontario they've . . . I believe it's mandatory now, that to be an Interior Designer you need to have that.

And I think it's just a mark that you've met sort of minimum standards to be an Interior Designer.

I think it . . . it identifies Interior Designers as a group as being professional. That we've all met this minimum set of criteria, that we have this knowledge and that as a profession you can hire any Interior Designer and rely on them to do a good job, knowing in every profession you've got people who are better and worse at the profession, but . . . I think that it's important that . . . that Manitoba pushes for that. So that we all meet a certain standard. And . . . and I know that they, they try to identify . . .at least I've heard that . . . people who are advertising themselves as Interior Designers and that aren't . . . so that . . . to stop the . . . perpetuating the belief that you know we'll pick your paint colours in your living room and . . .. And that's part of what we do, but it's . . . to me, it's not the most rewarding part of my job and that's where my job becomes tedious and painful to me. (Laugh). I like other parts of my job and I want other people, you know the public, to understand that.

Participant 2

. . .we're also involved at the, at the PIDIM level in my firm.

. . .I think professionalism . . . in Interior Design and, and calling each other to a high standard of professionalism, so that we are recognized as . . . as a value part of the, the building . . . team. . . . I think that's very important,

. . . so you do see some of the other designers out there and you do see maybe inappropriate behaviour sometimes by, by designers in a public venue. That is, is a concern for me, I think it's something that I think we should all call each other to, you know a high standard of, of professionalism.

. . .I'm thinking more of . . . just maybe kind of . . . deferring to . . . deferring to architects or deferring to engineers, saying oh, well I don't know anything about that. You know, that kind of . . .

That kind of behaviour that, that I would think would go on based on what I've seen at the PIDIM level. You know, just with . . . oh well, you know, what do I know about stuff like that. You know, that kind of . . . it's kind of a self-defeating attitude almost sometimes?

And it's . . . I think it's a mechanism that some people use, so . . .

. . . I think it's to protect themselves. So that you know, well I never promised to

be a brilliant Interior Designer, I never promised to be a brilliant person, so you can't hold it against me later on if you know if I make a mistake or something.

. . .I think it hurts our, our profession as a whole.

And we do, I mean Interior Designers are the creative type, generally. Tend to be, you know, the more . . . flashy, you know, whatever, or . . . you know, not, not necessarily status quo like your lawyers and doctors and that kind of thing . . .

In, in personality.

But I don't think that means that . . . you need to throw everything to the wind then and say: "Oh well I'm just a you know, a silly Interior Designer."

No, it's all, it's all related to that . . . you know, there's been examples through the years, and there's, there's been examples on the other side too where I've seen people really . . . carry themselves well and represent the profession well.

Which, which I like to see . . .

One participant commented on what she perceived as maybe one of the problems

with the Institute.

Participant 4

. . . all the membership is slowly getting older and there's really no . . . there's really very few younger people involved, . . .

And then there was the enigmatic Participant 5.

Participant 5

I have a really definitive opinion of PIDIM. And that is I am not prepared to refute it unless I am prepared to change it. So I really don't have any formal comment on it.

3. Continuing Education Courses

The majority of continuing education courses taken by these participants were provided by their professional association (PIDIM). The two main themes which emerged as significant with respect to continuing education, was the lack of free time to attend and, the relevancy of the courses offered.

Participant 1

I think continuing education's important, and I think. . . all professionals need to continue learning and expand on their knowledge, and so I think attending courses and . . . even if it were mandatory that they had to have so many credit hours of education a year to maintain our professional status, I think, I think that's perfectly reasonable. Probably it should be that way.

Participant 2

I do [attend].

. . . I do, when I'm interested in the topic and when I, when I'm able to I do try to, try to take in . . .

Participant 4

Yeah, I attend them. I've gone to two this year. It does vary and then . . . given my schedule. . . I do attend them. I, I enjoy them.

Participant 6

PIDIM offers courses, I've taken a couple courses through them.

I think most of them are . . . are very relevant and interesting to me.

Only one of the participants had not been to any of the continuing education courses offered by PIDIM. She/he supported Darkenwald's (1977) contention that people participate in adult education for mixed reasons, some of which are unrelated to learning per se or to course content. In this case, the participant did not like to go to things on her own and had recently come from a firm where no one participated in continuing education.

Participant 7

. . . Up to this point I haven't gone, . . .

I guess it's because mostly . . . other people just don't go either.

. . . where I was basically people just didn't do that.

I'm just not the type of person, you know, that would go . . . I wouldn't go by myself, so . . .

. . .but I would go, you know, with a friend and . . . for sure, I mean I think it would be great. Depending on the . . . the function.

For the most part, these participants were not only very busy professional people but also lead very full lives outside of their work. Three of these participants did professional work in their own time. Two had children. One was heavily involved in her/his church and was also a dance instructor. Another spent a lot of time in fitness activities. Time is a valuable commodity to these people.

Participant 2

I try to [attend continuing education courses] whenever my schedule permits me to.

Sometimes the scheduling doesn't always fit with, with what I can handle, . . .

Participant 4

It [her/his attendance] does vary and then . . . given my schedule. . .

Being an Interior Designer is not a nine to five job. It involves long, long hours. Time was not the only factor that determined attendance.

Participant 1

. . .the courses are offered in evenings and I find that at the end of the day sometimes it's just too much.

I often find that I'm pretty exhausted by the end of the day and you've committed yourself to more than 8 hours a day . . ..

. . . and often more than just Monday to Friday, that by the time it gets to that, I'm not that interested and it depends on where projects are at. Sometimes I find that the end stage of the project where I, it's consuming all of my energy and I just . . . I have no energy.

Participant 7

I'm tired.

I mean I work a lot of long hours, so . . . it's . . .hard. . .

. . . from all the friends that I graduated with, about three of them are really just burned out.

And . . . it's hard.

Relevancy was another issue. Some participants had trouble with presentations that were not specifically geared to Interior Design.

Participant 1

. . .Time constraints or I don't feel that it's relevant to the area that I practise or sometimes I know that it's . . . like a local cabinet manufacturer, cabinet manufacturers talking about millwork in detail, so . . . I know that that's coming from a certain point of view and I don't . . . think it's . . . that just, the . . . quality of that is disappointing to me because it's sort of a one-sided look at what one cabinet manufacturer is looking for and what they want you to do as an Interior Designer, rather than . . . it's not a real overview.

Participant 6

There was also a . . . a seminar on steel and glass products, which was . . . really . . . it would have been relevant if, if the person . . . running the seminar was I guess more . . . educated in how it relates to design. They really talked a lot about . . . product itself, not how, how we would use it.

These findings also confirm the literature where Tough (1971) who pioneered focussing on the learner in continuing professional education, and others, have shown that, by and large, formal continuing professional education (CPE) are used much less than is self-directed and self-planned learning by professionals (McCatty, 1975;

Rymell, 1981; Semke, 1985; Curry and Putman, 1981; and Matthias, 1991).

4. Workshops

The majority of participants attended out-of-town conferences specific to their specialty areas.

Participant 1

> *I've attended a number of conferences specific to health care design. And . . . those are really good when you, the first few you go to, and then . . . some of it gets a bit redundant, but . . . for really, for conceptual things and ideas, that . . . is an excellent way to learn about what's new in, in the area of health care and . . . what's happening or, you know, influences the way you work the projects, so that, that's important.*

Participant 4 was one of the few casino designers in Winnipeg. She/he attended a hospitality show in Las Vegas last year which she/her enjoyed immensely. The show featured lectures on a variety of topics relevant to casino, for example, profitability of branding, spa design, accessibility. She/he attended six of the lectures and made a presentation to her colleagues at work when she/her returned. It was valuable to her/him to actually be able to see the many casinos in Las Vegas as well as to speak to other designers of casinos.

. . . there aren't a lot of other people that I know in Winnipeg that have done that work and so you don't have that opportunity to discuss it, whereas . . . there, you know, I'm sitting next to . . . I don't know, everyone at the table . . . has worked on a casino, and it's great.

Participant 5

. . .I'm going to a conference in Nashville in two weeks. On healthcare. I'm going there to look at . . . facilities that are in that region as well. . . and then the opportunity to mix with . . . practitioners and doctors and . . . get real basic information on how they do things.

5. The Workplace

The Workplace provided a number of available learning activities for all participants. Five of the participants' employers had in-house seminar sessions. Some of these sessions were very informal and/or were impromptu.

Participant 2

I would say [we have in-house seminars] on an impromptu basis. If something comes up. . . Not formal. . .it's just kind of a process that we're always learning . . .

. . .informal teaching exercises and activities.

. . .there's really just the two of us who work with him [the boss] in the office so if one of the two of us was having trouble with something, he'd call both of us over and say, "Okay, this is how this works", just so that we'd get it straight, kind of thing. . .

- some as often as once a week.

Participant 1

. . .we've started doing design critiques . . . that's something that we hadn't done before, we used to have a Friday afternoon sort of a casual session, but we've turned that into a little more structured activity, where we . . . a team will present a project that they're working on, of whatever phase that it's in, and so we have really interesting discussions, sometimes really heated ... about the project and how it's progressing and where it's at and. . .offering advice and so those are really interesting. . .a lot of people think they're boring and they don't want to attend, but the firm sort of encourages everybody to attend, so you get technologists or the. . .they have one person in our office that does most of the contract administration on large jobs, so you get his perspective which is entirely different. Sometimes it is about the design, but sometimes just having those other

people. . .they comment on the design as well, because they know how it is going to be built or how it needs to be detailed. . .and sometimes it's just about the design. . .

some once a month

Participant 4

About once a month we have . . . we'll feature a project, but then we do a lot of travel photographs too, which is nice, so it's very informal.

or, periodically throughout the year.

What was interesting about **Participant 5** was that she/he did not mention the fact that her/his firm actually had a formal in-house vehicle in place which was used to cover issues relative to "Best Practice". These sessions occurred periodically throughout the year and were usually run by their own internal specialists. They also occasionally run evening seminars which are very well attended.

One participant was able to access any number of learning activities from his/her employer as frequently as she/he wished.

Participant 6

Excel, Word, that kind of thing. In-house seminars too are easy to get approval and stuff for, because it's . . . it's government, like the government holds these seminars, so it's very easy to get approval to go.

Anything and everything you can imagine, like . . . project management . . . anything like . . . software, basic software, not anything specialized like AutoCAD, . . .

"Lunch and Learns" given by product manufacturers' representatives were also popular forms of learning.

Participant 1

. . .they have luncheon information sessions . . .someone has come in, it's a product representative,. . .I went to one on tiles and how they're used and installed, and there was one on acoustics that was really interesting. . .it was about office acoustics, but it's something I can apply to health care design.

Participant 4

. . .because there's such a large number of people here. . .we do have regular

meetings at lunch. . .reps coming in and whatever. [To represent their] New product.

Participant 6

. . .they [suppliers' representatives] do come here. . .lunch and learns, if we want, or they just come and give a little ten, fifteen minute introduction of any new products.

A key aspect of self-directed learning is locating the resources necessary for learning on one's own - one of those resources is **human resources**. All seven participants consulted their co-workers for information - in two of the cases, senior members of the company also served as mentors to these participants.

Participant 1

I acquire a lot of. . . most of my knowledge comes from . . . the people that I work with. . .the senior designers, or technicians, technologists and architects . . . we spend time discussing design you know, in-between doing tasks. . .

As a junior designer I was assigned a mentor. . . . . .that's how I acquired a lot of knowledge.

Because a lot of my knowledge does come from the people that I work with. Because I work closely with one designer who is a senior designer, has a lot of experience, and so. . .it's been easy to reference. Mind you, that person pushes me to do more research than what would come naturally to me. . . Which is a good thing. But, usually that's specific to a project, it's specific to a product, then I'm going to acquire knowledge that way.

Participant 2

. . .there's really just the two of us who work with him [the boss] in the office so if one of the two of us was having trouble with something, he'd call both of us over and say, "Okay, this is how this works", just so that we'd get it straight kind of thing. . .

. . .he has twenty years of experience so he has the background to back it up. . . also a bit on the construction side too.

Participant 3 has her/his own business and works on her/his own. At the moment she/he has a contract with a government agency and works there three days a week.

. . .I am working with another professional Interior Designer, and. . .I must say that she's quite good in sharing information.

Participant 4

. . .if it's a question, say for example related to a handrail, I'll interpret the code one way, but then I'll go and I'll get a second opinion from somebody who's more senior.

Participant 5

I'll talk to peers but try and get specific things out of them.

Participant 6

[I talk to other designers] Yeah. Absolutely. In this office, also in other offices.

Colleagues were not the only human source of information/knowledge. These participants sought out the manufacturers, their sales representatives, contractors, tradespeople and consultants as well. These participants particularly appreciated the value of their consultants - they were the "professionals", the "experts". Participant 1, however, was not ignorant of the conflict of interest this situation presented.

Participant 1

. . . a lot of them are sales reps or product manufacturers and I . . . you know, that's how we get a lot of our information and I question sometimes how valuable that is.

I acquire knowledge that way. . . or contacting manufacturers directly . . . sometimes more reliable. . .cabinet manufacturers talking about millwork in detail, so . . . I know that that's coming from a certain point of view and I don't . . . think it's . . . that just, the . . . quality of that is disappointing to me because it's sort of a one-sided look at what one cabinet manufacturer is looking for and what they want you to do as an Interior Designer, rather than . . . it's not a real overview.

Participant 5 taught part-time at the university and cited students as a significant source of her/his new knowledge.

Listening to . . . in my case the dialogue with students. It's very selfish. But that's a huge draw, is for me to engage in dialogue with students. That's the source of a lot of new knowledge for me.

For some, the workplace was a significant source of new knowledge.

Participant 1

. . . a lot of my knowledge does come from the people that I work with.

Participant 2

. . .on the job. There's . . .that's what I love about Interior Design . . .every project is new in a certain way. There's always something new that comes up that we didn't recognize before, didn't realize before, never dealt with before, so. . .even in just. . .what we're going through now is, is getting to learn more about how [client's name] works and. . .having a better relationship with them and having a more, better understanding of the [building] code. So. . .yeah, I would say I acquire most of my knowledge through that.

The employers of these participants reflect the literature which sees "workplace learning evolving as a major strategic thrust in many organizations". Organizational success is achieved by producing a more "critical-thinking, problem-solving individual who has the ability to think and act independently in a rapidly changing workplace. Learning-how-to-learn, or lifelong learning, are major themes of this perspective" (Rowden, 1996, p. 4 and 6).

IV. Satisfaction with Opportunities for Learning

The majority of the participants were satisfied with the various means and ways in which they acquired their new knowledge. The main dissatisfaction appeared to be with the offerings of their professional association.

PIDIM's Continuing Education Program:

Participant 1 best summarized the concerns.

> *There's a different way of thinking about something that . . . that [gives] exposure I guess to other people outside of Winnipeg, or . . . outside of Canada . . . is really important. . .*
>
> *. . .. I don't know if the program [PIDIM's Continuing Education Program] . . . how a program could encourage that, but . . . possibly there's a way to encourage more interaction on an international scale . . . 'cause we can learn a lot from that.*
>
> *I worry that the quality of the courses they're offering . . . a lot of them are sales reps or product manufacturers and I . . . you know, that's how we get a lot of our information and I question sometimes how valuable that is. That's, that's a really one-sided piece of*
> *information . . .*
>
> *or sometimes I know that it's . . . like a local cabinet manufacturer, cabinet manufacturerstalking about millwork in detail, so . . . I know that that's coming from a certain point of view and I don't . . . think it's . . . that just, the . . . quality of that is disappointing to me because it's sort of a one-sided look at what one cabinet manufacturer is looking for and what they want you to do as an Interior*

Designer, rather than . . . it's not a real overview.

But I just, I'm not sure about the quality of the presentations that our professional organization puts together.

Participant 6 was fortunate in that she/he worked for the provincial government and, as such, had access to an almost unlimited number of professional development opportunities sponsored by her/his employer. Although she/he found the topics offered by PIDIM relevant and interesting, she/he found fault with the presentations themselves and their frequency.

Not always.

. . . I don't know if they have . . . well I guess I'm not sure how they . . . how they come up with the seminars that they're having, like how do they determine what, what seminars they're having?

I think it's a hit and miss . . . they have some good . . . workshops and some not so good.

. . . I would probably like to see a, a few more . . .

Like even once a month or once every two months . . .

. . . I think most of them [the topics] are . . . are very relevant and interesting to

me.

Although alone in her/his sentiments, **Participant 5** when speaking of the offerings of the local association, wanted a forum for discourse. For her/him discourse was an important element in the learning experience.

I'm generally dissatisfied. Because they're not at . . .

Just, just because they're not . . . they never present it in a form that allows arguing. I think there's more to be, there's more to be generated from an argument than there is from a nice social evening out when everyone has a glass of wine in their hand.

There's, there's two categories. it's either so . . . basic and irrelevant that it's disengaging. Or it's the other extreme, where it's so intentionally ambiguous that it's disengaging.

It's the lack of clarity of the presenter, right? They either . . . they don't wanna go too far, so it stays at a very basic level or they go too far and they shroud all the very simple ideas in a lot of terminology and examples that . . . you can't argue with.

Workshops:

Participant 4 , a casino designer, also lamented not being able to attend more out-of-town conventions which she/he found valuable learning experiences - attending lectures, seeing casinos and speaking to other casino designers. Although her/his trips to these conventions were of great benefit to her/his and secondarily to her/his employer, the employer only occasionally funded these trips. She/he was dissatisfied with the Architecture Library at the University of Manitoba as it did not carry any hospitality journals.

> *I don't deal with . . . there aren't a lot of other people that I know in Winnipeg that have done that work and so you don't have that opportunity to discuss it, whereas . . .there [Las Vegas], you know, I'm sitting next to . . . I don't know, everyone at the table . . . has worked on a casino, and it's great. Because . . . they know what you're talking about.*

V. Ideal Program

1. Cost

Cost does not seem to be an issue with the participants. The current cost was reasonable, sometimes borne by employers and, there was no expectation that it should be provided free by the Institute. This was confirmed by the Chair of PIDIM's Continuing Education Program.

And I think . . . what I hear from people is that really it's not really a money issue, although if it was a wonderful course then people I'm sure wouldn't mind spending $400 or something like that, . . .

Participant 1

. . . in terms of financing, I don't think any of the courses, that PIDIM offers anyway, are unreasonable in terms of financing, I think that that's reasonable. And I don't . . . like I don't think a professional association should be paying for them . . . I think we should be paying for them individually because . . . you know then . . . your, your fees go up for the professional organization and I think they have enough problems . . .

2. Scheduling

The biggest problem with attending continuing education courses appeared to be finding the time to attend. Interior Design is not a nine to five job and many of the participants lead full and busy lives outside of work as well. According to the Chair of PIDIM's Continuing Education Committee who had surveyed the membership, Wednesday night was the night of choice for professional development courses.

. . .it is funny isn't it, but . . . but the courses that I presented in the, in the last, I'd say two, two years . . . or even the last four years that I've been a Chair, Continuing Ed Chair, that seems to be the most successful evening. The most

people coming out.

People don't want to spend a weekend, you know . . .

'Cause one of them was . . . you know a full Saturday. Or . . . and Tuesdays I know there's PIDIM meetings on Tuesdays and there's usually PIDIM events on Tuesday evenings . . .

. . . so that's, you know, not good. Yeah, for some other reason the other nights were just not good.

And Wednesday, I don't know if it's 'cause the middle of the week, but (laughs) . . . it seemed to work out the best.

In an ideal program, some of the participants preferred shorter, intenser periods of time for their professional development activities rather than a series of events strung out over a longer period of time.

Participant 1

. . .because the courses offered are spread over a long period of time for a couple of hours each evening, sometimes it's easier to connect to . . . a few days of time

rather than spreading over a month where they're not sure what other obligations will come up during that time.

Participant 2

If they could . . .keep things . . . very concise and like one evening kind of shots, then . . . or two evenings, then it's easier

To some extent Interior Design is seasonal - particularly busy in the spring/summer when projects are being finished up for the summer construction period and slower before and after Christmas.

Participant 1

. . . anywhere from January to May is usually a good time. . .and then after the summer . . . like from, say, September to November, mid-November, and then things get busy. I mean, things are busy at work . . . usually the summer kind of slows down, like from a work point of view, but that's because people are on holidays and clients are on holidays, so there's not . . . don't expect people to be working, but I don't think that people are as interested in working in the summer.

Participant 2

So some evenings and some times on the weekend, like not mornings on the

weekend, afternoons on the weekend . . .

For one participant the time of day was immaterial as she/he had a very tolerant employer.

Participant 4

. . . and I mean I make up tons of time. If something were offered during the day that interested me I would go and I would just make up the time. it's not, that's not an issue for me, really.

It's more so if something's in Toronto and . . . you know, where, again if I'm taking two days off, yeah I would make up the time but . . .so no . . . it's . . . and it would be convenient 'cause then I could do it when I want, but . . .I'm the kind of person that, if I want to go I'll go.

I took three weeks off to make a movie, so . . . yeah, six weeks. Well, I didn't make it myself, I worked on it.

Art direction.

3. Frequency

The Chair of the Continuing Education Committee of PIDIM usually tried to offer four or five courses a year but despite making every effort to guarantee attendance through telephone surveys, found participation to be one of her major problems.

> *And . . . because in fact I have . . . started, you know, in the last four years I would start . . . coordinating a particular course . . . but we would also at the same time do a phone survey and . . . when it really came down to "yes" I would participate, you know, there might have been two members kind of thing. So that's where it's very difficult for me, because . . . you know I could coordinate I don't know five courses a year, but . . . often they don't go ahead because of the lack of participation.*

Participant Five's Ideal Program addressed the problem of participation by having a rotating series of sessions that gave the participant more than one opportunity to attend a session. The zealous participant could attend the first session, go away and research and reflect and then come back for the second session and make their own contribution to the proceedings. This fits in with Brown's (1997, 2000) contention that "Gen Xers" want control over their own learning.

Participant 5

> *It would be . . . it would be nice if . . . well, wouldn't it be interesting if there was*

. . . 12 sessions a year and . . . they were repeated once. So that there's 24 sessions every two weeks, and if you couldn't hit the first one, then the second one, and if you hit the first one and you didn't like it you could contribute to the second one? You know, so that it gave you . . . like maybe there was a, maybe they . . . there's a six month increment there and so you have time to . . . react and/or . . . research findings have time to catch up, you know? So that you can come back to the table, so this is interesting, so that if you have kids and whatever and you can't make the first one, maybe you can make, you know, maybe you can make the second one.

4. Format

For one participant, teaching and learning styles were important considerations. Small

group learning and interactive learning replaced the usual lecture format.

Participant 7

I think probably the best way to deal with certain things might be something that's a little bit interactive so that . . . if it was a situation, a learning situation . . . I don't think it should be a huge, a huge room with a hundred people and one speaker talking and pointing out to people and asking them to sort of join in on the conversation, but I think that if it was a small group of people and . . . I think

that would be better. I think its, it's usually better for everyone and . . .

I think if it's interactive and it's, it's casual and it's not, not a formal situation and non- threatening, I think people, people will learn.

The Chair of PIDIM's Continuing Education Program:

But it's interesting because the feedback that I have gotten from members is that . . . they just want to sit in the chair and take notes. (Laughs). They really don't want to become too involved and they definitely don't want exams. (Laughs). Because . . . because they, you know they've done all that (laughs) and they're wanting just to, you know . . . and they're happy with writing it down and getting like the information and handouts . . .

And I think the other difficult thing too is that . . . is getting people that are comfortable in presenting and are good at it. If you know what I mean, like . . . that, that are effective presenters. I think that I've had problems with that in the past. Like they, they may be interested in presenting, but they're not . . . [they don't have] the ability to get it across.

Participant 4 is under the impression that PIDIM's membership is "older" (she/he

is 31 years old). The Chair of PIDIM's Continuing Education Program speculated that the average member age was between 40 and 48 years. Was this a factor in preferred learning styles?

> *but I think you know . . . they're . . . all the membership is slowly getting older and there's really no . . . there's really very few younger people involved, so . . .*

For two of the participants, ***case studies*** were thought to be an important vehicle for learning and provided a valuable learning experience. As one participant suggests, post-occupancy evaluations in their day-to-day work lives do not generate income so there is no incentive to do them in the workplace. For another participant this was a particularly important exercise for younger designers - heightening their awareness. She/he also thought these studies could be formalized in a newsletter format. This is the experiential learning proposed by Brown
(1997, 2000).

Participant 1

> *. . .often people go through post-occupancy evaluations and I think . . . it's a really important way to learn . . . about what you've done and how you've impacted an organization or facility and whether that was successful or not, right? It's really the only way to learn about what you personally have done and*

whether you've been successful or not and . . . it's really difficult to do in the work environment because there's not the money or the time to do it. Nobody's going to pay you to do it.

Participant 7

I think it should be different, and I think maybe part of it is . . . you know, where people, just an opportunity for people just to talk, you know? And talk about different situations, maybe they could bring up a situation that . . . you know, they were working on one particular project and . . . they had something happen, and then you can talk about different scenarios, and . . .

Especially for . . . young people, who aren't put in that situation. I mean, you think you've come through everything until something else happens to you and then . . . it doesn't, it may not ever happen to someone else, but if you talk about it and how to deal with it, then . . . you're just aware. And I think awareness is you know really important so that you're not caught off-guard and, and you learn from other people, I mean that's . . .

. . . that's part of it, and . . .maybe there could even be like a newsletter that goes out, you know like in medical journals they'll have something that goes out where they have case studies, basically, and they talk about different situations, and you may as well learn from other people's mistakes, or shortcomings, or . . .

how they dealt with the situation in a really great way.

Because . . . it's gonna happen to somebody.

And you may as well, you know, it's better for the profession for people not to be in bad situations or to be able to deal with them.

5. Topics

The Chair of PIDIM's Continuing Education program had recently surveyed the membership with respect to what topics were of interest to them.

Well, I had put out a survey last year to, to get information from members. There was a survey that was sent out I'd say maybe 8 years before that time, and so I took the information from that and felt that it was time again to, to set up a survey because of all the new members and that sort of thing, and . . . unfortunately, I feel, there wasn't a, a huge amount of people that participated in the survey, it was . . . 10 out of 95 members that . . . had sent their surveys back.

And . . . I found that the majority, for sure, really wanted ***technical information.*** *And that seems to really be lacking.*

And the first two years I was [involved in co-ordinating]. . . professional practice, and that is when I introduced more ***business orientated courses****, because I thought there was a real lack of that when I was going to school, we didn't have anything on* ***time management, stress management****. And I, and I thought there was something really lacking, so introduced those courses, and as I understand the professional practice right now is using that idea . . . for courses.*

One participant cited ***legal and copyright issues*** as a topic of interest.

Participant 4

I think legal issues are huge. And there's one actually coming up in April which I can't wait for. . . . They are, they are huge. Not only from a, a firm point of view and . . . liability and all that type of thing, but . . .

. . . for example, we did preliminary . . . preliminary design for a railing, and they sent it to a firm in Toronto. It never proceeded beyond that. Two years later it shows up in their catalogue. Copyright issue's huge.

Two participants cited ***ethics*** as a topic of interest. This was tied into their issues of professionalism.

Participant 2

I think we tend to maybe shy away from some of the ethics questions and maybe getting back to the professionalism that I was talking about before. And . . . because it can end up being maybe personal. But I think maybe there's room to look more in that area.

Participant 7

You know, and maybe have standards where . . . professional standards for people so that they don't do something that's inappropriate or unethical, or . . . you know, that I think is very bad because the public perceives us, obviously people do, and I don't know where this came from but, they think that somehow we are making money on things that we're specifying . . .

Ethics appears on the IIDA Large Interior Design Practice Roundtable Sessions (1997 - 2000) calling for Interior Designers to participate in and develop continuing education couses focussed on ethics.

6. Scope

For one participant, it was important to have a larger world view. This fits with Brown's (1997, 2000) contention to respect the learner's ability to engage in parallel thinking.

Participant 1

. . . it's important to be exposed to . . . people outside of where you're working. That you can, it's easy to continue doing what you're doing, right, I guess I'm always concerned . . . and I've mentioned this a few times, but . . . I'm at one firm, and this is the way it is, and that's the way I've learned to, to work and how things are done within that firm. But I'm always interested in how other people are working because I want to make sure that what I'm doing is relevant. . .

There's a different way of thinking about something that . . . that exposure I guess to other people outside of Winnipeg, or . . . outside of Canada . . . is really important. . .and . . . I had been to a conference last fall in Vancouver, it was . . . the focus was . . . international health care designs. There were speakers from Japan and Norway and it was so . . . the case studies they presented were so interesting and to . . . understand the problems they deal with are not that different from the problems I deal with and . . . I don't know if the program . . . how a program could encourage that, but . . . possibly there's a way to encourage more interaction on an international scale . . . 'cause we can learn a lot from that.

7. Experience Appropriate

The Chair of PIDIM's Continuing Education Program was aware of the need to try and accommodate a designer's particular level of experience. This was something that was important to these participants in their "Ideal Program."

Oh, yes, for sure. And that's another . . . difficult . . . issue, because I may . . . for instance, the building code course was quite intense. I had coordinated it . . . five years ago with [name removed], and it was actually like a 14 week course. And it was wonderful, it was pretty well attended, we had 18 members. And so . . . to really . . . when he first . . . when we had the 14 week course, a junior designer could have sat in there because he spent more time . . . explaining things, whereas this refresher course, really you need to, to . . . to have practised it a few years to understand . . . you know what he was talking about.

But you're absolutely right and it also depends on the effectiveness of the presenter. Because for instance we had a metals and cabinetry course and . . . the cabinetry course, the presenter he had, you know, given me an outline, which most of them do and it, and it seemed quite comprehensive but unfortunately it . . . it was only at the level of a junior designer, and it could have been much more interesting. So it didn't have the sophistication that maybe a . . . a senior designer would want. I would say in the past there's only been a handful of designers that . . . have had comments that they felt it wasn't . . . you know professional enough for them. And these have definitely been senior designers.

So I think it depends what your background is, and, and what kind of working experience that you have and that sort of thing.

Participant 6

. . . I remember when I, when I first started practising . . . there were a couple of seminars that I attended that were just . . . way over my head. Like you have to have . . .you have to have . . . a knowledge . . .base. . . to understand it.

Participant 4

And I, well I think for example, for new . . . for new people it would be you know, basic things like you know . . . when you're negotiating salaries or whatever, I mean that's, that's a minor thing, but . . . you know, things it involves, like does it involve PIDIM membership, does it involve health insurance, does it involve holidays? I think just like a basic seminar where . . . you, maybe you talk about résumés and portfolios and . . . you know, a typical interview. I, I went through this program when I came back from Calgary. Calgary, I think . . . yeah, 'cause I wasn't working . . . and it was called Target U. It was for people who had a professional degree that weren't working and weren't collecting . . .and so it was basically you know getting to know yourself and all this kind of stuff, but . . . how to . . . it was basically a confidence builder as far as interviewing, all that kind of stuff . . .

8. Mentoring:

It is important to remember that these participants all had less than 10 years professional experience and as such, were still considered novices. For these participants,

mentoring was an extremely important aspect of their learning - particularly in their transition between school to the workplace.

Participant 5

. . . there's one vision of Interior Design that's promoted [by the Interior Design program at the University of Manitoba] . . . that shift [from school] to practice is very, very ambiguous and it's not transparent

When students come out of University and arrive at the doorstep of a firm, I think there's about a two year shelf life of . . .absolute creative sponge.

Participant 4

. . . I know that mentorship is part of, I think, well I don't know if it's fourth year anymore, [in the Interior Design program at the University of Manitoba] but . . . I found that interesting because I think that . . . there's somebody on PIDIM that is . . . I don't know if it's, it's not labeled mentorship, but . . . that's essentially I think what they do, but . . . it's specifically geared to university students who. . . as I think it should be . . . more valuable for. . . people that are actually working. Because you're too . . . you don't know what you're doing ... I think it should be definitely mandatory.

Participant 7

Its hard to say . . . I think that possibly . . . the professional practice [course in

the Interior Design program at the University of Manitoba] could have been set up differently so that . . . I, I think when you, when you graduate you just don't know what you're getting into, you don't know what's . . . a normal situation, or what's not a normal situation, or what you should know, and I think that if there was some type of . . . situation where you could go and work with someone, you know, if they had something set up so that it was . . . you would have a better idea of what your job would like, I think it would be very . . . valuable. Even if it's you know sitting in on a client meeting, or something.

Well some type of internship or, or a co-op, some different programs have that kind of . . . situation.

Probably after school. Or, even as a summer . . . I mean a lot of people work as summer students, but I think that more . . . more firms would give that as an option to more students, it would be very valuable, I think.

I mean, I know that when . . . I think this was last summer, we had a student come and work for us . . . I mean, it was great. And I know that she really valued the experience, because she was able to learn a lot, and . . . you know, it's, it's . . . but I think it's better all the way around, for everyone.

Ryerson University's School of Interior Design provides their students with a Professional Study Practicum

> *"using field placements in design offices, and/or other valid expereinces approved by the interior design program. Students ... [are] introduced to hands-on work eperience opportunities. In addition to applying academic skills and theory acquired in the program, students ... develop personal and professional acumen for working effectively within the interior design profession. A total of 400 hours of field placement work experience is required for full credit. Normally this course is completed during the summer between third and fourth year"* (School of Interior Design, Ryerson University, Professional Study, Manual and Log Book, 2002).

Like the newly graduated architects, and unlike any other internship program in North America to date, Ryerson students are required to keep a journal/log book documenting the tasks completed.

Mentorship once in the workplace was equally as important for these participants. Some were appointed mentors in their workplaces, some were not. Mentors were important not just for the big day-to-day professional activities but, more importantly for all the professional practice minutiae that no one thinks to tell you. This again fits with Gen Xers need for experiential learning (Brown, 1997, 2000).

Participant 1

. . . the career itself, being an Interior Designer, and you know where you are in your career and how much knowledge you have and . . .what opportunities you have as an Interior Designer . . . It, it's not just about designing interiors that . . . you know, there's other ways you can focus your career. There's promotion, there's . . . just project management, there's other parts of your . . . the practice that aren't readily apparent when you start practising Interior Design . . . so I think that . . . and just someone to turn to when you're feeling frustrated and not sure of what you're doing. I think that it's just a really valuable tool.

. . .acquire a lot of . . . most of my knowledge comes from . . . the people that I work with . . . the senior designers, or technicians, technologists and architects. And I guess the way my firm is loosely structured is good. As a junior designer I was assigned a mentor, essentially, and it's not in a formal . . .

And I know that our firm's discussed setting up a more structured mentorship program for all . . . like for designers and architects and technicians, because . . . coming from school you don't . . . have like the knowledge, obviously, you need to practise and . . . and there's lots to learn about how an office works when you come from school. So if having the mentor within the work environment helps you learn how the office works as well.

Participant 4

And I think . . . you never get first, honestly your first three years you're still, you're learning so much and you don't really know . . .like for me, some of it was, was business etiquette. I think that's . . . I mean it sounds like a silly thing, but I think that that's something that certainly could be . . .

This is a good one, and I think it's very appropriate since a lot of Interior Designers are female. It's . . . how to deal with . . . being assertive and aggressive and not coming off as too aggressive. With, with people that you deal with, whether they're clients or contractors . . .

Participant 5

. . . but that is one of the main important issues as far as I'm concerned is mentoring. Whether it's, it's a forty year veteran mentoring a thirty year veteran, or a ten year veteran mentoring a zero year . . . a newcomer. I think mentoring is critical, and I think it's not done. it's not structured and there's a lot of opportunity that's missed.

Participant 7

I think it [a mentorship program], I think it should be . . . because unless you. . . you know, you have to . . . it's the only way you're going to learn . . . is by working with someone. I know that when I started I didn't really have anyone to

work with.

Some of the participants referred to a mentorship model adopted by the architects. The important aspect of this program for the participants was that the mentor did not come from one's workplace but, from the wider professional community.

Participant 1

I know that the architectural interns have a formal mentorship program where . . . you know, it's a formalized process, and I think that that'd actually be quite relevant in . . . be useful, because I guess that is how I've acquired a lot of my knowledge.

. . . so it's nice to have a mentor within the work environment, but sometimes I think . . . if it were . . . I know that it . . . the way the architectural interns work, its, it has to be someone outside of the firm where you practise, and I think that that would just be useful to reconfirm . . . that what you're doing is relevant and you're on the right track and . . . just offer a bit of guidance.

Participant 6

. . . what's it called, it's, it's kind of like a mentor, mentorship program, similar

to how architects practise, and I think something like that would be really important for someone just coming out of school . . . to have a mentor that works locally and practises as a professional designer. . .

I don't think it should be mandatory, I don't think anything should be mandatory,

. . . but I think that you should really encourage it . . .

Mentorship, however, comes with responsibility.

Participant 5

Because historically we've had students of all types come in and . . . and just sort of fumble their way through a summer. You know, and as important as it is for the receiver to receive information, it's as important to transmit appropriate information. So . . .

. . . like there's no mentoring, really, that, that I've seen . . .

9. Collaborations

For many of the participants, collaboration played an important part in their "Ideal Programs". Collaboration meant the sharing of not only responsibilities for professional development but the sharing of resources as well. One of the collaborations suggested was with the university whose Endowment Fund allowed them to bring in many speakers (many world-renowned) and many of whom would be of interest to Interior Designers. It was also suggested that the university's technological resources could also be shared. Inroads were already being made by PIDIM's Chair of the Continuing Education Program.

> *. . .it's quite possible to get presenters from across Canada or the States or wherever to come to speak. And one thing that . . .[name deleted] and I . . . just spoke very briefly about was that the University of Manitoba has this wonderful opportunity to bring different speakers in, and so . . . it's just a matter of communication, I think, and . . . to have the information beforehand for review so that . . . in fact it could become a CEU . . .*

Another collaboration was seen with the Province of Manitoba whose resources are considerable.

Participant 1

but . . . you know, there's other organizations that share resources . . . maybe the Province of Manitoba . . . they have a lot of government offices and have more money and technology that you could pool information up and use some of their equipment . . .

Participant 6 - who worked for the government had access to any number of continuing education opportunities.

I guess in terms of technology and stuff we . . . the government has a really close relationship with Red River . . . so . . . we can take a lot of upgrades through them.

Excel, Word, that kind of thing. In-house seminars too are easy to get approval and stuff for, because it's . . . it's government, like the government holds these seminars, so it's very easy to get approval to go.

Anything and everything you can imagine, like . . . project management . . . anything like . . . software, basic software, not anything specialized like AutoCAD . . .

The employers were also asked to participate in an "Ideal Program" by allowing their employees to take time off work without any financial penalty to attend professional

development activities. This would alleviate the complaints that some of the participants had about being too tired to attend courses after a long day at work.

Participant 7

> *. . . What I was thinking, and this would sort of have to be the responsibility of the firm, but I think that as part of professional development that maybe there should be something set aside, you know, an afternoon or something, where the employee didn't feel obligated . . . so that they can't actually leave.*
>
> *I think it would, if the employer, and I would think it would be valuable to them to have a higher standard of professionalism on, upon their employees, I think they should somehow make an allowance for something that . . . if it was very valuable, then I think for me that would be great.*

10. Mandatory

The IIDA Large Interior Design Practice Roundtable Sessions (1997-2000) identified obligatory professional continuing education as one of their critical issues. The IIDA's 1998 Industry Advisory Council also identified education as a major component of the survival of the design profession and industry.

At the moment, PIDIM does not have a mandatory professional development program in place. The first mandatory professional development program in Canada was

implemented by the Association of Registered Interior Designers of Ontario (ARIDO). Because ARIDO's members agree that ongoing learning and development is an integral part of maintaining excellence in the practice of interior design, in October 2000 the implementation of a mandatory Professional Development Program effective January 2001 was approved in connection with the association's pursuit of professional licensing. ARIDO believes the licensing process will enhance public safety by building in a process that says the people who do the work are qualified. ARIDO hopes to have licensing in place by the end of 2002. These participants saw mandatory professional development as contributing to their credibility as professionals.

Participant 1

> *but I think all professionals need to continue learning and expand on their knowledge, and so I think attending courses and . . . even if it were mandatory that they had to have so many credit hours of education a year to maintain our professional status, I think, I think that's perfectly reasonable. Probably it should be that way.*

Participant 4

> *It'd be important to have something in place where they're [new graduates] aware of what PIDIM is, what they do, and then having . . . that organization should actually have something in place where OK, you're in your first, whatever, two to three years, you should have this many CEU's, or . . . having more of a guideline*

. . .

Participant 6

3. *. . . I think that's what a lot of . . . other organizations are going to, so yeah, it makes sense. It kind of . . . not controls, but it, it . . . it'll kind of, I guess . . . it'll illustrate how professionals . . . not should work, but how . . . how professional Interior Designers can interact and . . . it helps for any designer to . . . gain knowledge and . . . and then it goes back to the credibility issue again. . . We don't just want, I mean you don't really just want anyone coming in and . . . calling themselves a designer. . .*

11. Monitoring

A mandatory professional development program will require some method of monitoring

an individual's compliance and progress. The architect's logbook was suggested as a model.

Participant 5

. . .would like to establish milestones, but on an individual basis. From a broad menu of acceptable choices. What I mean by that is the profession at large can input into the requirements, discuss and debate the reasons for their either inclusion or exclusion, then on an individual level each practitioner can chart

their own course within an acceptable framework of standards. I said, as designers it's critical not to inhibit individual direction, and it's, that's why the flexibility of the system is so important, 'cause once we limit the outcome we narrow the opportunities. What I'd like to see is a model similar to the architects' system, where you know you create a logbook that can be used as a benchmark for designers to establish the requirements or the . . . required experiences during the first few years of practice, but I don't think it has to stop there. So what I'm doing now is I'm looking at the model for the architects, trying to translate that, because I think, you know if I'm going to create an internship program, why don't I base it on a model, at least, that's existing and then deviate from there.

Summary

The professional development program proposed by these participants was a mandatory, monitored program using the architects' internship program as a model. These participants saw a mandatory professional development program as contributing to their credibility as professional Interior Designers.

Epilogue

Interviewer: Is there anything else that this fabulous program of yours has? (laughs)

Participant 7: (laughs). We'd have a *really* great party at the end of it!

Interviewer: Oh, OK. (Laughs). So there'd be a social element to this. . .

Participant 7: I think so.

Chapter V

Recommendations

1. The Role of the Academy: Adopt a More Reflective Educational Practice

Cavanaugh (1993) using Schon's (1983) seminal work on the *reflective* practitioner (who is conscious and critical of self) as inspiration, outlines the three substantive changes in professional curricula that need to take place for a more *reflective* educational practice: (1) students must be helped to "learn how to learn" more effectively, (2) contextual problem-solving experiences must be provided throughout the curriculum via both formal instruction and apprenticeship experiences, and (3) systematic and continuous evaluation of the curriculum must be implemented. Wales, Nardi, and Stager (1993) see modeling professional problem solving in professional education as a way of inculcating the "habits of mind" that must be brought to and maintained in professional practice. McGaghie (1993) discusses how broadening the criteria used to evaluate competence for professional practice (particularly the less tangible characteristics so critical to practice) can serve as a meeting point between the academic and the professional world. Bennett and Fox (1993) describe the value of practitioners

maintaining closer relationships with professional schools throughout their careers. Rice and Richlin (1993) propose a different paradigm for scholarship in the professions that allows for a closer relationship between education and practice.

Curry and Wergin (1993) suggest that we need a comprehensive cultural shift in how professional faculty view their roles as teachers, scholars, and practitioners. They contend that the key to success is a professional faculty who are themselves *reflective* about their own professional practice (their teaching, research and service activities) and create an environment that models the kind of professional expertise demanded by the larger society.

They suggest that the design, implementation and evaluation of professional education should mirror the principles of *reflective practice* (Schon,1983) by adopting Harris' (1993) principles of deliberative curriculum inquiry; setting standards for professional competence that reflect societal needs; revisiting professional competence standards regularly; linking prepractice curricula and continuing education curricula, and, developing a process for curriculum assessment which promotes *reflection.*

2. The Role of the Practitioner: Personal Responsibility

Experience is, of course, an important element in the development of expertise. That is not to say, however, that everyone who has many years of domain experience becomes an expert (Chi, Glaser and Farr, 1988, Sternberg, 1985, Bereiter and

Scardamalia, 1993). A professional can have been practising for many, many years and still not be considered an "expert". Why is this?

> "Reflective practice involves more than simply thinking about what one is doing and what one should do next. It involves identifying one's assumptions and feelings associated with practice, theorizing about how these assumptions and feelings are functionally or dysfunctionally associated with practice, and acting on the basis of the resulting theory of practice. In this sense, reflective practice involves critical thinking and learning, both of which are processes that can lead to significant self-development....this means that the reflective practitioner is a student of his or her own actions and that the study of these actions is conducted in a systematic, analytical manner: (Peters, 1991, p.89)

For Fullan (1995), professional development - professional expertise is not merely a matter of the number of years of experience that one has accumulated, professional development entails *personal responsibility*. He offers four core capacities for continuous learning: (1) personal vision-building, (2) inquiry, (3) mastery, and (4) collaboration.

Personal vision-building comes from the practitioner asking her/himself: What is important to me? What difference am I trying to make? It forces us, as stated by Block (1987) " to take a stand for a preferred future" (p.102).

Inquiry: For Fullan (1995) inquiry means "internalizing norms, habits, and techniques for *continuous learning*", "fueled by information, ideas, dilemmas, and other contentions in our environment" (p.256). Stacey (1992) speaks of " learning spontaneously" and habits of "questioning, experimentation, and variety" as essential (p.112). Richard Pascale (1990) sees inquiry as "the engine for vitality and self-renewal" (p. 14).

Mastery: for Fullan (1995) mastery is more than merely being effective. He quotes Senge (1990):

> "Personal mastery goes beyond competence and skills, though it is grounded in competence and skills...It means approaching one's life in a creative work, living life from a creative as opposed to a reactive viewpoint...
>
> When personal mastery becomes a discipline - an activity we integrate into our lives - it embodies two underlying movements. The first is continually clarifying what is important to us (purpose and vision). We often spend so much time coping with problems along our path that we forget why we are on that path in the first place. The result is that we only have a dim, or even inaccurate, view of what's really important to us.
>
> The second is continually learning how to see current reality more clearly...the juxtaposition of vision (what we want) and a clear picture of current reality (where we are relative to what we want) generates what we call "creative tension."
>
> "Learning" in this context does not mean acquiring more information, but

> expanding the ability to produce results we truly want in life. It is lifelong generative learning. (p. 142).

Senge's (1990) "generative learning" makes the professional, in Fullan's (1995) words, "an agent of comprehensive change" not only on personal level or within one's professional milieu but within society. "To be in the change business these days, by definition, means that you are in the business of having to learn autonomously and collaboratively because so much is happening, much of it unpredictable" (Fullan, 1995?, p.257).

Thus, mastery is very much interrelated with vision and inquiry creating a trinity *sine qua non*. Mastery is a "learning habit" that permeates everything we do. We have the "inquiring" mind to take the "vision" of new ideas, "master" them, and act as the "agent of change" to see where they fit in the larger picture.

Collaboration is essential for personal learning (Fullan & Hargreaves, 1991). There is only so much one can learn on their own. We need one another to stimulate each other and propel ourselves forward. Collaboration on both a micro and macro scale is becoming one of the core requisites of a postmodern society. At a small scale, collaboration is at the heart of productive mentoring, peer relationships, and team bulding. On a larger scale, it allows us to form cross-institutional partnerships at home as well as global relationships from other cultures. Collaboration allows us the opportunities to be agents for societal improvement.

3. The Role of Continuing Professional Development: Change, Learning and Performance

Bennett and Fox (1993, pp. 262-263) identify five themes that emerge from the recent continuing professional education (CPE) literature:

1. **Performance:** the object of teaching and learning in CPE is *performance*, the actual behaviors [sic] of the professionals in practice.
2. **Experience:** a significant proportion of changing and enhancing professional performance is a function of learning embedded in the *day-to-day experiences* of professional practice.
3. **Learning and change:** Practicing professionals prefer *learning* as the agency of change; changes accomplished through learning are enduring and consistent.
4. **Change agents:** Planned and purposeful change in performance is the outcome expected from the efforts of many actors in society, including those in CPE; continuing professional educators are agents of change. The goal of the continuing professional educators and continuing professional education programs, are to act as agents of change to enhance performance - the actual behaviour of professionals in their practice.
5. **Self-directed curricula:** Although some changes accomplished through learning are a consequence of traditional CPE programs, most are a function of the professionals' own self-directed learning curricula.

Cavanaugh, 1993 suggests that a professional's desire for enhanced performance is made by the integration of change, learning and performance. If this activity is voluntary, then the individual's attitude toward work becomes an important part of the equation as it is proactive and forward-thinking (Weingand, 1999) - Fullan's (1995) core capacities.

If the view is accepted that there is a gap between these participants and earlier generations - a gap that represents more than age and technological differences but, also reflects the effects of a changing society on a generation, then Brown (1997, 2000) offers the following teaching strategies for Generation Xers: (1) focus on outcomes rather than techniques, (2) make learning experiential, (3) give students control over their own learning, (4) respect learners' ability to engage in parallel thinking, (5) highlight key points, (6) motivate learning, and (7) provide challenges.

IIDA's Proposed Professional Development Program

Although the IIDA already has a mandatory continuing education requirement. A Professional or Associate Member has two years to complete the 1.0 CEU requirement (a CEU [Continuing Education Unit] is defined as "ten contact hours of participation in an organized continuing education experience under responsible sponsorship, capable direction, and qualified instruction" [p. xiii, Phillips, 1994]), this lack of a strategic and structured approach to professional development for interior designers was seen as being so critical that in 1999, the IIDA took the initiative to produce, in the words of Neil Frankel, " a cogent, systematic educational roadmap that will lead to literacy and

effectiveness at every point on the learning curve and provide momentum for forward movement through a lifetime of learning" .

IIDA's initiative is structured with formal education on one side and continuing education on the other. This will be an all encompassing view of professional continuing education. Under consideration are ways of organizing professional continuing education to make room for differences in experience and expertise - a common refrain amongst seasoned and managerial designers is that there are no courses for designers with their level of experience. quantifying as well as qualifying professional development **(Figure A)** and organizing all professional development into five discrete categories, creating educational offerings that are organized vertically as well as horizontally **(Figure B)**.

Figure A

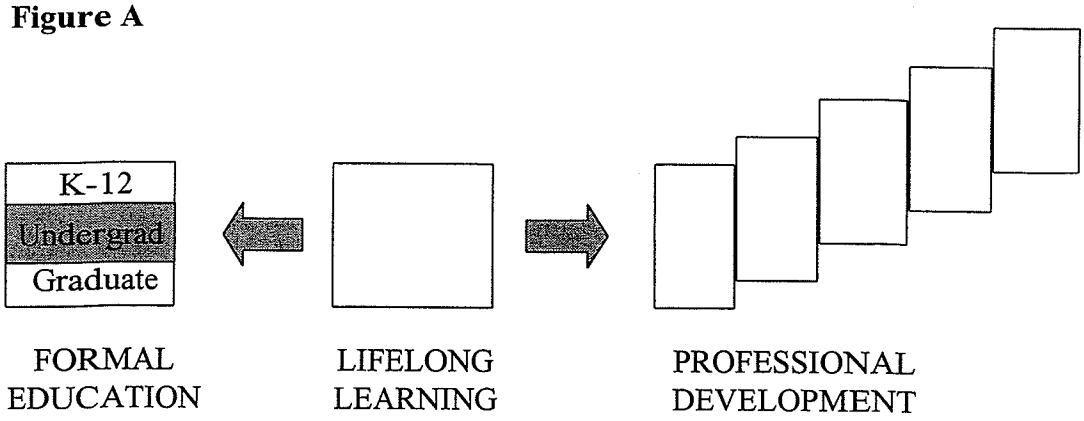
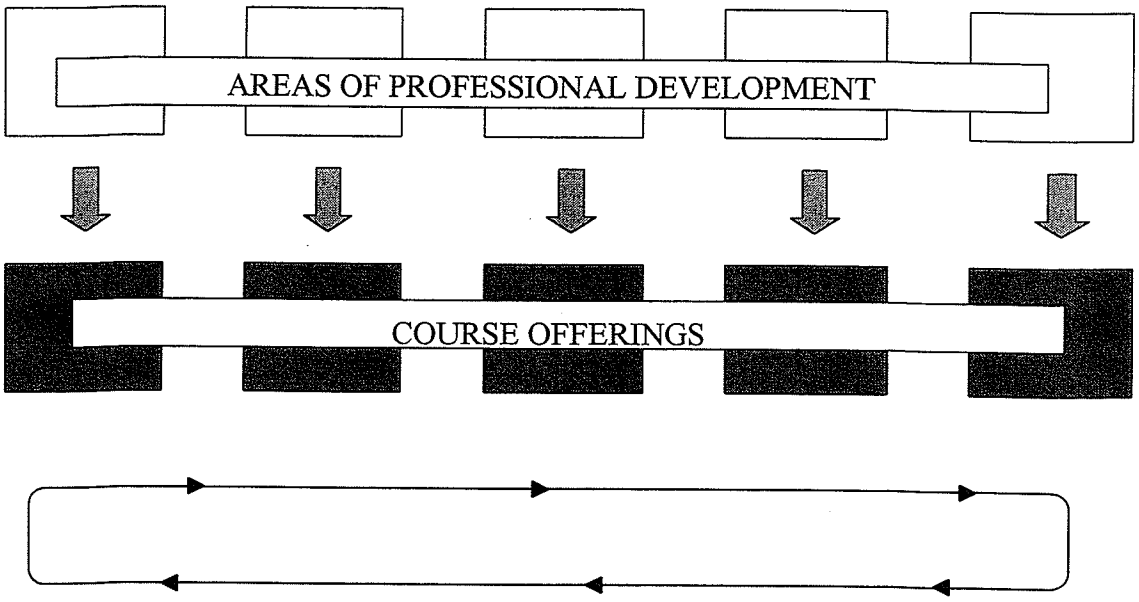


Figure B



And, in an exciting big picture view of design education, the IIDA is looking at programs for grades K through 12 that will help young people appreciate the value of interior design. The unique strength of this model is its mass customization: it provides individual designers, large firms, small firms, association chapters and regions with educational programs that are timely, relevant and immediately useful. This process is on-going.

ARIDO's Professional Development Program

Closer to home, because ARIDO's members agree that ongoing learning and development is an integral part of maintaining excellence in the practice of interior design, in October, 2000 the implementation of a mandatory Professional Development Program effective January, 2001 was approved in connection with the association's pursuit of professional licensing. Registered members must participate in 36 hours of professional development over a three year cycle beginning in January, 2002. Of those hours, 8 must be instructor-based continuing education training. Credits can be obtained through the aforementioned instructor-based continuing education training (10 credits), the practice or teaching of interior design and, involvement in the development of the profession which might include attending trade shows (1 credit), writing articles/books, volunteering on Boards or Committees (2 points) or participating as an exam juror. ARIDO believes the licensing process will enhance public safety by building in a process that says the people who do the work are qualified. ARIDO hopes to have licensing in place by the end of 2002.

Conclusion: Does It Matter?

The evidence as to whether training and education of professionals makes a difference is very mixed (Knox, 1979). Baskett and Marsick, 1992 suggest the process of becoming "knowledgeable" as a "long, circuitous, and far more circumscribed and holistic than previously imagined" (p. 12). Fox, Maxmanian, and Putnam (1989) in reviewing the literature on continuing medical education concluded that the issues were far more complex than previously thought, many variables effect change in physician behaviour which have not been accounted for and were difficult to control in impact studies. Guskey (1986) in examining the impact of staff development on teacher competence noted its general lack of effectiveness. These findings, challenge the assumption that education makes a difference to a professional's performance. Researchers such as Cervero, Assaretto, and Tallman (1990) contend that it is much more useful to concentrate on how practitioners *actually learn and change* rather than carry on the assumption that education has a direct effect on the professional's behaviour. Baskett and Marsick (1992) when discussing models for continuing professional education, speak about the advantage of being concerned with what professionals *can do, not just what they know*. Success is measured by results, not just by the hours one spends in a classroom.

The revolution in our understanding of and the way we study professional learning and change with a more holistic examination focuses on *learning and the learner* in continuing professional education rather than on education itself.

Lifelong learning is about the future, a better future. Dewey (1916), who saw life as "growth", sees education as one of the major foundations of a rich life (p.51). For

Jarvis (1983) lifelong learning is a way of preparing oneself for "a society which does not yet exist" but which might in the future (p.34). Senge (1990) sees one's own life as a "creative work" (p. 142). For him, learning is "lifelong", it is "generative", it gives us the ability to produce what we "truly want in life" (p. 142). For Churchman (1971), inquiry means possibilities, the possibility for a person to reach out "beyond himself [sic] to a perception of what he may be or could be, or what the world could be or ought to be" (as cited by Zeisel, 1981, p. 3).

Epilogue

Interviewer: What contributions do you think interior designers make to the world?

Participant 4: I think ... a lot of things ... are related to memory. And I think ... that interior spaces really contribute to that. ... like the restaurant where you were on your 11th birthday ...

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Appendix A

Participant Request Letter

Participant Request Letter

Date

Participant's Address

Winnipeg, MB

Dear (Potential Participant),

Re: University of Manitoba, Master of Interior Design Research Project

---

My name is Sandra Sasaki and I am a graduate student in the Master of Interior Design program at the University of Manitoba. I am conducting a qualitative research study to explore the professional development activities of interior designers in Winnipeg.

You have been identified as someone who meets the criteria for participation in my project, and I am wondering whether you might be willing to take part? Participants selected for this study must meet the following criteria:

- is a graduate of an accredited undergraduate degree program in interior design;
- reside in Winnipeg;
- is currently practising interior design;

- has less than 10 years practise experience; and
- is involved in any one of six interior design specialty areas which include, corporate, institutional, hospitality, facilities planning, retail and residential.

Should you agree to take part in this study, you will be asked to participate in two interviews - each an hour in length. With your permission, the interviews will be audio recorded and I may make notes during the interview. The questions I will be asking you, center around design and professional development issues. You will be given the questions beforehand to give you some time to think about them before the interview. Please be assured that all the questions have been approved by my thesis committee and the Research Ethics Board at the University of Manitoba.

Please be assured that both confidentiality and anonymity will be provided. You will not be identified on the audio tape and the tapes will be coded for confidentiality. The only people who will have access to the tapes will be myself, and the individual who will be transcribing the tapes.. Other than myself, no one will be able to identify you.

Should you agree to participate in this study, I will have you sign a 'Consent to Participate' form and complete a " Demographic Participation" form both of which you will be given for review prior to the interview. You will be given a copy of the signed "Consent to Participate" form for your records at the beginning of the interview.

I will be in touch with you shortly to see if you would like to participate. If you agree, we can set up a date and time to meet at a location of your choice. Hopefully, the interviews will take place within the next few weeks. If you have any questions with respect to any of the above, please do not hesitate to contact me. My home telephone number is (204) 261-9364 and my e-mail address is ssasaki@ryerson.ca.

Thank you for considering this request - I look forward to speaking with you.

Yours sincerely

Sandra Sasaki
Graduate Student
Master of Interior Design
University of Manitoba

Appendix B

Questions

Questions for Semi-structured Interview

(1) Can you tell me about yourself and your career?

(2) What, in your opinion, are the important issues in Interior Design today?

(3) Do these issues have any effect on how you practise?

(4) How do you normally acquire new knowledge?

(5) Are you satisfied with the opportunities that are available to you with respect to acquiring new knowledge?

6. How would you like to see a professional development program structured? What would be important to you?

Appendix C

Consent to Participate Form

Consent to Participate

This document certifies that

I,_____

having met the research criteria, consent to participate in the research project entitled: *"Designer" Education: Interior Design Professional Development.* This study has been approved by the Research Ethics Board of the University of Manitoba. In agreeing to participate in this study, I understand and agree to the following:

(1) This study will be conducted by Sandra Sasaki, as part of the requirements for the Master of Interior Design Program. The members of Ms. Sasaki's thesis committee are: Mr. Alan Tate, Head, Department of Landscape Architecture, Faculty of Architecture, Faculty Advisor; Ms. Cynthia Karpan, Assistant Professor, Department of Interior Design, Faculty of Architecture, Internal Committee Member; Dr. Lynn Taylor, Director, University Teaching Services, External Committee Member and, Mr. Darrell Sawatzky, Associate, Environmental Space Planning, LM Architectural Group, External Committee Member.

(2) The purpose and process of the study has been clearly and sufficiently explained to me.

(3) I understand that I will participate in one and possibly two interviews of approximately one hours length each.

(4) I understand that after the initial interview, further contact may be made for clarification.

(5) I understand that each interview will be audio recorded and that the researcher may make occasional handwritten notes during the interview.

(6) I understand the questions which will guide the interview have been approved by the researcher's thesis committee.

(7) I understand that I may refuse to answer any study question, should I wish to do so.

(8) I understand that I am free to withdraw from the study at any point.

(9) I understand that my anonymity, and the anonymity of anyone who may inadvertently be identified in the data gathering process, will be protected. That should anyone be inadvertently identified on the audio recording, such identification will be erased prior to access by her thesis committee or the transcriber of the tapes.

(10) I understand that the confidentiality of any data I provide, will be guaranteed.

(11) I understand that only the researcher , and the transcriber of the interviews will have access to the taped interviews.

(12) I understand that all tapes and other data will be coded to ensure anonymity.

(13) I understand that the researcher will store all materials related to this study in a secure location not accessible to anyone but the researcher and all materials and raw data associated with this study will be destroyed by the researcher after seven years.

(14) I understand that the data acquired through this study will only be used in the context of the researcher's role as a professional interior designer and educator.

(15) I understand that the results of the study may be published.

(16) I understand that I am entitled to a copy of the study results upon request.

(17) I understand that I will be provided with a copy of this Consent form.

(18) I understand that I may contact the researcher, Sandra Sasaki at any time during the course of this study. Her contact information is:

Work (after January 1, 2002): (416) 979-5000 Ex. 6934.

Home: Winnipeg (204) 261-9364; Toronto (416) 363-4816.

E-mail: ssasaki@ryerson.ca

My signature below on the _____ day of _____ 2001 indicates my willingness to participate in this study.

_____

Participant

_____

Researcher

I would like to receive a summary of the results of the study.

☐ Yes ☐ No

If YES, please mail the summary to:

Name: _____

Address: _____

_____

Appendix D

Demographic Data Form

Demographic Data Form

1. Gender

   ☐ Female ☐ Male

2. Age

   ☐ 25 - 29 years ☐ 40 - 49 years ☐ 60 + years

   ☐ 30 - 39 years ☐ 50 - 59 years

3. How many years have you been a practising interior designer?

   _____

4. What is the highest level of education you have received?

   ☐ Baccalaureate in Interior Design ☐ Baccalaureate in another discipline

   ☐ Other _____

5. What specialty area are you primarily involved in?

   ☐ Corporate ☐ Facilities Planning ☐ Other

   ☐ Institutional ☐ Retail

   ☐ Hospitality ☐ Residential

6. Do you work for a company or are you working on your own?

   _____

Appendix E

Relationship Between the Focussed Interview Questions and the Existing Research Literature

Relationship between the Focussed Interview Questions and the Existing Research Literature

1. Can you tell me about yourself and your career?

The researcher must know the personal context within which the respondent is answering the questions: their position in the system, personal characteristics, background, and personal idiosyncrasies. Biography can provide useful insights (Zeisel, 1995).
This question would determine the nature of the professional education that the participant had received, their career path and what steps she/he had taken for post-certification.

2. What, in your opinion, are the important issues in Interior Design today?

Professionals are faced with more external regulation, increased competition from outside the field, intrusion of newer occupations, public demand for higher quality service at a lower price, and rapid and pervasive technological change (Podgers, 1980; Freidson, 1987).

The **1996 FIDER (Foundation of Interior Design Education and Research) Survey** resulted in a list of twelve critical trends. Of these twelve, four of the trends were judged to have an immediate impact. These were (1) environmental conservation, (2) accountability, (3) respect and (4) team work. The other eight, which were perceived to have an effect in one to ten years were: (1) expansion of studio education, (2) educational cost sharing, (3) increased client participation, (4) preservation of cultural-social diversity, (5) increased competition for global resources and markets, (6) increased importance of graduate education, (7) customization of products and the (8) high demand for culturally diverse designers.

The Second Phase identified five areas of concern for Interior Designers which included: (1) the misunderstood perception of interior designers and design itself; (2) the incomplete understanding designers have of their clients; (3) the inadequacy of traditional design education to prepare students for the roles they will assume in the workplace; (4) the limited world view of Interior Designers, and (5) the need to reaffirm their commitment to sustainable design.

And, from practice, the **(IIDA) International Interior Designer's Association**

Large Interior Design Practise Roundtable Sessions (1997-1999) identified eleven trends which they urged the interior design community to address. They were: (1) the need to redefine design and the business of design, (2) the increasing difficulty in staying informed and current, (3) the need to have technological capabilities equal to or better than their clients, (4) the need for newer and essentially more information-focussed business opportunities, (5) a general lack of confidence that the academic community understands the nature of today's design practice, (6) education issues, specifically continuing education for professions needs to be a primary focus, (7) the skill set of the interior designer should include visual and emotional literacy, along with physiological, anthropological, and sociological literacy. The intellectual disciplines of management and communication theory, economics, human resources, anthropology and other social sciences must become as familiar to the designer as information technology, organizational development and facilities (Neil Frankel, 1999 IIDA Notes "Preparing to Design Strategically"), (8) designers should learn to work as collaborators, (9) Designers must be skilled in synthesis versus independent analysis, (10) interior designers should participate in and develop continuing education courses focussed on ethics, (11) Continuing education should become a professional obligation. The information transmitter or distributor that will ultimately encourage practitioners to access available research will be continuing education.

And, finally, from industry, the **1998 IIDA's Industry Advisory Council** identified 10 trends which they urged the interior design community to address: They were: (1) the market will demand user-centered design., (2) clients will return to their core businesses, (3) designers and industry will confront new sources of competition, (4) designers and industry will share new risks and new partners, (5) "Green Design" will require a clearer definition, (6) as technology continues to change, home and work spaces will continue to merge and change as well, (7) an aging population will accelerate the acceptance of universal design, (8) technology will continually redefine society and socialization, (9) people will seek increased balance among self, family, community, and career, (10) the survival of the design profession and industry will depend on education and research.

The researcher was interested in hearing what the practitioners perceived as important issues and also if they reflected the larger trends as identified by FIDER, the IIDA's Large Interior Design's Practice Roundtable Sessions and their Industry Advisory Council. What challenges do they face? Do they monitor the wider practise picture?

3. Do these issues have any effect on how you practise?

The researcher was interested in whether these trends alter the competencies requisite for practice in the current climate of rapid technological, cultural and economic change.

4. How do you normally acquire new knowledge?

The professional is increasingly being required to become a **self-directed learner**. Cross (1981) has estimated that 70 percent of adult learning is self-directed. McCatty (1975) found that 55 percent of professional men's learning projects were work-directed, and 76 percent self-planned. Rymell (1981) found that almost 50 percent of the learning projects undertaken by engineers were vocational in nature, and 67 percent of these took place at their place of employment. Tough (1978) found that teachers' major learning projects were largely self-planned.

Means (1984) describes professional self-directedness, in which professionals develop personalized professional development strategies composed of sequences of educational activities from various sources. Professionals actively search for meaning through a sequence of learning activities selecting from available learning activities, such as reading, professional meetings, continuing education courses and workshops, and especially workplace learning (Candy, 1991; Hiemstra & Sisco, 1990; Merriam & Caffarella, 1991; Owen, Allery, Harding & Hayes, 1989; Knox, 1985, 1990; Schein, 1978; Smith & Associates, 1990).

A key aspect of self-directed learning is locating the **resources** necessary for learning on one's own (Tough, 1978, 1979; Caffarella and O'Donnell, 1988b; Houle, 1984, 1988; Penland 1979; Brockett and Hiemstra, 1991). Merriam and Cafferella (1991) divide these resources into three major categories: **human resources** (E.g. professionals and friends); **non-human resources** (books, magazines, computer programs); and **group resources** (hobby clubs, self-help groups) (Peters and Gordon, 1974; Hiemstra, 1976; Penland, 1977; Tough, 1978; Penland, 1979; Brookfield, 1981; Kathrein, 1981; Beder, Darkenwald, and Balentine, 1983; Bayha, 1983; Caffarella and O'Donnell, 1988a; and Richards, 1986).

Some learners take a very active role in seeking out these resources, while others tend to use whatever is available in their immediate environment (Spear and Mocker, 1984; Berger, 1990). This dynamic has changed dramatically with the advent of the personal computer and the World Wide Web (Brockett and Hiemstra, 1991; Mills and Dejoy, 1988; Garrison, 1987b).

Merriam and Caffarella (1991) contend that learning is determined to a large extent by the society in which one finds oneself. Society determines what we need

to know, what we want to know, what opportunities are available and the ways in which we learn. They cite **demographics, economics** and **technology** as aspects of society that affect learning. Demographically, we are a society of well educated, culturally and ethnically diverse, older adults. Economically and materially we are dependent upon and linked to a larger world economy (Beder, 1987, p.106). Technology provides people with "the social conditions necessary for, and make(s) people aware of, the opportunities to extend their learning throughout the whole of their lives" (Jarvis, 1983, p. 51). Merriam and Caffarella (1991) contend that adult education both reflects and responds to these forces. These forces are interactive and firmly embedded in the American capitalist value system and contribute to its socio-cultural context.

Until Cyril Houle's (1966) pioneering 1960 motivation research into adult education, it had usually been assumed that all adults attended continuing education for one reason only - to learn a specific subject or skill. Houle found two other significant reasons for attending. Accordingly to this typology, adult learners may be classified as being primarily **goal-oriented, activity-oriented or learning-oriented learners**. Besides the learners who wanted to learn a specific subject or skill (goal-oriented), he also found a number of adults who did not care so much about the topic of the class as they did about the other people in the class. These learners primarily wanted the opportunity to interact with others (activity-oriented). The third group were learners who just liked to learn regardless of what the topic was (learning-oriented).

In 1977, Darkenwald concluded that: (1) Houle's three-factor typology of the adult learner can no longer be considered an adequate representation of reality, (2) that major orientation factors appear to be valid only for participants generally, and (3) that most people appear to participate in adult education for mixed reasons, some of which are unrelated to learning per se or to course content. This research should sensitize planners of continuing education to the variety and complexity of the motives that underlie participation in continuing education.

The assumption has been made that educators should assist adults in their pursuit of self-directed learning (Tough, 1979; Knowles, 1975; Hiemstra, 1980; Hiemstra and Sisco, 1990; Penland, 1979). Merriam and Cafferella (1991) outline the three types of assistance that have been discussed in the literature: "assisting learners with individual projects as content or learning process experts; incorporating ways for learners to be more self-directed as part of the formal instructional process; and fostering formal institutional and governmental policies that recognize the value of this form of learning and encourage practices that could better assist people to learn on their own" (p.53).

The notion that educators should advocate a more learner-centered and learner-

controlled instruction is not without controversy (Knowles, 1975; Brookfield, 1986, 1988a; Candy, 1987a, 1987b; Pratt, 1988). Adult learners would be allowed to satisfy their need for self-direction even in formal learning situations (Knowles, 1980; Hiemstra and Sisco, 1990); and could develop their ability to learn on their own (Gibbons and Phillips, 1982; Caffarella and Cafferella, 1986; Mocker and Spear, 1982). Some see this concept as at least as effective as formal modes of instruction (Knowles, 1980; Hiemstra and Sisco, 1990) while others remain sceptical (Brookfield, 1988a; Candy, 1987a). By allowing adult learners more control over the learning process and content, are educators abdicating their responsibilities as educators?

The researcher was interested in discovering:

1. Is, as the literature seems to suggest, self-directed learning the primary mode of learning undertaken by the participants?

2. What kinds of self-directed learning activities are the participants engaging in?

3. What kinds of resources are being used by the participants and how are they accessing these resources?

4. To what extent are demographics, economics and technology determining these participants' learning?

5. To what extent do the participants fit into Houle's/Darkenwald's Typology of Learning?

6. To what extent does PIDIM's (Professional Interior Designers Institute of Manitoba) Continuing Education Program incorporate self-directed learning and learner-centered and learner-controlled instruction?

5. Are you satisfied with the opportunities that are available to you with respect to acquiring new knowledge?

The professional education literature reveals the changing focus in the workplace from being more than merely the recipient of an educational product provided by educational institutions to providing ways of learning more effectively. The ability to learn independently is what industry leaders now desire in their employees. The workplace itself is being viewed as a significant learning resource, and the professional is increasingly being required to become a self-directed learner.

The Interior Design literature cites the lack of a strategic and structured approach

to professional development for Interior Designers as being so critical that the IIDA took the initiative to produce, in the words of Neil Frankel (1999), " a cogent, systematic educational roadmap that will lead to literacy and effectiveness at every point on the learning curve and provide momentum for forward movement through a lifetime of learning".

The researcher was interested in determining whether the participants' employers were taking more responsibility for their employees' learning as well as the general satisfaction or dissatisfaction with the formal professional development opportunities available. Also, what strategies for continuing professional development were being undertaken by PIDIM's Continuing Education program.

6. **How would you like to see a professional development program structured? What would be important to you?**

This question is intended to collect information about the preferred formats for a continuing profession educational program for Interior Designers. Are the Winnipeg Interior Designers interested in self-directed studies? Portfolio based? Just-in-time learning? Distance education? Mandatory professional continuing education?

APPENDIX F

Human Ethics Approval:
Joint-Faculty Research Ethics Board
University of Manitoba

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APPROVAL CERTIFICATE

07 November 2001

TO: Sandra Sasaki (Advisor A. Tate)
Principal Investigator

FROM: **Wayne Taylor, Chair**
Joint-Faculty Research Ethics Board (JFREB)

Re: **Protocol #J2001:108**
"'Designer' Education"

Please be advised that your above-referenced protocol has received human ethics approval by the **Joint-Faculty Research Ethics Board**, which is organized and operates according to the Tri-Council Policy Statement. This approval is valid for one year only.

Any significant changes of the protocol and/or informed consent form should be reported to the Human Ethics Secretariat in advance of implementation of such changes.