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It Takes a Whole Country to Raise a Flag

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Abstract

New Zealand is one of the world's longest standing democracies. Building on this democratic history, the New Zealand Flag Consideration Process has offered the country an opportunity to engage in a unique democratic exercise—voting on a possible new flag. This thesis identifies this situation as a unique opportunity to apply a design research methodology to investigate the research question: how can a democratic design process be facilitated, as explored through the New Zealand Flag Consideration Process?

Subsequently, this brings into question how the New Zealand Government implemented the Flag Consideration Process as a democratic approach to the design process. Through this line of enquiry, observations and analyses of the Flag Consideration Process point to a disregard for principles of deliberative democracy (a form of democracy in which deliberation is central to decision-making) and design process. The theoretical framework of this research suggests that these processes have similarities and mirror each other in intent, offering a basis in which to explore this research question.

The established scope of this project sites this research at the intersection of design process, democracy, and vexillology (the study of flags). While design follows a segmented and iterative process, the principles of deliberative democracy, such as dialogue and inclusion, suggest a means of facilitating this national flag design process democratically.

The main methodological approach used in this project was *applied design research* that was informed by the examination of the principles and models offered by design process, deliberative democracy, and vexillology.

Two design components explored the application of this theoretical framework: *Flagpost* (2015), an online platform designed to enable voting, discussion, and tagging of flag design submissions, and *Red Peak of New Zealand* (2015), a website that enables the submission and sharing of creative visualisations and responses to the Red Peak flag design. This research project is concluded by a reflection on how these models and principles worked in practice with the Flag Consideration Process as well as this project's own investigations. The outcomes from this reflection are subsequently embodied in the final applied design component—*Flagpost 2020*.

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Chapter 1: Introduction

How can a democratic design process be facilitated, as explored through the New Zealand Flag Consideration Process?

New Zealand is one of the world's longest standing democracies. Since the foundation of its parliament in 1852, it has frequently been referred to as both a social and political laboratory (Miller, 2015), with tweaks being made over time to become a distinctly New Zealand system of democracy. Building on this democratic history, the New Zealand Flag Consideration Process has offered the country an opportunity to engage in a unique democratic exercise—voting on a possible new flag.

This thesis identifies this situation as a unique opportunity to apply a design research methodology to investigate the research question through applied design components centred around the New Zealand Flag Consideration Process as an overarching case study. Subsequently, this brings into question how the New Zealand Government implemented the Flag Consideration Process as a democratic approach to the design process.

Through this line of enquiry, observations and analyses of the Flag Consideration Process suggest a disregard for principles of deliberative democracy and design process. The theoretical framework of this research suggests that these processes have similarities and mirror each other in intent, offering a basis in which to explore this research question.

The established scope of this project indicates that this research sits at the intersection of design process, democracy, and vexillology (the study of flags). While design follows a segmented and iterative process, the principles of deliberative democracy, such as dialogue and inclusion, suggest a means of facilitating this national flag design process democratically. In addition to this, conducting this research through the Flag Consideration Process provides opportunity to contribute to the discussion surrounding the process and outcomes.

This research project aims to investigate how a democratic design process could be facilitated. Through the research methodology, the intent is to respond to

the process by creating meaningful design outcomes, whilst engaging the general public in the topic of vexillology and vexillography (the art of flag design).

The first applied design component of this research was *Flagpost* (2015). It was an online platform designed to enable voting, discussion, and tagging of flag design submissions during the Flag Consideration Process' design competition. The second applied design component, *Red Peak of New Zealand*, is a website that enables the submission and sharing of creative visualisations and responses to the Red Peak flag design. The final applied design component, *Flagpost 2020*, responds to a reflection on the overarching process. It is a speculative evolution of the previous design components, targeted at a possible revisit of the New Zealand Flag Consideration Project in the near-future.

The main methodological approach used in this project was applied design research informed by the examination of the principles and models offered by design process, deliberative democracy, and vexillology. This research is concluded by a reflection of how these models and principles worked in practice with the Flag Consideration Process as well as this project's own investigations, with outcomes subsequently embodied in the final applied design component—*Flagpost 2020*.

The following section of this chapter elaborates on the history and context of the New Zealand flag debate. Chapter 2 outlines the Flag Consideration Process as put forward by the New Zealand Government. Chapter 3 outlines a theoretical framework for the basis of this project's line of enquiry; design process, democracy, and vexillology. Chapter 4 details the main methodological approach used in this research; *applied design research*. Chapter 5 covers the case study analyses and subsequent explored design components used to investigate the New Zealand Flag Consideration Process. Chapter 6 takes another step in exploring the research enquiry through a final reflection of the overarching process and responding applied design component. Chapter 7 reflexively considers this thesis in context, and poses further questions for future enquiry.

1.1

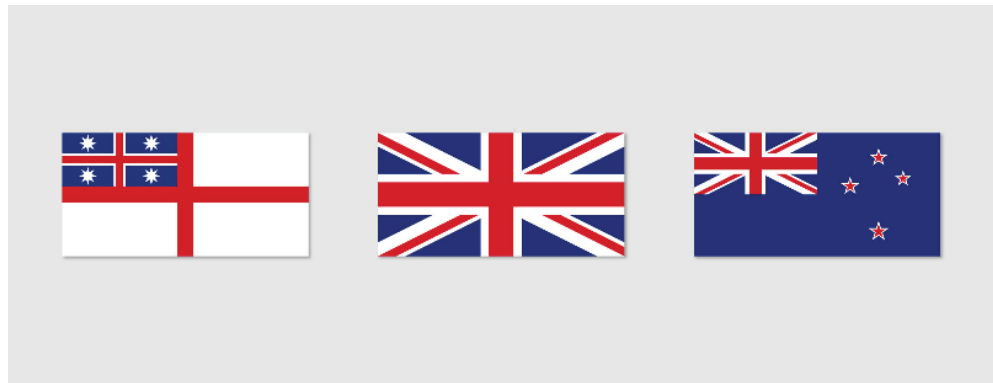
The New Zealand Flag Debate

New Zealand's national flags have been intimately entwined with the country's history and heritage. Two national flags have represented the country before the existing design. The first flag was the flag of the United Tribes of New Zealand—voted for by Māori leaders in 1835 to represent the newly independent nation. When the Treaty of Waitangi was signed in 1840 the Union Jack replaced the United Tribes flag. With the Colonial Naval Defence Act that passed in 1865, it became a requirement by all ships owned by British colonial governments to use the Blue Ensign with a colonial badge. It is from there where the current flag originates and was officially declared the national flag in 1902.

However, the relevance of the third and current flag has been a contentious issue for some time, with the proposition to change to a new design being debated as far back as the 1920's (Mulholland & Tawhai, 2010). This has usually been tied to questioning New Zealand's relationship to Britain and the Union Jack, and a recognition of the country's bicultural/multicultural heritage. Canadian politicians, with a flag debate starting in their own country, had asked the New Zealand Government if they had any desire to change their flag. The politicians said in response that *"there needed to be a groundswell of public opinion in order for another flag to be flown to represent New Zealand"* (Mulholland & Tawhai, 2010, p.239). In the coming decades, many proposed solutions came from a broad spectrum of New Zealanders, with many unsuccessful attempts to bring the debate to the fore of national political discourse.

The most notable attempt to bring about change was 102 years later, when the NZFlag.com Trust was founded in 2004 by Lloyd Morrison. The Trust had the aim of starting a Citizen's Initiated Referendum (CIR) on the subject—a referendum that may be held on any issue if 10% of electors sign a petition which is then presented to Parliament. The Trust launched their petition in 2005 but were unsuccessful in reaching the required number of signatures.

Figure 1.
The three historical flags of New Zealand, including the existing design; the flag of the United Tribes of New Zealand (left), the British Union Jack (middle), and the New Zealand Ensign (right)



Despite the public having the potential to bring about change through a CIR, “the power to make changes to our symbols of nationhood ultimately rests with politicians” (Katene & Mulholland, 2013, p.13). This rang true in 2014, when the New Zealand Government instigated the New Zealand Flag Consideration Process. As described in the following section, this was without a groundswell of public opinion behind them.



Figure 2.
Frederick Hundertwasser's 'Koru flag', gifted to New Zealand

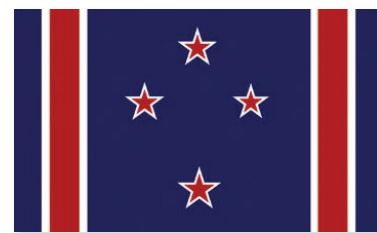


Figure 3.
Alternative New Zealand flag design suggestion by Dick Frizzell

Opposition

During 2015, the Government met with stiff political and public opposition to the prospect of changing the national flag. From the outset, public opinion on the New Zealand flag leaned overwhelmingly against change. Polls in August 1999, February 2014 and September 2015 had shown support for a new New Zealand flag as low as 19%, 28% and 25% respectively (Moody, 2001; “Three quarters of Kiwis”, 2014; “Most Kiwis don’t want flag change”, 2015). This is a stark contrast to the Canadian public where in 1958, six years prior to their flag change, a poll showed 85.3% wanted to see Canada with a national flag “entirely different from that of any other country” (Odesi, 1958).

Various arguments have been put forward for not changing the flag. Some suggest that because the national flag has not been changed for many years means it has stood the test of time (Chapman, 2005). Some also argue that the

flag is already representative of New Zealand—the Union Jack representing New Zealand’s past and existing ties to the United Kingdom, and the Southern Cross to the country’s location in the South Pacific (Round, 2005). Many, including Royal New Zealand Returned and Services’ Association (RSA) president Barry Clark, also argue that the current flag shouldn’t change because generations of New Zealanders who were drafted into the army have fought and died under the Union Jack or the current flag (“Calls for a new flag,” 2015).

In addition to this sentiment, much of the public and political backlash focussed on the sheer cost of the proposed process and the priority given to it over other initiatives. Approximately \$26 million needed to be allocated to the process, with a large portion dedicated to referenda costs (English, 2014). Various parties, including the Labour Party, criticised the cost and argued it could be better spent elsewhere (Hunt, 2015).

Support

Despite an overwhelming amount of opposition to the possibility of changing the flag, there were various voices in support of change and eager to go forward with a process to consider it. Supporters of change, ranging from politicians and celebrities to average New Zealanders, have argued a variety of reasons for change (NZFlag.com, n.d.). Some argue that the current flag is too similar to the flag of Australia—often leading to moments of confusion (Sweeny, 2004). Some also argue that because it is derived from the United Kingdom’s Blue Ensign, it does not represent the current status of New Zealand as an independent, sovereign nation but instead alludes to the country being a colony of the United Kingdom (“Flags,” 2016). Also related to this argument is that the current flag prioritises British heritage over the indigenous Māori population and other ethnic groups (“Have Your Say,” n.d.).

Regardless of support or opposition to changing the New Zealand national flag, the Government would still move forward with its ambitions. The following chapter elaborates upon the approach of the Government to realise this, and sets the scene for this project.

Chapter 2: Government Ambitions and the Flag Consideration Process

The New Zealand flag debate was once again reignited with a speech by Prime Minister John Key in March 2014. However, this proved to be more than a reignition and showed there was intention to try settle the issue once and for all. In his speech, Key announced his intention to set in motion a flag consideration process and declared:

“By law, the flag can be changed by a simple majority of Parliament but, as I’ve previously said, I do not believe that such a decision is one that MPs should take for themselves. A flag that unites all New Zealanders should be selected by all New Zealanders ... It’s really important that consideration of a new flag includes genuine input from New Zealanders. All voices need an opportunity to be heard.”

(Key, 2014)

In October 2014, a proposal from the Office of the Deputy Prime Minister outlined a process responding to these aspirations. The proposal outlined the requirements of two main components: the referenda that would enable a democratic vote on a shortlist of pre-selected flag designs, and the New Zealand Flag Consideration Panel—the main body that would be responsible for public engagement, soliciting design submissions from the public, and selecting the shortlist of flag designs. Also signaled in the report was a third component, the design competition.

Within this process, referenda are identified as the main democratic method for decision-making as the public have the final say on the matter of changing the flag or not. However, the Flag Consideration Panel conflicts with this democratic method—a selected group of individuals, not the general public, are made responsible for selecting the final flag designs upon which the country gets to

vote. This puts into question the democratic integrity of the process. In addition to these other elements is the design competition. This is instrumental in the flag selection process, and represents a unique challenge to political and democratic processes. The following sections elaborate on these three elements.

The Referenda

Referenda are a common form of direct democracy—democracy in which “the power is exercised directly by the people rather than through representatives” (Merriam-Webster, n.d.). The Office of the Deputy Prime Minister proposed that a binding two-stage postal referendum process be used for letting the public decide the national flag directly. This is identified as the primary democratic element of the process.

As defined in The New Zealand Flag Referendum Bill, the chosen referenda structure was as follows:

- In the first referendum, voters rank the selected flag designs using preferential voting. Preferential voting determines the most preferred alternative flag design.
- In the second referendum, voters indicate whether they prefer the alternative design or the current design. (HoR, 2015b)

This order of referenda was met with public and political opposition early on, as it reflected a refusal by the Government to ask voters whether they wanted to change the flag (or not) first, or to acknowledge the statistical polls detailed in Chapter 1. This opposition was irrespective of an alternative design. In turn, this order of referenda was seen as “undemocratic” (Moir, 2015) and more costly—issues that were raised repeatedly throughout the process. However, the Justice and Electoral Committee addressed this issue in their report on the New Zealand Flag Referendums Bill:

“The majority of us believe that [including the current flag in the first referendum] is undesirable, as it would not encourage participants to give full consideration to alternative designs before making any decision about whether to keep or change the flag.”

(Justice and Electoral Committee, 2015)

It is important to note that no other country had voted on an alternative selection of national flags before. In 1995, Belarus held a referendum on various issues, including whether to adopt a new flag. However, the alternative flag for the referendum was not selected by the public but instead selected by the President at the time, Alexander Lukashenko (Crouch, 2015).

Other comparable examples of modern national flag changes are the Canadian flag change in 1965, the South African flag change in 1994, and the Fijian flag process happening concurrently with the New Zealand process. Although these countries adopted, or are adopting, their new flag without referenda, committees were formed to solicit and select new flag designs from the public—akin to the New Zealand Panel and their responsibilities (“The Flag Debate,” 2008; “Fred Brownell,” 2014; “The Journey So Far,” 2015).

This sets up the bigger challenge for the New Zealand process—not how people would vote, but how to find a selection of flag designs to vote on. In other words, to keep the integrity of the democratic process, there would need to be democratic consideration into the stages before voters read the questions on the ballot.

The Flag Consideration Panel

The Flag Consideration Panel were a group of twelve high-profile New Zealanders chosen to be the face of the flag discussion, leading the public engagement process. Responsible for selecting the Panelists was the Cross-Party Group (CPG); a group of MPs from the various political parties that were also responsible for overseeing draft legislation enabling the referenda. The Panel selection criteria stated that the members should represent a cross-section of New Zealand society. This included national geographic coverage, Māori, Pacific Island and ethnic community representation, a variety of age groups, and gender balance (English, 2014).

As part of their role leading public engagement, the Panel were to solicit alternative flag designs from the public, and from those designs select a shortlist of alternative designs for the first referendum. The initial proposal outlined the approach the Panel would take:

“[The Flag Consideration Panel] is likely to hold a design competition from which it will choose a shortlist of the most popular alternative flag designs. The Panel will also need to ensure that the potential designs are workable.”

(English, 2014)

However, as MP Denis O’Rourke observed, “New Zealanders will not really get to make the decision at all, because they will have presented to them only four options actually decided by others” (HoR, 2015a). This puts into question the Panel’s role, where any public input in the flag selection is channelled through twelve people, suggesting a deprivation of democratic integrity in the process.

The Design Competition

Essential to the Panel’s shortlisting task was the process of collating flag design submissions. This was conducted as a ‘design competition’ where designs and

suggestions were sought from the public—an extension of the Government’s ambition where all New Zealanders could offer input.

By the Government’s given wording, this competition was a form of crowdsourcing—a distributed problem-solving model—and is defined as “*the practice of obtaining information or input into a task or project by enlisting the services of a large number of people*” (“Crowdsourcing”, 2016). This practice has been empowered by the era of globalisation. Characterised by the democratisation of technology and information (Friedman, 2000), globalisation has enabled the public dissemination of design tools, programs and knowledge that were once limited to experts and specialists. Conflicting with traditional design practice, this form of design according to Bruce Mau (cited in Brabham, 2008) is “*no longer about one designer, one client, one solution, one place*” . In this scenario, the public were given the role of designers.

However, Wiebe E. Bijker, a professor of technology and society at the Maastricht University Department of Social Science and Technology, argues that while the distinction between experts and laypeople has slowly eroded, this doesn’t necessarily mean the average citizen can design nuclear reactors or a river dike. Bijker suggests there is more involved in the design process of large complex projects than what experts have in their handbooks, and more public participation in these projects is needed. Nevertheless, experts still need to be involved in the design process from as early on as possible to avoid large public controversies (1995).

In the context of this project, Bijker’s argument alludes to the importance of design process, while also advocating the role of expertise within it regardless of the involvement of laypeople. The Government proposal outlined the ‘design competition’ as a means to solicit and collate design solutions and as such suggests a disregard or depreciation for the process by which these designs are developed and iterated. This is exacerbated by the fact that the chosen Panel members, while demographically representative, featured no expertise in either vexillology (the study of flags), design, art, or visual culture. This particular issue became a point of criticism on the process in the lead up to the referendums, and put into question the ability of the Panel to make judgement on the selection of the shortlisted designs (McLachlan, 2015).

2.1 Summary

This section examined the ambitions of the New Zealand Government's Flag Consideration Process and analysed three main elements: the referenda, the Flag Consideration Panel, and the design competition. The main issues presented in this section can be summarised as follows:

- The referenda are only a segment of the whole process that the Government has initiated.
- The Flag Consideration Panel are central to the process preceding the referenda, but also put into question the democratic integrity given their role of selecting the flag shortlist on behalf of the public.
- The design competition solicits design solutions from the public in a crowdsourced manner, disregarding the process by which designs are developed and iterated.
- The Flag Consideration Panel lacked relevant expertise (particularly vexillology) in the area of the design problem being addressed, suggesting a weakness in the selection process.

These first chapters describes the New Zealand Flag Consideration Process and its context. The above summary establishes a unique set of issues that become central to the framing of this project. The next chapter outlines the theoretical framework relevant to these issues; democracy, design process, and vexillology.

Chapter 3: Theory

Responding to the unique issues identified in the previous chapter, this chapter outlines a theoretical framework for the basis of this project's line of enquiry. That is, how to facilitate a democratic design process. While the Flag Consideration Process is touted as a democratic process, this chapter looks to also establish the relevance of design process within democratic decisionmaking.

The chapter describes the process of design as segmented, iterative and transformational, but also adaptable. Principles of deliberative democracy, such as dialogue and inclusion, suggest a means of facilitating a design process democratically. In addition to this, principles of vexillography support the exploration of the research project's context. In order to respond to the research enquiry, these concepts need to work in concert with each other.

3.1 Design Process

As established in the previous chapter, the plan of action by the New Zealand Government was to solicit designs through a design competition. However, this suggests a disregard for the facilitation of the process by which they are developed. If a primary requirement of the Flag Consideration Process was to reach a selection of designed flags, then the examination of design process is a valuable pursuit.

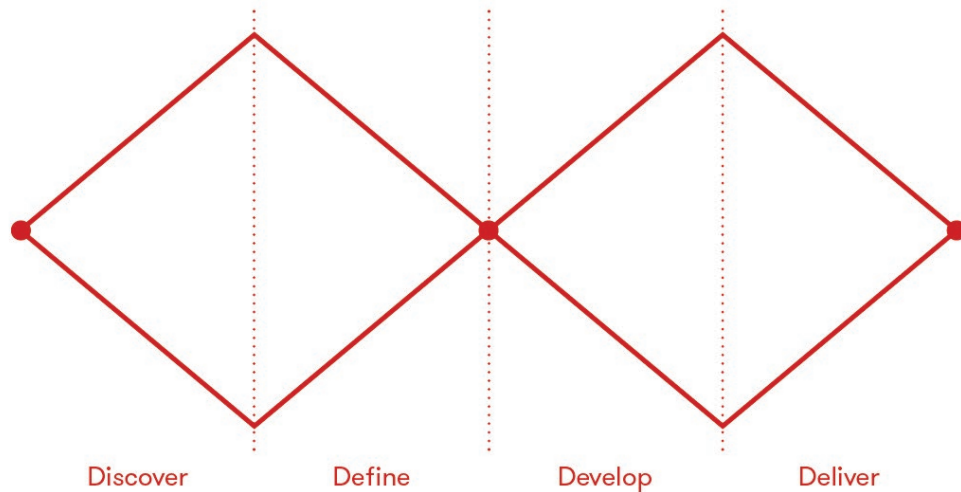
Therefore, design process is considered as a premise on which to analyse, critique and inform the methods used by the New Zealand Government throughout the Flag Consideration Process. These methods are responded to through analysis and subsequent development of the *applied design components* of this project.

The 'Double Diamond' Design Process

For the purposes of this research project, the 'double-diamond' design process model developed by the Design Council is employed. A report by the Design Council, *Eleven lessons: managing design in eleven global brands*, indicates that there is no set best practice in design process, but there are different ways the process of design is managed by different designers and groups (2007a).

The Design Council's research shows that there are some commonalities across design processes, typically consisting of four or five stages (Design Council, 2007a). These commonalities form the 'double diamond' design process model. It is divided into four distinct stages, *Discover*, *Define*, *Develop* and *Deliver*, and covers any scope or situation the design process finds itself in through repeating divergent and convergent thinking stages. This is graphically represented through the 'double diamond' diagram (Figure. 4). These distinct stages are expanded upon below.

Figure 4.
Diagram of the
'Double-diamond'
design process



- **Discover**
The first quarter of this model marks the start of the project. The objective of this stage is to act as a 'phase of divergent thought', where perspectives are kept wide to allow for a broad range of ideas and influences. In this stage of the design process, a question is being asked, a hypothesis posed or a problem identified by analysing market data, trends and other information sources.
- **Define**
The second quarter of the double diamond model represents the definition stage. This should be thought of as a filter where the review, selection and discarding of ideas takes place. This is where findings from the Discover stage are analysed, defined and refined as problems, and ideas for solutions are pitched and prototyped. This is synthesised into a brief with actionable tasks.
- **Develop**
The third quarter marks a period of development where design-led solutions are developed, iterated and tested. Generally a design team, either together with key internal partners (such as engineers, developers, programmers, and marketing teams) or via external design agencies, refine concepts that will address the problems or issues identified during the Discover and Define stages. Design development methods used here include creative techniques and methods such as brainstorming, visualisation, prototyping, testing and scenarios. The methods and working processes are in many cases similar to those during the Define stage, but are this time focused on bringing the agreed solution to fruition.

- **Deliver**

The final quarter of the double diamond model represents the delivery stage, where the resulting solution is finalised and launched. It will result in a solution that successfully addresses the problem identified during the Discover stage.

The extended version of the report also suggests that although there is no single best practice design process, there are “*core activities which can be adapted to fit a particular project or situation*” (Design Council, 2007b. p.12). This suggests the ‘double diamond’ model can provide a theoretical and structural foundation on which to measure and critique the Flag Consideration Process as a design process, and inform the applied design components of this project.

While this research project highlights the distance between design process and democratic process, they share similarities in objectives. Herbert A. Simon defines design as a transformational process, where one “*devises courses of action aimed at changing existing situations into preferred ones*” (as cited in Huppertz, 2015, p. 1). As described in the next section, deliberative democracy aspires to a similar transformative process—one revolving around the transformation of opinion.

3.2 Democracy

The Oxford English Dictionary defines democracy as “a system of government in which all the people of a state or polity ... are involved in making decisions about its affairs” (“Democracy”, 2016). Democratic process, however, is the way by which citizens carry out their involvement in these democratic systems. These systems come in many forms, either in practice or in theory, nor are they exclusive of one another—many can co-exist in a single system.

In the context of this project, two forms are discussed: *direct democracy* and *deliberative democracy*. These become subject to this research enquiry as they embody the decision-making objective of the referenda and a deliberation process leading up to it.

Direct Democracy

As outlined in Chapter 2, one of the main elements of the Flag Consideration Process is the referenda. A referendum is a direct vote by an electorate on a particular proposal or issue which has been referred to them for a direct decision (“Referendum”, 2016). By this definition, referenda are a form of direct democracy—a system of democracy where the people decide directly (Clarke & Foweraker, 2001). However the Flag Consideration Process comprises of more than the referenda—there is process leading up to it.

Deliberative Democracy

While referenda offer a preference-gathering process to make a decision, deliberative democracy as defined by Raymond Miller, a professor of Politics and International Relations at Auckland University, “promotes *reflective, impartial and informed political dialogue*” (2015, p. 244). Miller elaborates on this further: “*Deliberative democracy’s starting point is the assumption that opinion is less*

important than the process by which it is formed” (p.244). This emphasis on process over decision suggests there is a mutual interest shared with the process preceding the referenda where it is implied a design process must take place.

Deliberation is the notion of rationality brought to dialogue. Dialogue is a mode of consensus building and decision-making, and long given a place within democratic theory (Jeziarska & Koczanowicz, 2015). It is a discussion between people, especially one exploring a particular subject or looking to resolve a problem, and is in effect two-way. Political scientist Iris Marion Young (2000) defines the relationships of groups in deliberation into four ideals: *Inclusion*, *Political Equality*, *Reasonableness* and *Publicity*. These ideals are elaborated upon below.

- *Inclusion — A democratic decision is legitimate only if all those affected by it are included in the process of discussion and decision-making.*
- *Political Equality — Not only should all those affected be included in decision-making, but they should also be included on equal terms. All ought to have an equal right and effective opportunity to express their interests and concerns.*
- *Reasonableness — Reasonable people often have crazy ideas; what makes them reasonable is their willingness to listen others who want to explain to them why their ideas are incorrect or inappropriate. Reasonable people enter discussion to solve collective problems with the aim of reaching agreement.*
- *Publicity — These conditions entail that the interaction among participants in a democratic decision-making process forms a public in which people hold one another accountable.*

(Young, 2000)

Examining these two models of democracy identifies differences in their objectives; referenda may well offer a method to collate public preference and therefore make a decision, but the deliberative democracy suggests a model on which to judge and inform a process that facilitates the formation of preferences and opinions.

This suggests deliberative democracy is relevant in addressing the a democratic process of design preceding the New Zealand flag referenda— both as a process to form opinions, but also facilitate the process of designing, discussing and choosing alternative flag solutions. The following section will outline vexillology as it pertains to this particular context.

3.3

Vexillology

Vexillology is a term that has come to define the “scientific study of the history, symbolism and usage of flags or, by extension, any interest in flags in general” (Smith, W., 1959, p.12). National flags, a particular type of flag, are concise political symbols that represent various peoples and groups. However, sociologist Gabriella Elgenius argues that with the consolidation of national borders —the emergence of the modern nation— they have started to “express a more complex notion of the community: its presence, unity, glory, beliefs and aspirations” (2005, p. 302). Elgenius continues to describe the relationship of national flags as being double-edged: while they are important in ceremonies and for representation in a national and international contexts, they are also a tool for the people—a political symbol. Flags are used to comment on, protest, or insult national authority through their burning, defacing, modification or simply being hung upside down.

Vexillography, a subset of vexillology, is the art of designing flags. Flag design is encouraged to adhere to a general set of design principles. Ted Kaye (2006), an internationally recognised vexillologist, compiled a basic set of five principles to aid the process of designing a flag, or on which to measure the success of a design. These principles are:

- Keep it simple — *The flag should be so simple that a child can draw it from memory.*
- Use meaningful symbolism — *The flag’s images, colours, or patterns should relate to what it symbolises.*
- Use 2 or 3 basic colours — *Limit the number of colours on the flag to three which contrast well and come from the standard colour set.*
- No lettering or seals — *Never use writing on any kind or an organisation’s seal.*

- Be distinctive or be related — *Avoid duplicating other flags, but use similarities to show connections.*

[Kaye, 2006]

This theoretical understanding of vexillology and the design principles of vexillography offers a foundation on which the success of the Flag Consideration Process and the design components of this research project can be judged.

3.4 Summary

This section examined the theoretical framework of this project. These are design and the 'double diamond' model, democracy and the deliberative democracy model, and vexillology and the principles of flag design. The main essence can be summarised as follows:

- Design process is established as a premise on which to analyse, critique and inform the methods used by the New Zealand Government throughout the Flag Consideration Process.
- The 'double diamond' model of design process consists of four distinct stages, *Discover*, *Define*, *Develop* and *Deliver*.
- This model offers the adaptability to fit to a particular problem or situation, and provides a structural foundation on which to measure and critique the Flag Consideration Process and this project.
- Democracy is a system of government in which the general electorate are involved in making decisions about its affairs.
- Referenda may well offer a method to collate public preference for decisions, but deliberative democracy suggests a model on which to judge and inform a process that facilitates the formation of preferences and opinions.
- The deliberative democracy model emphasises the importance of dialogue, inclusion, political equality, reasonableness, and publicity, in the relationship between deliberating parties.
- Vexillology and vexillography concerns itself with the study of flags and flag design, providing a foundation of principles upon which to guide the design of a flag, measure the success of one, or judge the effectiveness of this work.

Framed by the unique issues identified in Chapter 2, the theoretical frameworks outlined in this chapter establishes a foundation for the key research enquiry of this thesis, that is: How can a democratic design process be facilitated? While design follows a segmented and iterative process, the principles of deliberative democracy, such as dialogue and inclusion, suggest a means of facilitating this national flag design process democratically. Conducting this research through the Flag Consideration Process provides opportunity to investigate the research question through applied design components centred around the New Zealand Flag Consideration Process as an overarching case study. The methodology for this is outlined in greater detail in the next chapter.

Chapter 4: Methodology

The main methodological approach used in this project was *applied design research* that was informed by the analysis of the models and principles outlined in Chapter 3, and the investigation of how these models and principles worked in practice with the Flag Consideration Process as an applied setting.

The first two applied design components derived from this approach ran parallel to the Flag Consideration Process over the course of 2015, and used an iterative method whereby each was tested and revised individually and later reflected upon. During this process, a deeper understanding of techniques and methods of public engagement was gained, informing and supporting the design decisions of the concluding component of this research project.

This approach is significant to the context of this research as it draws on and compares relevant case studies as examples that support the investigation and development of the design components, and subsequently supports the key research enquiry of this thesis. That is: how to facilitate a democratic design process. Peter Downton, Professor of Architecture and Design at the Royal Melbourne Institute of Technology, states that “*designing, as it progresses, changes the character of the initial intent and direction in which the design search undertaken starts to diverge from the originally predicted path*” and makes this approach to design often necessary within an applied research enquiry (2003, p.22).

The first design component, *Flagpost* (2015), was a response to perceived shortcomings in the FCP’s own platform. This alternative web tool offered a more inclusive, dialogue-focussed and design-orientated way in which to democratically participate in design development. The second component, *Red Peak of New Zealand*, was used as a vehicle to explore how public visual reactions to designs could contribute to public dialogue. The reflection on these experiments and analysis of the government’s own platforms and processes offered up a more

holistic process outline to follow. In response, *Flagpost 2020* is proposed as a proof-of-concept final design component that built on and iterated these initial experiments.

Case Study One: The Public Engagement Process

This first case study focusses on the design competition and public consultation phase of the process—a phase where, first, flag design solutions were solicited from the public, and second, the public were both encouraged and given opportunity to respond to the question: ‘*What do you stand for?*’.

The purpose of analysing the FCP’s approach was to gain an understanding of how it compared to the principles this project put forward, and with this identify opportunities to respond to the findings. While the FCP’s approach covered public meetings and *hui* (in other words, face-to-face consultation), this project focussed on the online components as they were the most feasible. Both the meetings and online components are discussed in the analysis, but the online aspect was predominantly more relevant when considering public reach —through maximising inclusivity— and how limited any applied design components would be in practice for this project.

This analysis involved personally participating in both the public meetings and online platforms when they were running during May–July 2015. This provided information about how they were conducting their process and what outcomes they were looking to achieve to be able to move forward. This process was conducted using primary research methods including personal observations of the meetings and platforms, as well as gathering responses made within news and social media. This provided insight into the effectiveness of what was being conducted and how that compared to the project’s theoretical framework.

Applied Design Component One: Flagpost (2015)

The first applied design component was a response to the findings of the first case study as a way to investigate the research question. It aimed to be a response to the FCP’s platform, offering a more inclusive, dialogue and design focussed way in which to democratically participate in the process. It also investigated methods of facilitating the design solution development (the *Develop* phase).

This was achieved through *Flagpost (2015)*, an online platform that took public design submissions from the FCP’s own platform and re-presented them online with added functionalities to enable participation and emphasise design.

Case Study Two: The Rise of Red Peak

With the closing of design submissions from the public came the next phase in the Flag Consideration Process: selecting the shortlist of flag designs. This second case study focusses on analysing the Panel’s selection method, the final outcome, and the public response. This analysis is in relation to this project’s theoretical framework and further responds to the research question.

The aim of analysing this phase of the FCP's approach was to gain an understanding of how it compared to the project's principles, and again identify opportunities to respond to the findings. The interest with this phase was how the Panel had used the findings of the previous phase to inform their selection process, and what outcome that had on the chosen design solutions. It was the outcome of the Panel's process that would lead to the unforeseen public reaction: a groundswell of support for an alternative flag—Red Peak. This project refers to this as the Red Peak phenomenon and became an additional feature of this case study analysis

Firstly, a search of relevant documents was performed to further understand the Panel's selection process. These documents were sourced through Official Information Act requests (OIAs) and provided information on how the 10,292 submissions were reduced to the final 40, and what impact the previous phase (as outlined in the first case study) had on the Panel's selection process. This provided insight into the origins of the final selection, how that may have affected the public reaction, and how that compared to this research project's theoretical framework.

Secondly, this analysis involved an examination of the Panel's final longlist of 40 chosen designs from the public's total 10,292 submissions. This examination provided an understanding of the robustness of the Panel's process, and was conducted through a simple categorisation exercise, and a comparative analysis with principles of vexillography.

Thirdly and lastly, this case study analyses the Red Peak phenomenon. This analysis process was conducted using primary research methods including observations of, and drawing off responses from within news and social media. This provided insight into the public reaction, the reaction of the Flag Consideration Project and Panel, the reaction of Government and politicians, and how that compared to the research project's theoretical framework.

Applied Design Component Two: Red Peak of New Zealand

The second applied design component was a response to some of the findings in the second case study. It aimed to explore and harness the public reaction to Red Peak as a flag design. It was used as a vehicle to explore how such a channel could contribute to public dialogue over including the design in the first referendum, and subsequently leading up to the referenda itself. This was achieved through a website that enabled the public submission and contribution of visualisations and tests of the Red Peak flag design in various scenarios.

Reflecting on the New Zealand Flag Consideration Process and Applied Components

While the completion of the second applied design component did not signal the end of the Flag Consideration Process in its official capacity, it did however signal a stage where the case studies and the applied design components of this project could be reflected upon and reanalysed. The aim of this analysis was to gain an

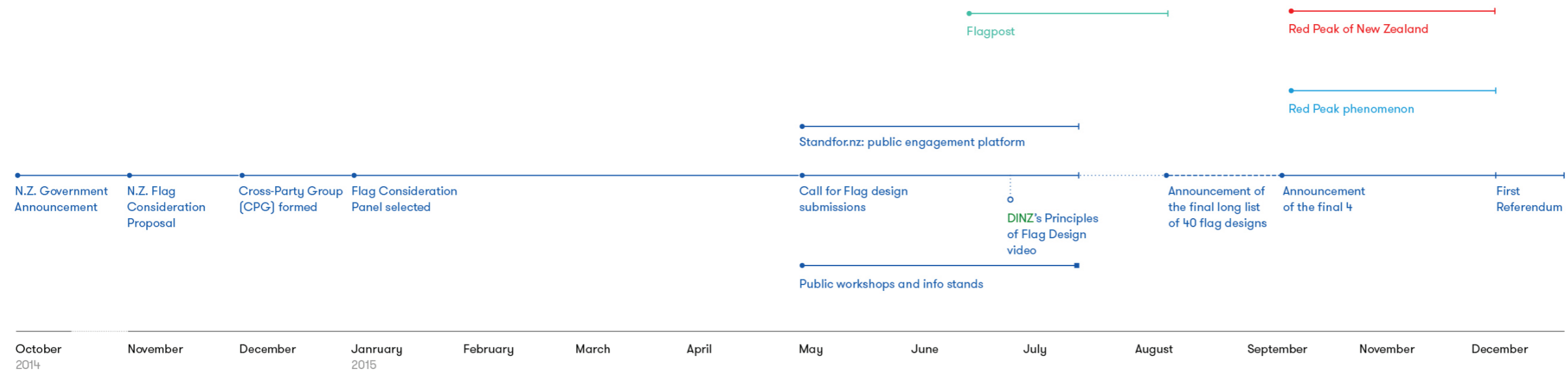
understanding of the wider process, how certain phases affected each other, and the positive or negative outcomes.

This analysis is conducted through the theoretical framework laid out by this research project, and draws on the 'double-diamond' design process model as a method of describing and segmenting explored or investigated components. Through this a 'big picture' unfolds, connecting different aspects of the wider case study process.

Applied Design Component Three: Flagpost 2020

Concluding this project is a third applied design component, and aims to respond to elements of the reflection stage and further investigate the research question beyond the conditions of the New Zealand Flag Consideration Process of 2015. It is a speculative response, positioning itself as a proof-of-concept design for a possible revisit of the New Zealand flag debate in 2020. The design component, dubbed Flagpost 2020, is a website that builds on the previous two applied design components, and reimagines the process by which the design and development of design solutions is facilitated as part of a wider democratic design process.

Chapter 5: Investigating the New Zealand Flag Consideration Process



This chapter covers the case study analyses and subsequent explored design components used to investigate the New Zealand Flag Consideration Process of 2015. The New Zealand process was initiated in October 2014 but formally concludes with the final referendum in March 2016—after the completion of this research project. The above timeline illustrates the stages of this process, identifying the particular case studies and the corresponding applied design components of this project.

Figure 5.
Timeline of the
Flag Consideration
Process and Applied
Design Components

5.1

Case Study 1: The Public Engagement Process

On the 5th of May, 2015, the Flag Consideration Project launched their public engagement process. This process consisted of a public consultation campaign (referred to as ‘*What do we stand for?*’), and the solicitation of submissions for the design competition. Both of these ran parallel to each other—designs would be created and submitted during the Panel’s process of consulting the public. This section will describe the two elements of this process and analyse them in relation to the theoretical framework of this project.

‘What do we stand for?’

This public consultation campaign took the form a roadshow including community meetings and engagement hui that were held across the country. These meetings were held to “*provide an opportunity to discuss the flag and what it should signify about New Zealand*” (New Zealand Government, 2015). In addition to this, both a direct mailer and online platform were used to collate responses to the campaign’s core provocation: *What do you stand for?* The Flag Consideration Project elaborated on online platform:

“New Zealanders can join the conversation online at www.standfor.co.nz to share their thoughts on what they believe the flag should stand for. These contributions, as well as those from community meetings, will provide us valuable insights and form the criteria for the Panel to consider designs knowing what is most important to everyone.”

(New Zealand Government, 2015)

Members of the public could visit this website and were prompted to finish this sentence: “*I stand for...*” and optionally add an image (Fig. 6). These responses

Figure 6.
What do we stand for? website welcome

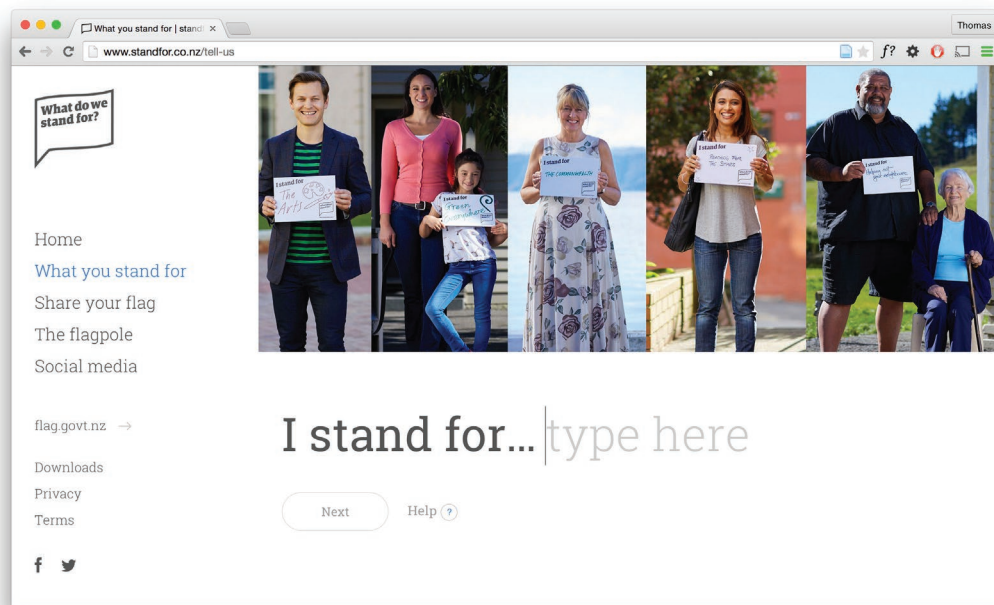


Figure 7.
Responses to What do you stand for?

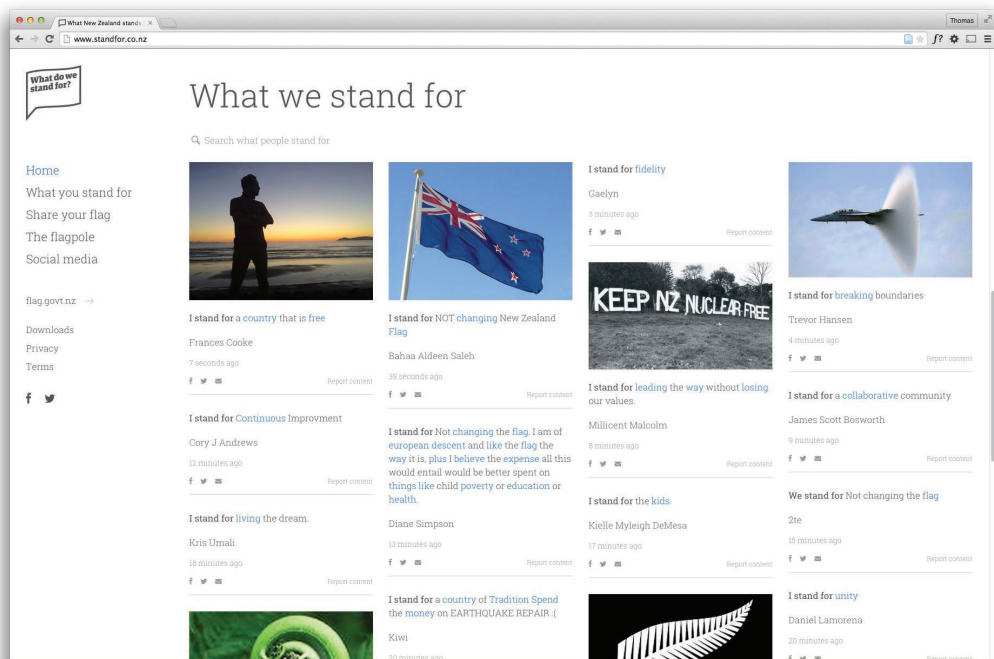


Figure 9.
Example shared
response to What do
we stand for?

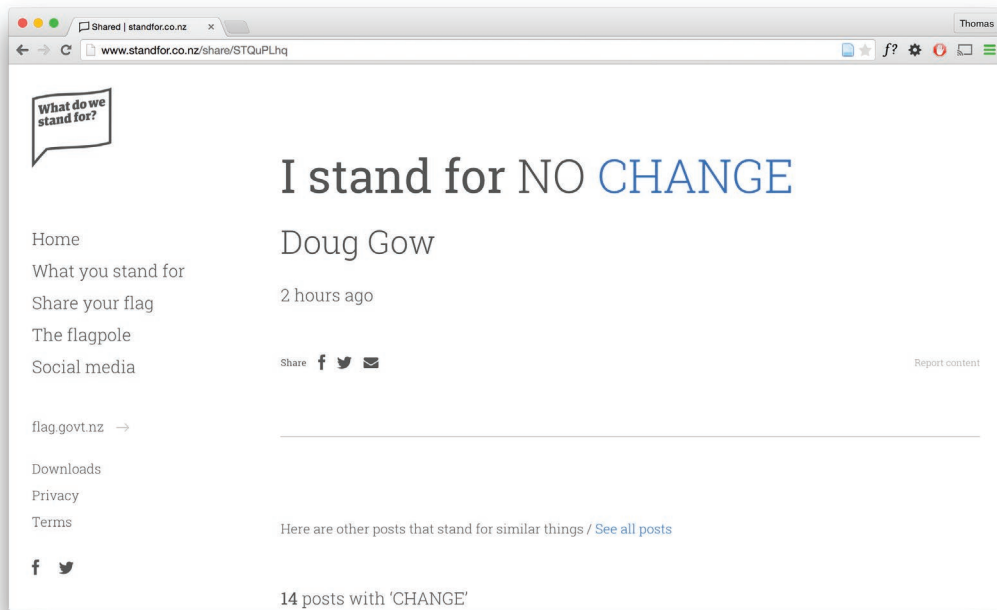
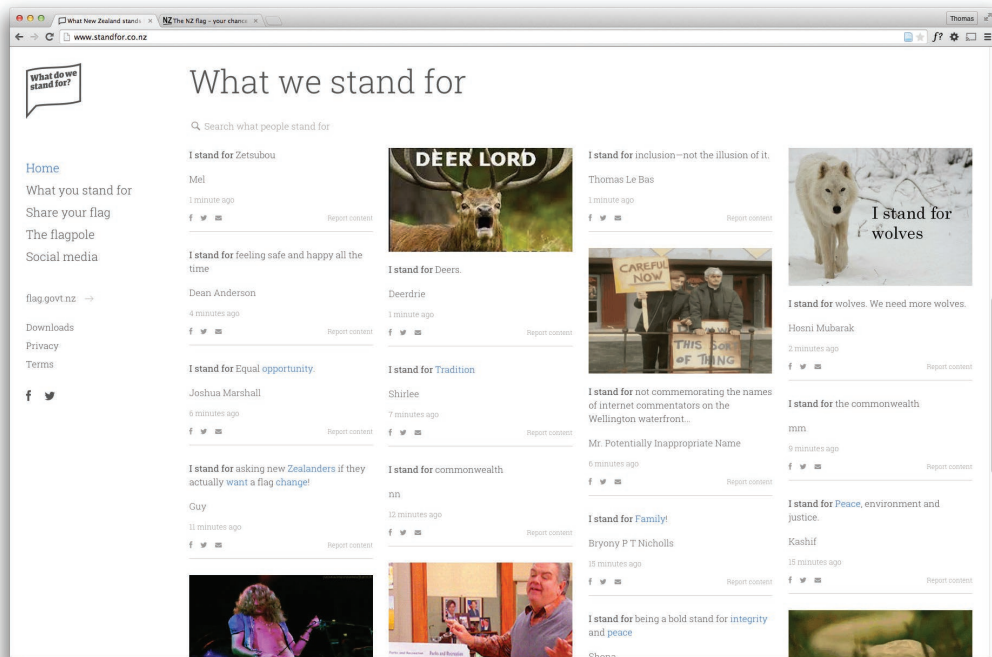


Figure 10.
Example shared
responses to What do
we stand for?



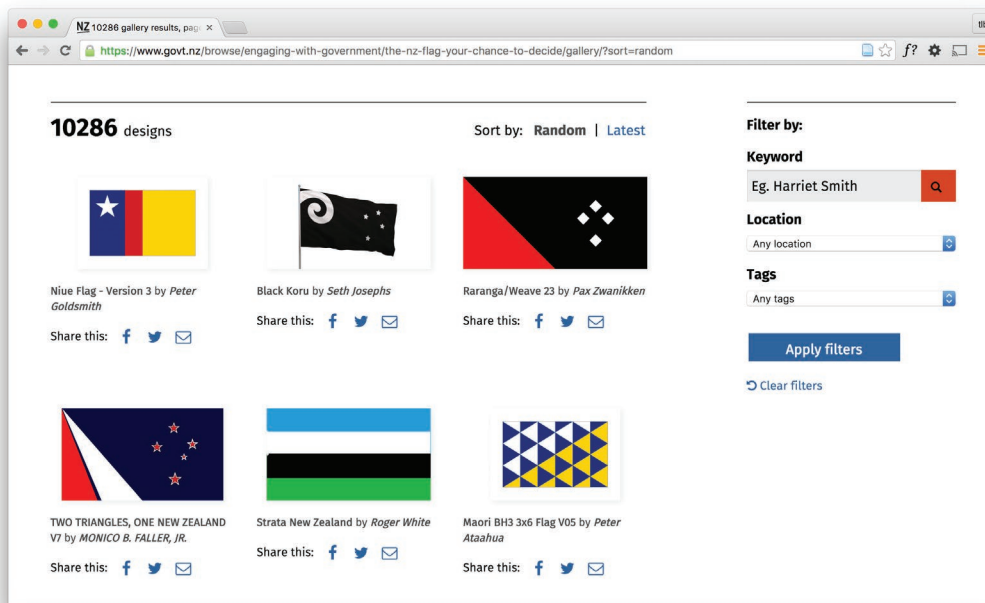


Figure 11.
The official flag submission gallery

Design Competition

Running parallel to the What do we stand for? campaign was the flag design competition. The main online portal for the Flag Consideration Process was flag.govt.nz, and was the only avenue of submitting designs to the competition.

Over the two and a half month submission period, from 5th of May to the 16th of July 2015, there was a total of 10,292 flag designs accepted for consideration. Once accepted by Government moderators, designs were made available for public viewing on an online flag gallery (Fig. 11). This gallery showed the design along with the designer's name, location, the design's title and description, and provided some social media share buttons, enabling visiting users or designers to share designs via Facebook, Twitter, or email.

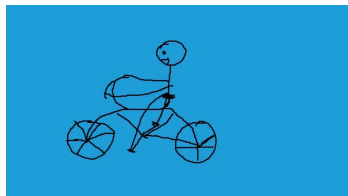
As part of the call for designs, the website made available a 'flag design guidelines' document. This detailed basic principles of flag design for consideration when developing flag designs, as well as providing minimum standards on which designs would be moderated and accepted. Additional to this document, a video of flag design principles was published in collaboration with the Designer's Institute of New Zealand (Stand for NZ, 2015). However, this video was not available until 51 days into the 72-day design submission period.

Design submissions were extremely varied in both quality of craft and sincerity of content. Within days of the opening of submissions, national and international media had latched onto the more comical and absurd design submissions (Fig. 13, 14, 15). News headlines such as 'Trolls flood New Zealand national flag crowdsourcing scheme with Microsoft Paint Kiwi drawings' and 'New Zealand is asking the public to design its new flag - and the results are crazy' were frequent (McCarthy, 2015; Chang, 2015). One of the most notable designs to come out of this media spotlight was the Laser Kiwi flag (Fig. 12), with acclaim as far reaching as the Last Week Tonight with John Oliver show in the United States ("Final flags are 'pretty boring,'" 2015).

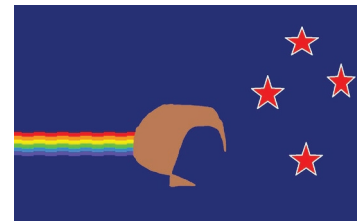
Figure 12.
John Oliver presents
Laser Kiwi flag
submission



Figures 13.
Te Pepe by David Astil



Figures 14.
Bicycle of NZ by James Ringwood



Figures 15.
Nyan Kiwi by Fosh

These designs, although largely propagated by media, did suggest that while the public were engaging in the design challenge, there was a lack of depth, focus and sincerity. Economist and philanthropist Gareth Morgan made a similar observation, calling for a need to first “get the story right” after observing that “most [flag design] entries had no substantive story behind them” (Morgan, 2015). Morgan subsequently initiated his own design competition as a retort to this concern.

Conclusion

When analysing the Public Engagement Process and its two core elements, it becomes evident that there is a distinct conflict with design process. The nature of the ‘What do we stand for?’ campaign suggests it is more in tune with fulfilling the Discover and Define stages of the ‘double-diamond’ design process model, while the design competition takes into account the Develop stage. However, these two elements occur in parallel to each other, and ignore the role of the conclusion of the Define stage in affecting solution development in the Develop stage.

It also became evident in the methods employed for the ‘*What do we stand for?*’ online platform that there was a lacking capacity for including audiences in modes of dialogue and discussion—instead opting for one-way responses to a singular provocation. This was at odds with deliberative democracy, where it is underpinned by principles of dialogue and inclusion. Also evident in this was the inauthenticity and inaccuracy that resulted from these methods, and were further exacerbated by the moderation of responses.

Analysis of the design competition also made evident the lack of dialogue and discussion, specifically surrounding design submissions. This ignores the contribution dialogue and discussion has on being able to iterate and test ideas. In addition to this, the lack of emphasis put on design principles and quality of design outputs, made evident the need to facilitate a more conscientious and design-orientated process.

5.2

Applied Design Component 1: Flagpost (2015)

This applied component of research looked to address issues raised in the case study of Section 5.1. These issues included a lack of dialogue and emphasis on design principles during the public's development of flag design solutions. The issues also included the need for inclusivity in these modes of dialogue and design.

This applied component of research was carried out through an alternative online platform named Flagpost, which ran parallel to the Flag Consideration Process' design competition. The platform utilised the design content produced by the general public as a basis on which to create discussion and emphasise design principles, offering a more inclusive, conversational and design-orientated way in which to participate in the process.

Addressing the issues through a custom online platform enabled greater reach than that which is possible by other means, and also meant greater control over development and functionality than pre-existing platforms (ie. Facebook). This online platform was built in collaboration with Wellington-based web development company Springload and the existence of the functioning platform is due their expertise and resources.

This section elaborates on the project's development, design, and outcomes, in relation to the above objectives.

The Platform

Flagpost is an online platform that enables voting, discussion, and tagging of flag design submissions. Visitors to the site can use tags to help find designs relevant to their interests and values, vote to give their preferences, and contribute to discussion threads that enable critique and ongoing conversations around specific designs. People who had submitted designs themselves can also utilise the platform as a way to get feedback from the general public and be able to share their designs online through other media.

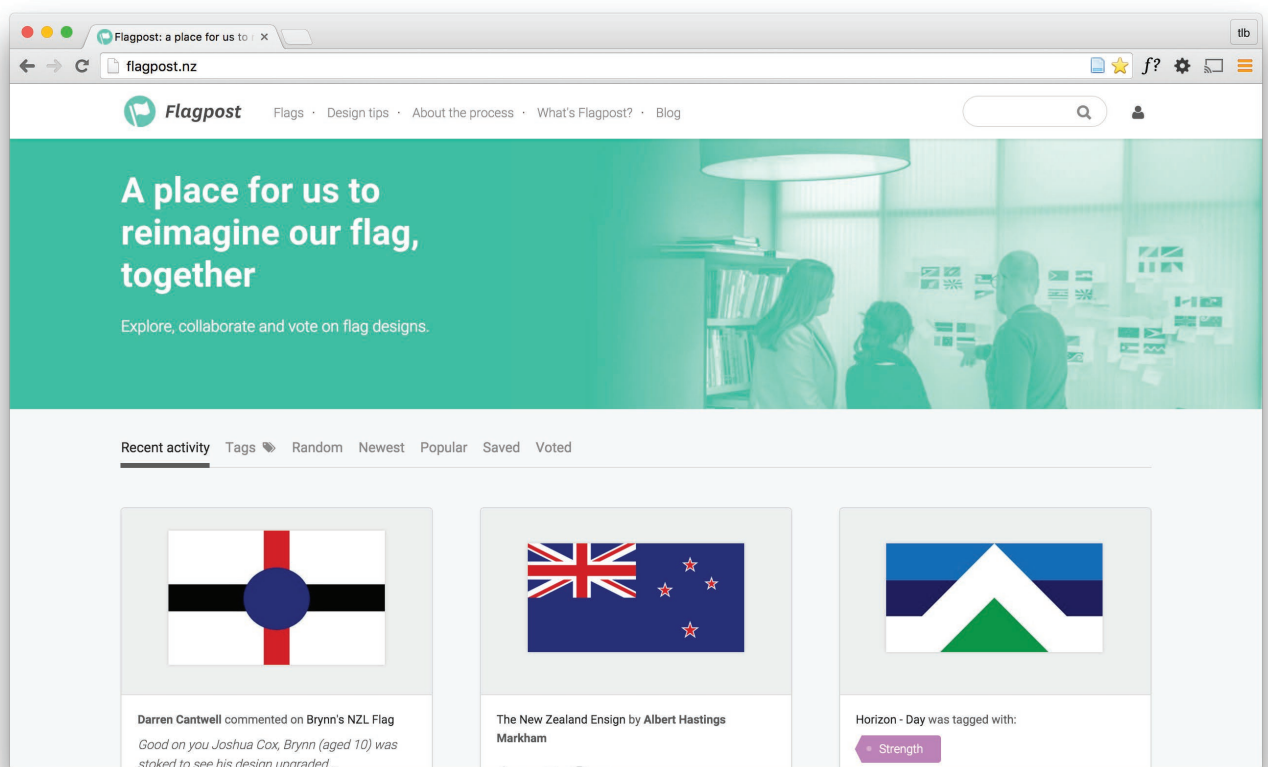
Flagpost is viewable online at www.flagpost.nz

Development Strategy

In developing this platform, a strategy outline was formed based on the raised issues and objectives for this applied design component. Expanding on those, this platform looked to be:

- Accessible and approachable — Visually accessible and utilising easy to understand language that lowers the barrier to entry and includes them in civic and design dialogue on their own terms.
- Inclusive and conversational — Enables conversation around flag design and relates this to people's own values of national identity, or simply offers a way to share ideas and thoughts with real people.
- Informative and provocative — Provide a space for active learning around the topic and encourages discussion through various provocations and interactions.
- Social and shareable — A well-connected and digital audience provides an avenue to increase awareness and engagement in the topic through existing online channels.
- Insightful and impactful — Through the capability of attracting diverse perspectives, real-world insights can be gained to shape the decisions made in the Flag Consideration Process.

The implementation of these strategy points are expanded on and elaborated in the following sections.



Accessible and Approachable

Visually accessible and easy to understand language that lowers the barrier to entry and includes them in civic and design dialogue on their own terms.

Figure 16.
Flagpost home page

The visual design and tone of the platform looked to position itself away from being too Governmental or official, but sober enough to be taken seriously. Typographically this has been achieved through an open source sans serif typeface called Roboto, which has a modern and neutral feel. Colour was a big focus given its relevance to notions of national identity and flag design. Neutral whites and greys were used with unique pastel colours. The extremity of the pastel colours aided the perception of neutrality—they were neither related to colours commonly used in vexillography, nor likely to be seen as national colours of New Zealand. This also helped give the platform a unique and identifiable ‘brand’ while being approachable to a large audience of New Zealanders.

The name Flagpost derived from a wordplay on the post which flags are flown with and ‘posts’ that are made by users on internet forums and social media. While the Flag Consideration Project took a more provocative and nationalistic approach to their campaign’s name (What do we stand for?), this platform focussed the name on its design and online deliberation aspect. The name was also small and easy enough to remember like other social media platforms such as Facebook, Twitter, Imgur, Reddit, and so on, giving it an advantage when referred to in conversation—both online and offline.

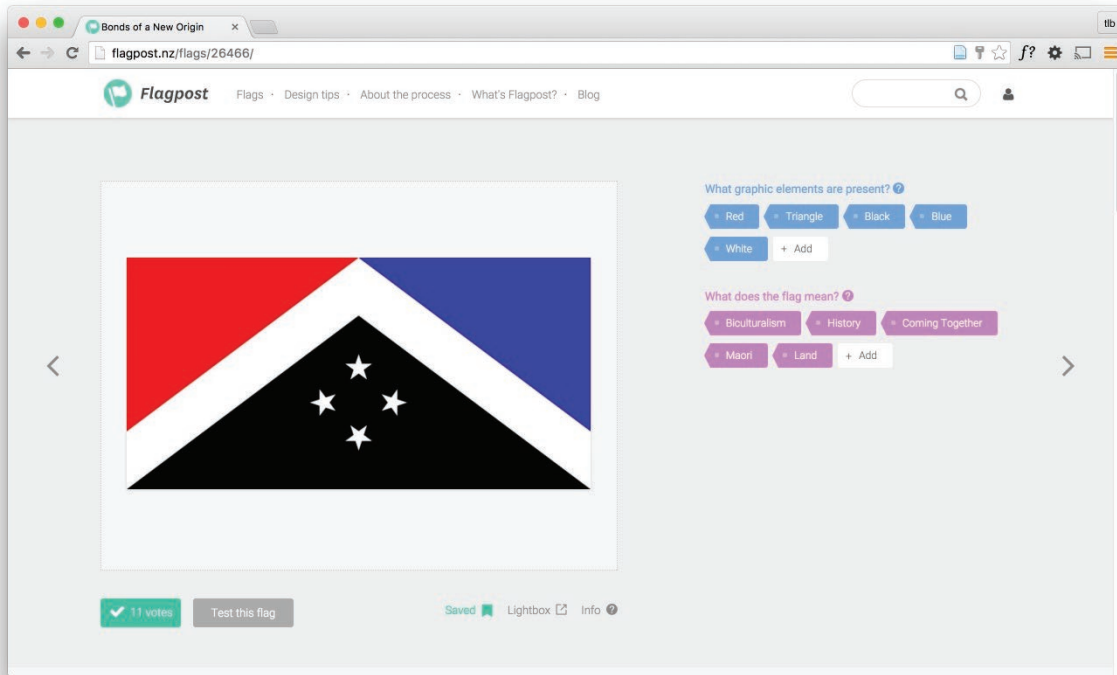


Figure 17.
Example flag page
on Flagpost



Figure 18.
Discussion thread
example on
Flagpost

Inclusive and Conversational

Enables conversation around flag design and relates this to people's own values of national identity, or simply offers a way to share ideas and thoughts with real people.

Given the expected large quantities of visual content that Flagpost would be handling, content generation and sharing sites were used as reference points for the development of the interface design. Imgur, an image sharing website, featured voting mechanisms, discussion threads, and tags (See Appendix One for details) and influenced the design of Flagpost. These mechanisms offered familiar methods to engage users in dialogue and influence conversation.

To reconcile the lack of dialogue surrounding the designs solutions, discussion threads were created for every design submission. These enable users to comment on designs, both textually and visually, or respond to comments by other users. This feature enabled dialogue between users and in many circumstances the original designer of the flag. Comments were encouraged to be constructive, and the image-upload functionality enabled more visual responses to aid discussion and critique.

Voting was a mechanism to accumulate preferences for flag designs. This was conceived as a way to incite dialogue around particular designs, while also gaining insights into user preferences. Users were able to vote for as many flags as they wish, but only one vote per flag, while any voting fraud was offset by the forced use of a login system to keep track of votes.

Tags were a selection of keywords employed as both a search tool but also as a way for users to 'texture' design submissions. Tags are often used as a way to organise content on websites. Imgur, for example, lets users tag content with keywords and enables better archiving and searching for other users. Flagpost employed this in a similar manner, and was conceived as a method for the public to classify flag designs with their own perceptions. A base set of tags were selected for users to choose from and were divided into two categories: 'Graphic Elements' and 'Meanings and Values'. This looked to enhance the conversation surrounding the designs to be directed at what the designs featured, and what meaning and value the designs represented or suggested.

Consideration was given to ensure that active discussions were made visible to visitors, further emphasising the conversational and active nature of the platform. The homepage was designed to give an overview of recent activity from users—either recent tags or recent comments. On this page, flag design submissions are also filterable by 'popular', 'newest', or 'random', further enabling access to fresh and active content for frequent visitors. In addition to this, users have the advantage of being able to track the flags they have voted on, or have simply saved. This enables easy revisiting of designs and discussions without having to search through the thousands of submissions. This functionality was enabled by signing in to Flagpost with an existing social media profile (either Facebook, Twitter, or Google+).

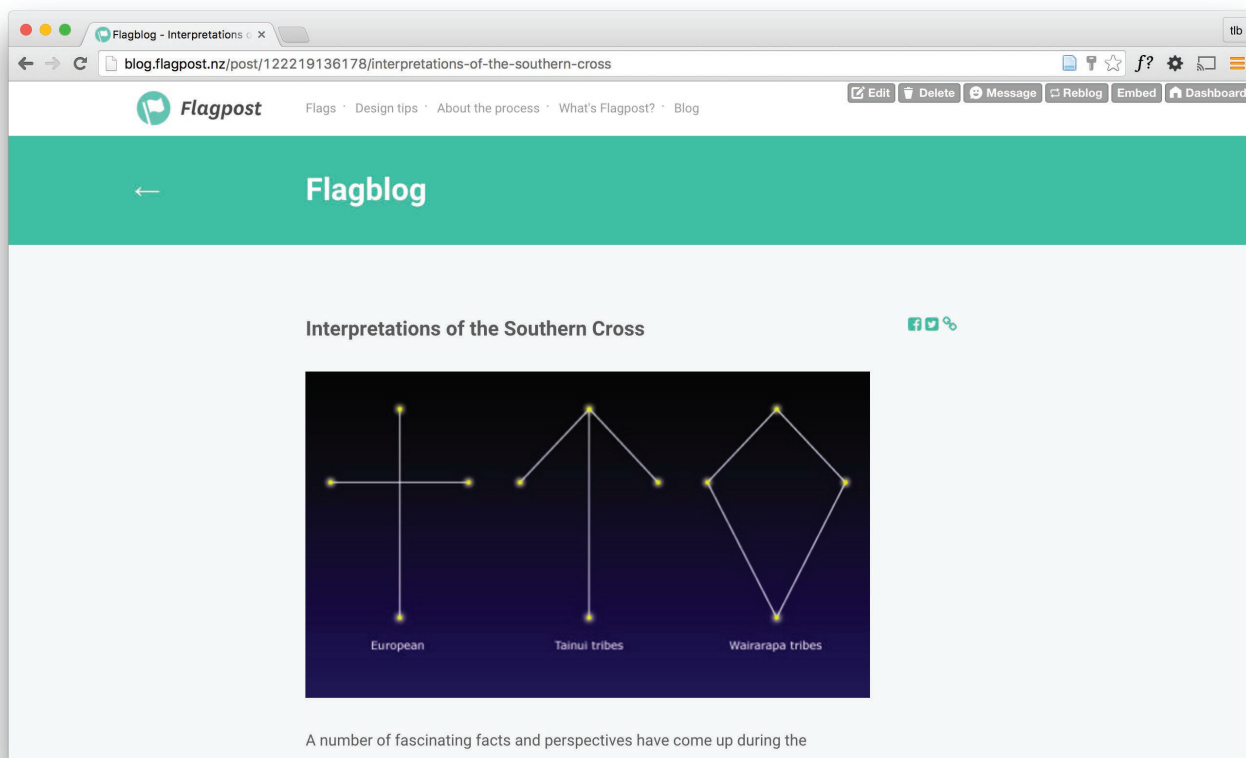


Figure 19.
Flagblog landing
page

Social and Shareable

A well-connected and digital audience provides an avenue to increase awareness and engagement in the topic through existing online channels.

For dialogue to happen, people are needed. Social media played a pivotal role in attracting and engaging users with Flagpost. Facebook and Twitter were the two forms of social media that were focussed upon, and advertising campaigns on both platforms were initiated as a method to bring traffic to Flagpost. However, much like the FCP's flag gallery, social media buttons were also used to encourage and enable converted users to share design submissions. This aided the shareability and therefore the reach of the platform to wider audiences.

To further enhance this shareability experience, designers were designated individual pages featuring all of their design submissions. The benefit of this was two-fold: users could explore and access more designs by the same designers with ease, but it also made the sharing of a designer's work easier. The other designs by the same designer were also featured on individual flag pages to further enable their accessibility and discovery.

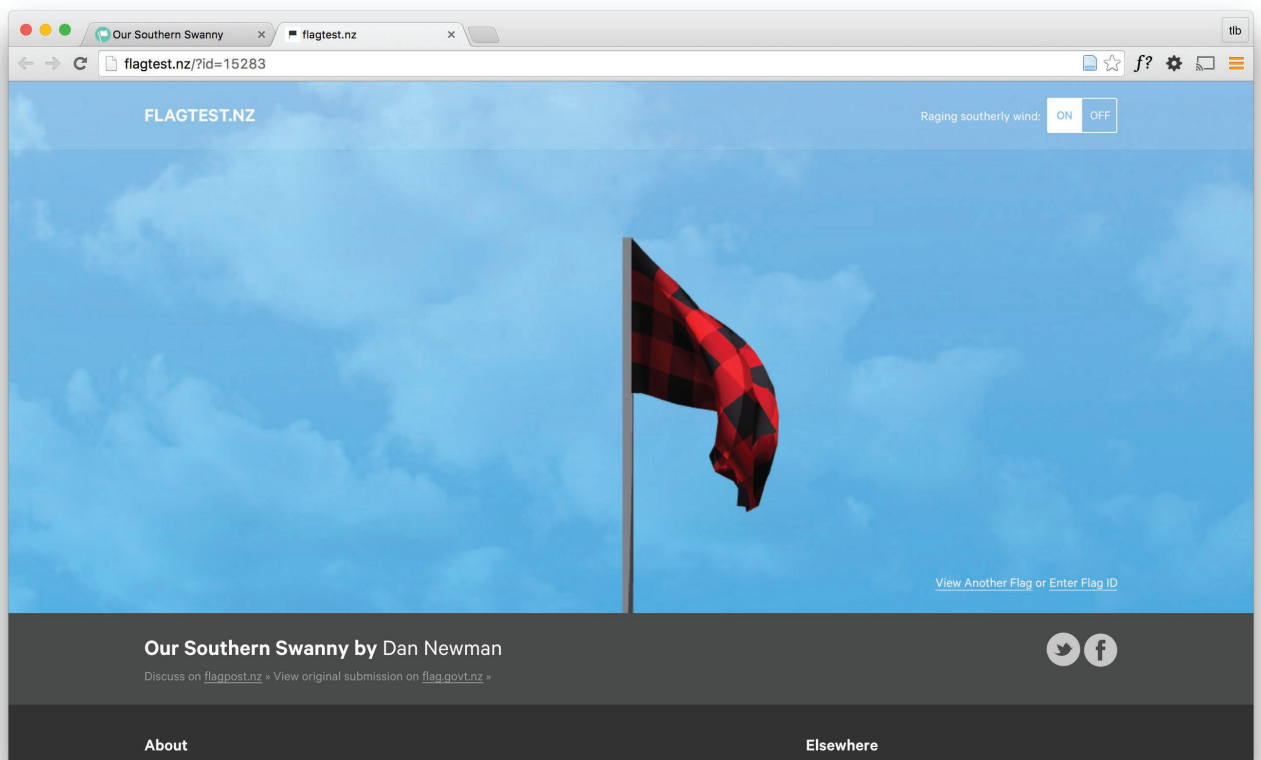


Figure 20. Flagtest in action; showing how a flag design works in a raging New Zealand southerly or a gentle nor'wester

Informative and Provocative

Provide a space for active learning around the topic and encourages discussion through various provocations and interactions.

Facebook and Twitter were also a method of distributing relevant news, updates to Flagpost, special features, and blog posts. The purpose of this was to provoke discussion on topics outside specific flag designs and facilitate more diverse conversation or awareness of flag design itself. The blog, named Flagblog, was used to provide content on flag history, principles of flag design, interviews, lesser-known facts, or even other tools that visitors would find informative. This was to help enable more rational and informed discussion of flag designs.

Central to facilitating rational and informed dialogue during this design phase was the Design Tips, or simply principles of flag design. Flagpost emphasised these principles by giving them priority in the platform's menu, while also aiding the principles through visual comparisons of international flags. This aimed to give a basis for users to judge design submissions while promoting constructive feedback. While computers and internet are helpful in reaching extremely large audiences, flags are not digital in nature—they are fundamentally physical devices. To facilitate this understanding, Flagpost was integrated with Flagtest; a simple online tool to test flag designs in a 3D flag simulation. This was done in collaboration with the creators of Flagtest; Dan Newman and Jarred Bishop. This integration enabled visitors of Flagpost to test any design in the simulation to better judge them and therefore aid the development and critique of their design.

Insightful and Impactful

Through the capability of attracting diverse perspectives, real-world insights can be gained to shape the decisions made in the Flag Consideration Process.

To gauge the impact of Flagpost, data was collected from a range of sources. Flagpost went live to the public on the 16th of June, 2015. For 30 days preceding that date, the design competition was still in progress. During that time, Google Analytics recorded that Flagpost had reached 7,000 users, with over 100,000 page views. Within another 30 days, even after the closing of submissions, the number of users had reached 12,000 with over 150,000 page views. 40% of users were returning users.

Within the content generated by users on the site there were 950 comments over 342 flags made by a total of 1268 unique users, with 660 comment votes. From other user generated content, an analysis was conducted correlating tags applied to flags and the number of votes received by the respective flags. It was this analysis process that aimed to provide some insights into the public's use of, and response to, colour in the flag submissions, as well as the correlation of symbols to values and meanings according public interactions. These insights, dubbed Flagpost Finds, were also published as part of Flagblog to publicise the findings (See Appendix Two for details).

At the end of the design competition submission phase, the Flag Consideration Panel made a longlist selection of 40 flags. When compared with the top 40 flags as voted on by users on Flagpost, eight of them were also in the Panel's selection. This selection and the process is elaborated upon the second case study in Section 5.3.

5.3

Case Study 2: The Rise of Red Peak

With the closing of design submissions from the public came the next phase in the Flag Consideration Process: selecting the shortlist of flag designs. As outlined in Chapter 2, the Flag Consideration Panel were responsible for the selection of this shortlist. This second case study focusses on analysing the Panel's selection method, the final outcome, and the public response. This analysis is in relation to this project's theoretical framework and further responds to the research enquiry.

The Selection Process

Once the public engagement and design competition phases were complete, the Panel conducted a selection process that would whittle down the 10,292 designs to a final four. While this was behind closed doors, with very few privy to the process, OIA requests later revealed the approach taken by the Panel.

The first step the Panel members took was to make their own individual selection of designs. These selections were combined to form a longlist of 40 designs (Fig. 21). This long-list was formed based on the highest percentage agreement for each of the designs. For example, a flag would likely be included if 80% of the Panel selected 'yes'. This preliminary selection would also include all Panel members two 'favourite' designs ("Information request: Flag Consideration Panel DPMC 084-2015," 2015).

However, according to the OIA documents, this process was conducted prior to agreeing on an initial set of criteria upon which to judge designs. This criteria took into account the input received from the public through the 'What do we stand for?' platform and national roadshow, as elaborated on in Section 5.1. The agreed to initial set of criteria stated that the designs should: "*adhere to principles of good flag design, be unmistakably from Aotearoa New Zealand, and be inclusive, in that all New Zealanders should be able to see themselves within it*" ("Information request: Flag Consideration Panel DPMC 084-2015," 2015). It is from this criteria that the Panel whittled down their longlist of 40 to a final four.



Figure 21. The preliminary longlist of 40 flag designs

The Longlist

The announcement of the long-list, and eventually the final four, created a lot of interest in the media and among the general public—there was finally some serious and concrete designs to discuss in detail. However, a simple analysis of these selections gives insights into the consideration behind the Panel’s selection, and how well the selection adhered to principles of vexillology.

Examining the 40 designs showed a very limited palette of symbols; the Southern Cross, the fern, the koru, and the upward-triangle motif. Visually categorising these designs (Fig. 22) by their use of symbols shows the variety of design solutions the Panel considered and deliberated over collectively. This analysis suggests this was of very limited scope despite a tremendous amount of alternative symbolism submitted by the public (See Appendix Two for details). Claire Robinson, elaborating on the view that the process was no more than a “mass pattern-recognition exercise”, suggests that the majority of submissions will have been influenced largely by the cliched symbols of New Zealand that are already known (2015, Paragraph 12). This could be due in part to a psychological phenomenon known as the *mere-exposure effect*—an effect by which people tend to develop a preference for something merely because they are familiar with it (Bornstein; D’Agostino, 1992).

Secondly, assessment of the 40 designs in relation to principles of flag design revealed a broad range of designs not meeting these standards. This analysis

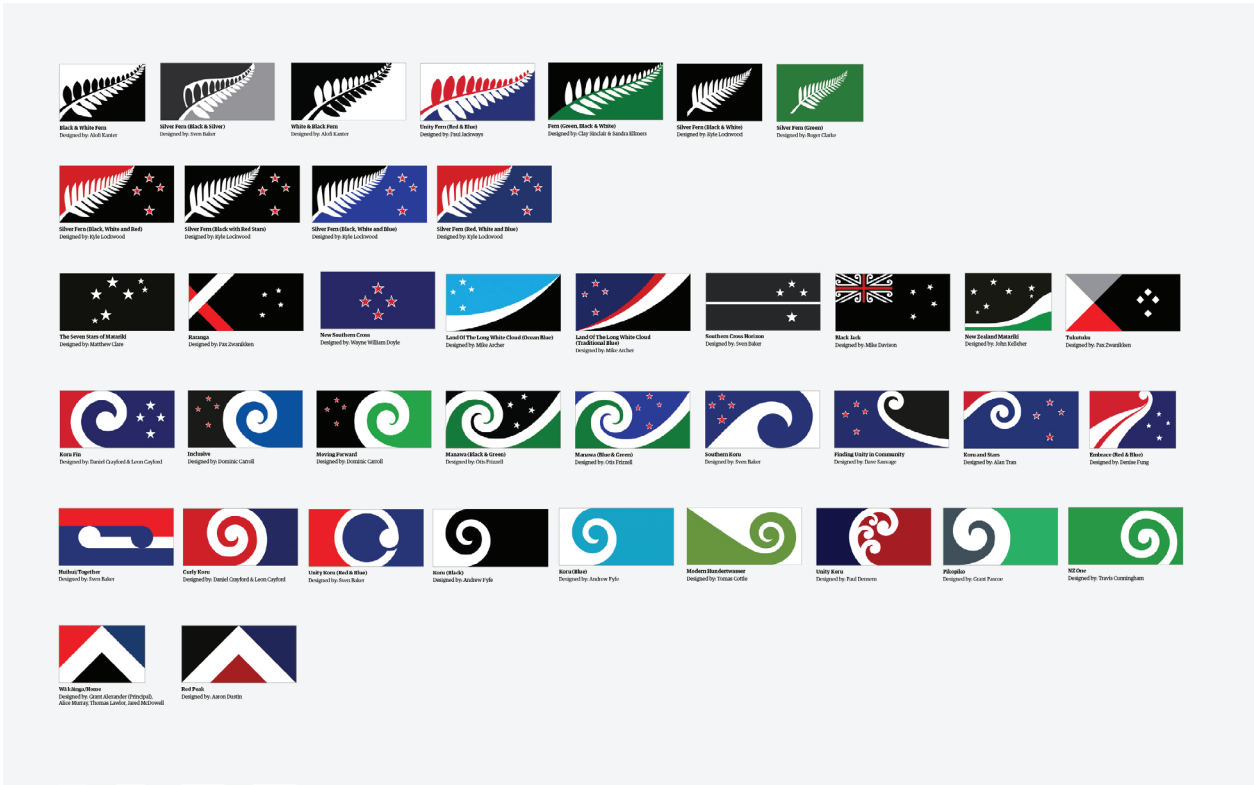


Figure 22. The longlist of 40, categorised by symbolism

was conducted through a methodology devised by Josh Parsons, an Associate Professor of Philosophy at Oxford University. It follows a simple ABC grading system (See Appendix Three for more details) to denote the judgement of the flag’s compliance with the principles of flag design outlined in Section 3.3, and is conducted in a group setting to moderate the assessment. This assessment shows a wide range of rankings for the selected designs, with many graded in the C range. This suggests poor consideration for flag design principles in the Panel’s selection process.

The Red Peak Phenomenon

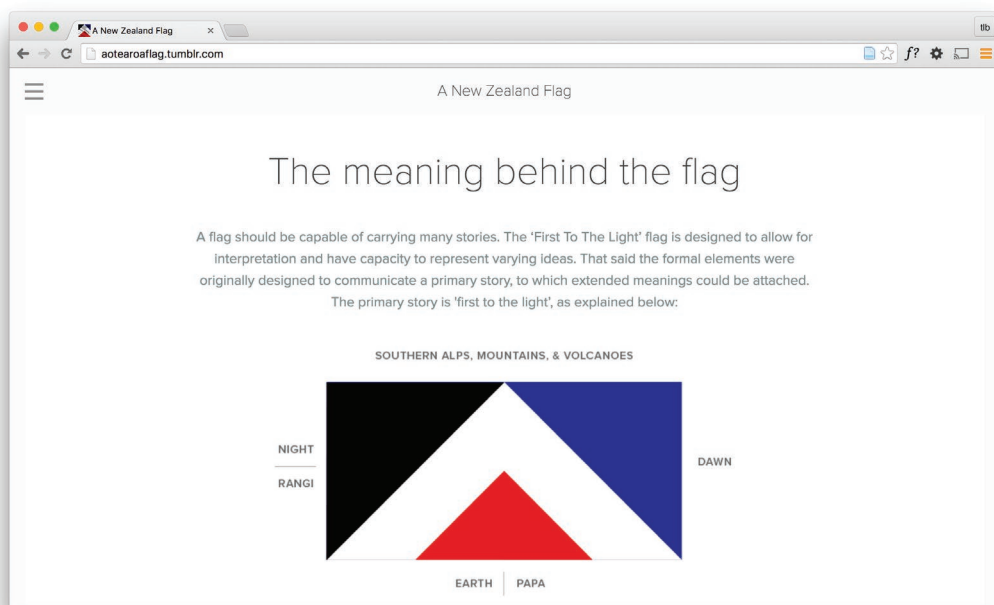
An unforeseen and excitingly dramatic feature of this case study and the entire Flag Consideration Project, was the Red Peak Phenomenon. Red Peak is an alternative New Zealand flag design by Aaron Dustin that was selected in the Panel’s longlist, but was not selected in the final four. Public reaction to the shortlist eventually pressured the New Zealand Parliament to include the Red Peak design in the first referendum, as it was championed by a large number of New Zealanders. Analysis of this phenomenon and public reaction suggested new layers and opportunities to further explore the research enquiry.

In reaction to the Panel’s shortlisted four designs, many felt disenfranchised by the selection (Manhire, 2015a). Rowan Simpson, a software developer and investor, was spurred to write a blog piece highlighting this lack of choice in the Panel’s selection: “I know [John Key wants] this to be a democratic process, but frankly, given those choices it feels like no choice at all” (Simpson, 2015a, Paragraph 15).

Figure 23.
 SPAM SPAM BEANS
 SPAM — a Kiwi
 analogy shared online
 for the flag finalists



Figure 24.
 A section of Dustin's
 Red Peak website.



Accompanying this blog piece was the work of Red Peak's designer, Aaron Dustin. Dustin had created a small website that visually showed and explained the story of Red Peak's design (Fig. 24). With this combination, Simpson's blog piece reached 100,000 shares on Facebook in a relatively short space of time, snowballing into a flurry of coverage by mainstream media (Simpson, 2015b).

Furthermore, with a Panel member stating that "most people we spoke to struggled with abstract designs, of which [Red Peak] is one" (Grocott, 2015), many in the public looked to disprove that. The response became an exercise of show, don't tell, with a swell of unexpected creative responses from people on social media. The public started to pick up the design and bring into play their own thinking, creating a variety of visualisations and tests of the Red Peak flag design through various scenarios and amusing applications of the design—from LEGO to lamingtons, Minecraft to McDonalds and so on.



Figure 25.
A collection of visual responses to Red Peak

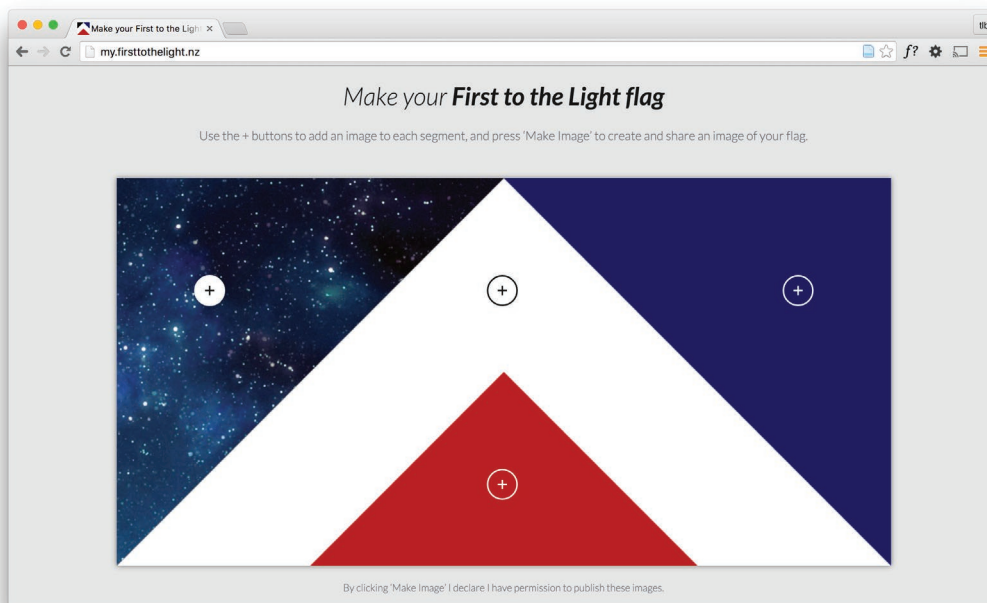


Figure 26.
The my.firsttothelight.nz website

Eventually the design of Red Peak itself became a canvas where individuals could customise the design with their own interpretations and aspirations for what the design means (Fig. 26). This approach was streamlined into a web app by Cactuslab, Jade Montagu and Fork, for audiences less savvy with design software: my.firsttothelight.nz. All of these crowd-generated visuals began to be shared through social media channels.

These reactions, from both mainstream and social media, lead to a groundswell of support for the design. This saw a 50,000 signature petition be presented to Government, eventually leading to the passing of a Parliamentary Bill that added the design to the shortlist of alternative flags for the first flag referendum (Grant, 2015).

Conclusion

Through analysis of this case study, it became evident that both design process and public inclusion was once again overlooked. Firstly, no account of the public input from the ‘What do we stand for?’ campaign was referred to during the selection process when resolving the longlist of designs (only the shortlist). This leaves speculation as to what influence or impact the public engagement process had over that selection and if it was simply preferences of Panelists. Secondly, this also conflicts with the fundamentals of the ‘double-diamond’ design process model, where the brief that concludes and summarises the Define stage should inform the design solutions in the following stages. In the case of this selection process, the criteria (brief) was formed and utilised proceeding the selection of a longlist.

It also became evident through the examination and assessment of the longlist of designs that there was a lack of adherence to principles of vexillography and an indifference to the value of variety during the Panel’s collective deliberation of designs. This suggests a lack of preparation or expertise in this selection process, and gives impression that the Panel was influenced by the statistical analysis of the flag designs rather than expertly-driven decision making. This puts into question the capability and effectiveness of this form of selection process.

Analysing the Red Peak phenomenon reveals a variety of learnings. The public backlash to the Panel’s final selection reiterates the concern over the lack of variety in the selection process, but came to represent a disenfranchisement of many in the public—excluding them rather than including them in the public deliberation and discussion of a final selection of designs, leading up to the first referendum.

This backlash also made evident the iterative nature of the process of design. The conclusive decision of the Panel was in the end adjusted by Parliament to account for the addition of Red Peak. This indicates that a selection of final designs does not necessarily end a *Develop* stage.

The creative responses to Red Peak offer up an unexpected practice of how a digitally-connected public might engage with a flag design beyond the design of the artifact itself. These responses suggest a more unique and inclusive approach to the iteration and testing of design solutions, while also aiding and facilitating public dialogue around the design problem or solutions.

5.4

Applied Design Component 2: Red Peak of New Zealand

This applied component of research looked to explore findings raised in the case study of Section 5.3. The Red Peak phenomenon offered an opportunity to include the public in an alternative and unanticipated mode of dialogue and design, and contribute to the public deliberation process. This would lead up to the addition of Red Peak to the shortlist, and subsequently the first referendum.

This applied component of research was carried out through a website named *Red Peak of New Zealand*, which was initiated shortly after the announcement of the Flag Consideration Panel's flag design shortlist. The website utilised and harnessed the public's creative visualisations and tests of the Red Peak flag design in various scenarios. It demonstrated the versatility and meaning behind the design itself, while also making accessible and shareable the vast quantity of responses.

The intent of the website was two-fold: use the website as a resource to facilitate dialogue surrounding the design in the public sphere, while also using it as platform to solicit and encourage further generation of creative responses and visualisations. This section elaborates on the website's development, design, and outcomes, in relation to these objectives.

Red Peak of New Zealand is viewable online at www.redpeakof.nz

The Website

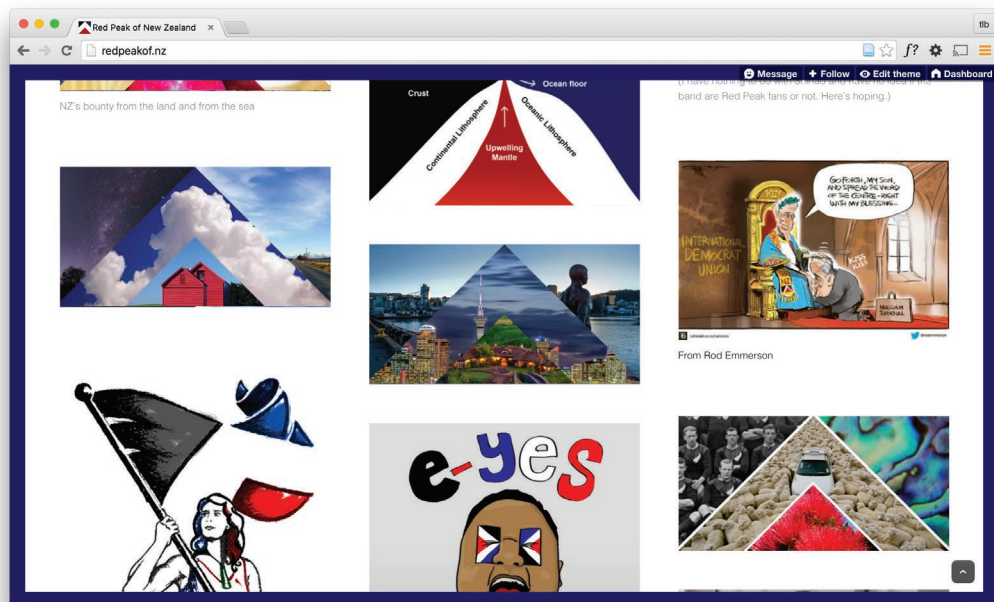
Red Peak of New Zealand is a website that enables the submission and sharing of images (creative visualisations and responses) relating to the Red Peak flag design. Users are prompted to 'offer something to the mix' of other responses, with

submissions being added to a gallery of images and thus building up a repository of these responses. Strategy and Design

Given the fast-paced nature of the Red Peak phenomenon, a simple strategy was followed in developing the website. Taking into account the raised opportunity and intent of the site, the website looked to be: straightforward, lightweight, crowd-generated, shareable, connected, inclusive of all perspectives (positive or negative), and to give equal representation to all submissions.

The website was approached as a low-fi design that utilises the 'infinite-scroll' technique to present all submissions. Users can scroll down the page until the entire collection is viewed, without the need for pagination. This keeps the website straightforward and lightweight enough to be easily understood, and leaves the focus on the user-generated content. After submission, the images are presented in a grid format, offering a simple way to view many designs at once, while also balancing representation of submissions (Fig. 27). This gives a busy page effect that emphasises the notion of user-generated content.

Figure 27.
A selection of visual responses generated by the public, as submitted to the Red Peak of New Zealand website.



During the submission process, users were encouraged to include their name, or the name of the author, and if possible reference the origin of the work. References to original postings of work became important as part of connectedness; making sure that work could be traced back to the original creators, while also emphasising inclusiveness and accountability.

The website relied solely on media (social and mainstream) to drive traffic and interest to the website, specifically building on the wave of support for the Red Peak design. However, as shown in the following section, the *Red Peak of New Zealand* website contributed to this wave of support.

Impact and Outcomes

Over the course of four weeks between the announcement of the Panel’s shortlist and the addition of Red Peak to the shortlist, there was a traffic flow of 3,000 users, 6,500 page views, and approximately 100 public submissions. However, the value of the website became evident not only through its popularity, but also the references made in both national news articles (Manhire, 2015b), TV interviews (Channel 39, 2015), esteemed blogs (Brown, 2015) and an article by MP David Seymour—a major voice in the push to add the design to the referendum selection.

“Even more powerfully, take a look at the Red Peak of NZ website to see how this design can have endless meaning read into it. For example, a summer version where the red is the pohutukawa blooming in summer, the white a sandy beach; another is composed of fragments of established kiwi art; another a red Sir Ed with his mountain behind. People are uploading their interpretations. They are ingenious, there is self-deprecating Kiwi wit at play, they are at times disrespectful – it makes you proud to be a Kiwi.”

(Seymour, 2015, Paragraph 8)

The quantity of submissions, visitors and references suggest that the website made a noteworthy contribution to public dialogue surrounding the design of Red Peak, and subsequently aided the political discussion that saw Red Peak added to the referendum on the 24th of September, 2015.

In addition to this outcome, the Flag Consideration Project launched a similar initiative during the proceeding weeks on Facebook (Fig. 28). Utilising the Photo Albums feature on Facebook, they looked to encourage the public into sharing creative responses and visualisations for all designs in the flag shortlist. This suggests a perceived value in the premise of the *Red Peak of New Zealand* website, and its contribution to facilitating dialogue and the testing of flag designs in a democratic design process.



Figure 28.
Stand for NZ solicits
creative content on
Facebook

Chapter 6: Reflecting and Reimagining

The case studies described and analysed in Chapter 5 raised many issues, opportunities and insights pertaining to the research question of how a democratic design process can be facilitated. The applied design components that responded to these case studies offered another avenue of investigation, further revealing valuable insights through the applied design research. This chapter however takes another step in exploring the research enquiry.

Section 6.1 of this chapter steps back from these particular case studies and applied design components, and looks at critiquing the bigger process. This is looked at through the lense of this research project's theoretical framework (design process, democracy, and vexillology) and frames the process in a suggested structure. This new analysis and reflection process looks to provide further insights to build on for the final applied design component.

Section 6.2 of this chapter utilises these new insights, namely the realisation of the limitations imposed through the Flag Consideration Process case study, in a final applied design component—*Flagpost 2020*. It reimagines the earlier components as a new proof-of-concept online platform, designed for a speculative near-future context where the New Zealand flag is once again being considered.

6.1 Reflecting on the Process

This reflection draws on the notion described in Section 3.2 that there is no single best practice design process, but that there are “core activities which can be adapted to fit a particular project of situation” (Design Council, 2007. p.12). Using the ‘double diamond’ model to provide a theoretical and structural foundation, this section outlines seven stages, expanding upon the Design Council’s four, to reflect upon the Flag Consideration Process in a bigger scope.

These seven stages take into account the unique stages experienced through this context, and is illustrated in comparison to the ‘double-diamond’ model in Figure 29.

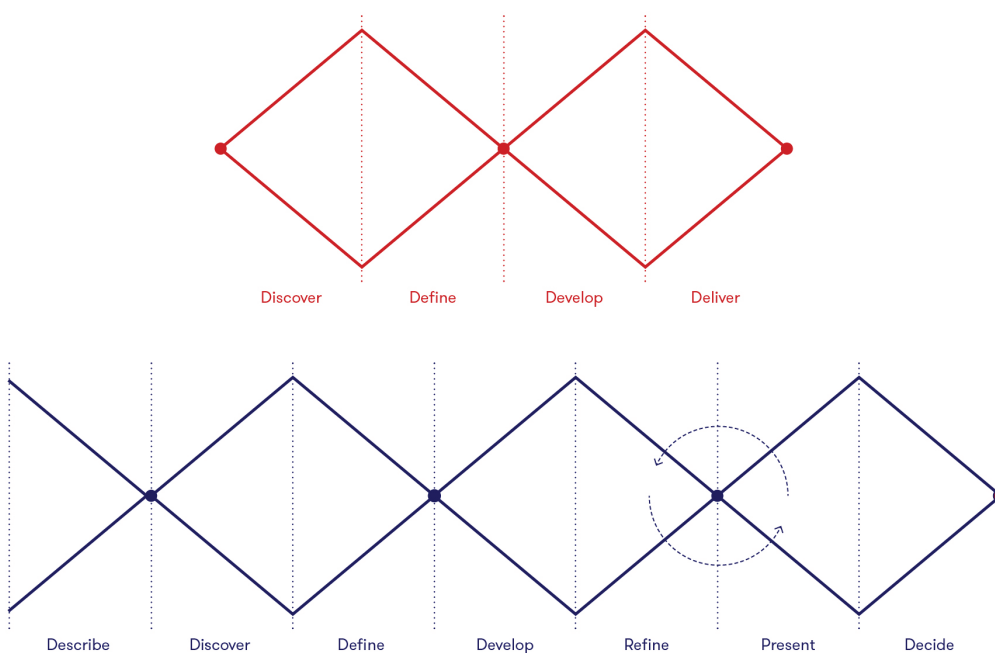


Figure 29. Design Council’s ‘double-diamond’ model (top) and the expanded version used to reflect upon the Flag Consideration Process in this section.

Stage 1: Making a Case for Change (Describe)

Central to the challenge of the New Zealand Flag Consideration Process was the overwhelming opposition to it. As described in Chapter 1, the statistics showed the general population of New Zealand were not in favour of change. While this issue precedes the timeframe of this project, it does put into question whether the general public has an inclination to engage with a process if there is underwhelming support for it.

Other examples of national flag changes provide a basis for determining effective cases for considering change. While the examples of Canada and Fiji appear to refer simply to the colonial connotations of the existing design as motivation (“The Flag Debate,” 2008; “The Journey So Far,” 2015), other examples such as South Africa and the push for Scottish independence suggests a more compelling external event is required (“Fred Brownell,” 2014; Judah, 2013).

This is outlined in a case study of the Oregon state flag by Ted Kaye in 2009. Kaye asserts that in order to commence a consideration process for a new flag, the first step is to stir up public discontent with the flag through an external event. In the Oregon context, the 150th anniversary of the state was sensed to be a reasonable external event to drive the process (Kaye, 2009).

Stage 2: Research and Learn (Discover)

Following the model of the ‘double-diamond’ process, the Discover stage is the first stage in a design process, and is defined by keeping perspectives wide in a ‘phase of divergent thought’ (Design Council, 2007). The ‘What do we stand for?’ campaign correlates to this stage, using public input to gather insights to inform a brief. However, as made evident in the case study analysis, it conflicted with the design competition. These ran parallel to each other and prevented the insights from clearly informing design development.

Other concerns raised in the analysis were the lack of public dialogue and inclusion (through the online platform). While Flagpost (2015) looked to respond to this issue, it was in effect relegated to the design and development of solutions. This was instead of facilitating a process to understand public perspectives, tensions and visions surrounding the flag and relevant questions of national identity that could inform the following development process.

Stage 3: Sense-making and Distillation (Define)

Concluding the Discover phase is a process of synthesis, analysis, and sense-making, distilling findings down to an actionable brief. The ‘What do we stand for?’ platform distilled public responses through their word-cloud generation, as outlined in Section 5.1. The methodology behind this, however, suggested it lacked credibility, and sincere involvement and consideration of public responses. Flagpost (2015) looked to contribute a form of distillation through its tag analysis, with the hope it would add a layer of insight via public design submissions. However, this is arguably just as much a “*mass pattern-recognition exercise*”

(Robinson, 2015) as the analysis performed by the Flag Consideration Project themselves.

Reflecting on this, a more authentic and deliberative platform for tackling this sense-making stage could be explored. The conclusion drawn from this is simply that for the following stage of design and development, design process stipulates the need for these prior stages to clearly inform and guide both design and democratic deliberation within this process. In addition to this, fulfilling the democratic promise of the process, it is implored that these stages are undertaken through deliberative dialogue and inclusion with the theoretical owners of the design—the public.

Stage 4: Creating and testing solutions (Develop)

Central to this project has been the emphasis on the development and testing of design solutions. Analysis of the design competition carried out as part of the Flag Consideration Process made evident a lack of dialogue and discussion surrounding design submissions, ignoring to contribution of feedback on iteration and testing of ideas, as well as the importance of design principles in aiding that process. *Flagpost* (2015) responded to this by the development of an alternative platform that enabled discussion threads, tagging and voting on design submissions, while emphasising the importance of flag design principles in guiding both dialogue and design decisions.

On reflection however, this response was disadvantaged immensely by the limitations imposed by context, timing, logistics, and the issues raised through analysis of the Flag Consideration Process. Adequately addressing issues and suggestions raised in previous stages could allow for a more focussed and facilitative development process, further lowering the barrier for a deliberative and constructive opportunity for public inclusion. This reflection is responded to through the concluding applied design component *Flagpost 2020*, and is elaborated upon in section 6.2.

Stage 5: Selection and Refinement (Refine)

A pivotal aspect of the Flag Consideration Process was the selection of the longlist and shortlist of flag designs. Analysis of this process revealed a disconnection of the ‘*What do we stand for?*’ insights to the selection process of the longlisted 40 flags. This was compounded by the analysis of the flag selection in relation to principles of vexillology, further suggesting a neglect of these principles and lack of relevant expertise. While this particular stage hinders the democratic ideal of public inclusion in the process, it is observed that it can be very difficult to filter a large number of design solutions to a well-resolved selection. *Flagpost*, for example, had a voting mechanism that explored this idea, but also found it was not a credible form of determining quality designs as pertaining to the principles of flag design.

However this issue might be resolved, the reaction to the final selection in the New Zealand process (i.e. the addition of Red Peak to the shortlist) suggests that chosen designs may not necessarily be final. This stage then becomes a mechanism to expertly and methodically reduce the design solutions created by the public to a smaller sample for a more intense public process of deliberation and development. This refinement may well need to be repeated to take into account findings from the following stage (presenting the selection), thus forming a large iteration process—with and by public inclusion.

Stage 6: Present, Test and Iterate (Present)

The intensity of public reaction that followed the release of the New Zealand flag shortlist suggests that the role of presentation plays a large role in public dissemination and deliberation over design solutions, just as much as selection. The analysis of this process made evident that the Red Peak phenomenon was induced by two factors: visual elaboration of the design concept (exemplified by Dustin's Red Peak website), and the public capacity to engage in testing of the design through creative responses and visualisations.

This in part with the selection process further suggests the design development stage does not necessarily end with the first shortlisted selection. This highlights the need for iterative and deliberative feedback from a public process, while also offering other modes of engagement and facilitation with the process. This reflection is also responded to through the concluding applied design component Flagpost 2020, and is elaborated upon in section 6.2.

Stage 7: Collective Decision and Reflection (Decide)

This stage looks to enable the decision of a final solution. As set out by the Flag Consideration Process, referenda would be the concluding decision process, and acts as a form of direct democracy whereby a population are referred to for a decision. In this particular case, the first flag referendum enables the opportunity for the country to reflect on the selected design solution before deciding on the change (or not) of the existing one.

This research project has approached the Flag Consideration Process as an issue not of direct democracy, but of deliberative democracy—the promotion of the process by which opinion is formed, over opinion itself (Miller, 2015). All stages reaching to this point aim to employ deliberative democracy as means of facilitating a design process democratically. This reflection has focussed on design process as a model on which to reflect, discuss, debate, and develop design solutions as well as evolve individual preferences and opinion.

6.2

Applied Design Component 3: Flagpost 2020

This applied component of research looks to address issues raised while reflecting upon the research conducted during the New Zealand Flag Consideration Process. Reflecting on the bigger process and the applied design research conducted suggested that there were limitations on logistics and structure set in place by the Flag Consideration Process. This affected and limited the implementation of these applied design components and their purpose of investigating the facilitation of democratic design process.

Responding to these reflections, this final applied component of research is carried out through a speculative context rather than restricting itself to the contemporary issue. *Flagpost 2020* is a reimagining of the first two applied design components — *Flagpost (2015)* and *Red Peak of New Zealand*, informed by observations of the official FCP. It is conceived as the central platform in an imagined near-future effort to democratically consider the design of the New Zealand flag.

The Platform

Flagpost 2020 is a platform that facilitates the democratic design process of a new New Zealand flag. It is primarily a hub for the sharing and discussion of design concepts, providing a space for feedback and iteration in an online community space. The platform provides a clear brief for designs to respond to (as developed via a hypothetical public research and discussion stage) and underscores principles of flag design with constructive tips to aid their adherence and comprehension. Secondly, *Flagpost 2020* is a platform that presents and articulates visually and textually selected designs, while also providing a space for the general public to respond and engage with the designs in a visual and creative manner.

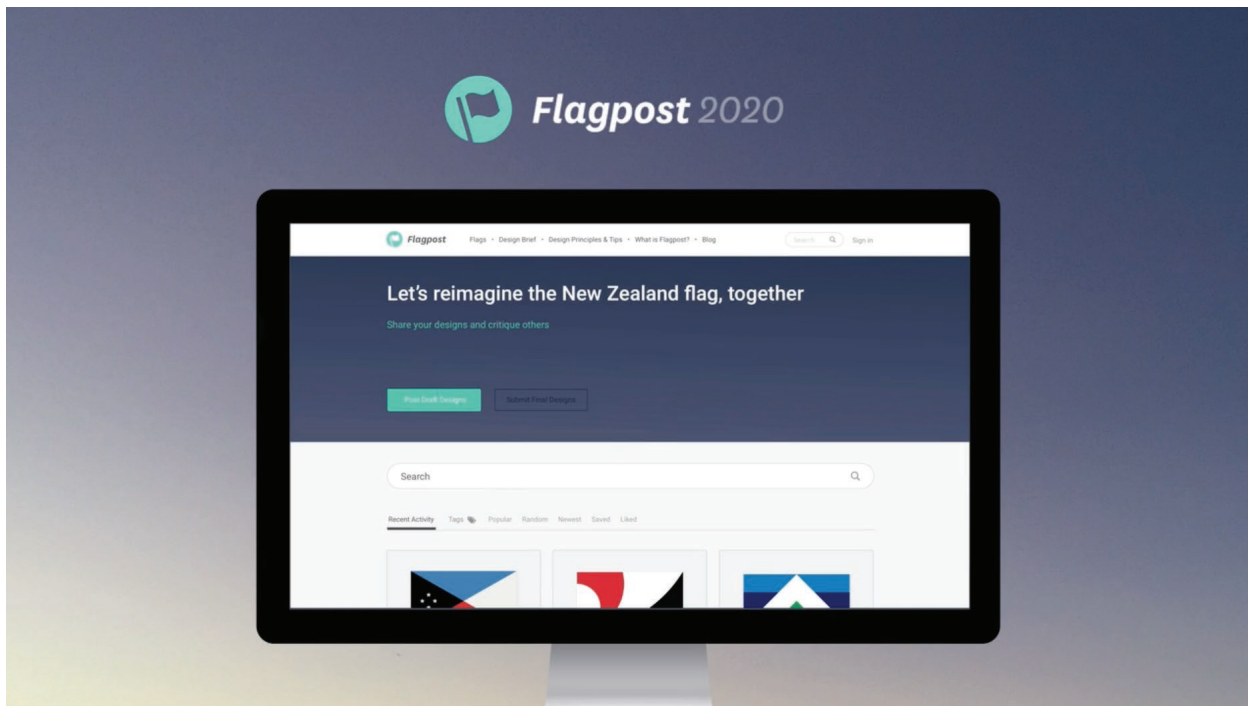


Figure 30.
Overview video of
Flagpost 2020

The Design

Building on the design of Flagpost (2015), this platform continues to aim to be accessible and approachable, inclusive and conversational, informative and provocative, social and shareable, insightful and impactful. However, this further iteration reconsiders and brings new focus to elements it was unable to in the 2015 iteration.

Responding to a core issue highlighted in the analysis of the Flag Consideration Process, a central democratically deliberated brief was never provided or made clear at the onset of the design competition. Flagpost 2020 demonstrates an emphasis on this concern, providing it as a core component of the platform. This proof-of-concept design uses an example brief with a focus on a few core points. These points of the brief are reiterated on flag design pages as a way to emphasise their importance and value to both design and constructive dialogue.

In conjunction with the brief, the principles of flag design are reworked and are similarly emphasised. In this revision, the principles of flag design are simplified and amplified, with easier to understand comparisons and points. These are further elaborated upon through design tips—practical tips to help people design with the principles in mind (Fig. 31). Like the brief, these design principles are reiterated on flag design pages, and form the basis for dialogue and critical evaluation.

The fundamental proposition of the develop phase of Flagpost 2020 is to offer the public a space to develop and iterate design ideas in draft form—that is, publishing a design without it being considered an official submission. The design competition conducted through the Flag Consideration Process was a simple submission process, and offered no room to test in a public space. While Flagpost

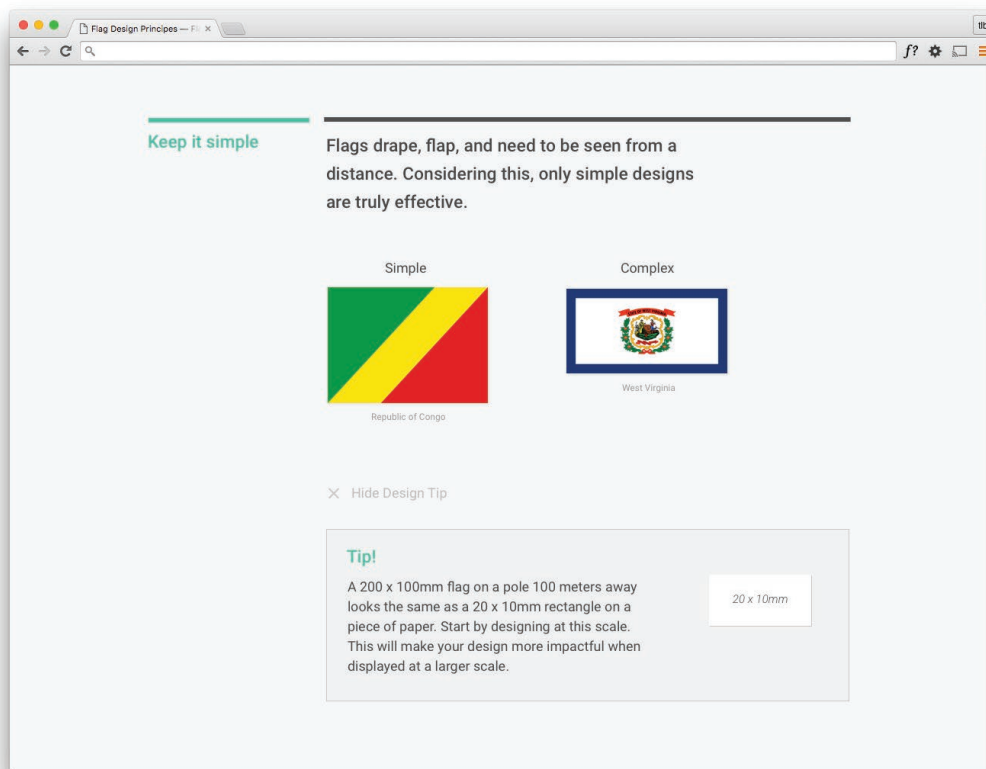


Figure 31. One of Flagpost 2020's flag design principles accompanied by a design tip

(2015) looked to facilitate discussion and dialogue surrounding submissions, the official submissions process limited the prospect for classifying designs as 'in-progress' or simply drafts. Flagpost 2020 however looks to introduce this notion of draft designs as a way to encourage the sharing of in-progress work and bring the development of their designs to an online community space. This concept works in conjunction with the 'Re-hoist' function—a method of stringing together the development of design ideas to show their progression, and link back to earlier ideas.

Another limitation encountered with Flagpost (2015) was the ability to link submission designers with the commenting system. With Flagpost 2020 envisioned to be the official conduit for designs and development, it becomes possible to form accounts for designers as well as those who wish to discuss designs. This enables profile pages for designers to present and share their work, while also optionally personalising their profile with a short bio and social media links. These profiles aim to encourage the ownership of designs by their designers and encourage the sharing of their work. This also adds a layer of accountability to their work and the contributions of others during discussion.

After a period of time allowed for the development of designs, final solutions to be assessed as part of a selection process are asked for in a submission procedure. Flagpost 2020 adds a restriction of 5 submissions per person to this procedure (Fig. 32). The objective of this is to elicit designs of higher consideration and resolve into submission by forcing designers to make critical decisions with their work. This also affects any following selection processes, with potentially less submissions but with a higher level of consideration.

Figure 32.
Designers can only submit a maximum of 5 designs in Flagpost 2020

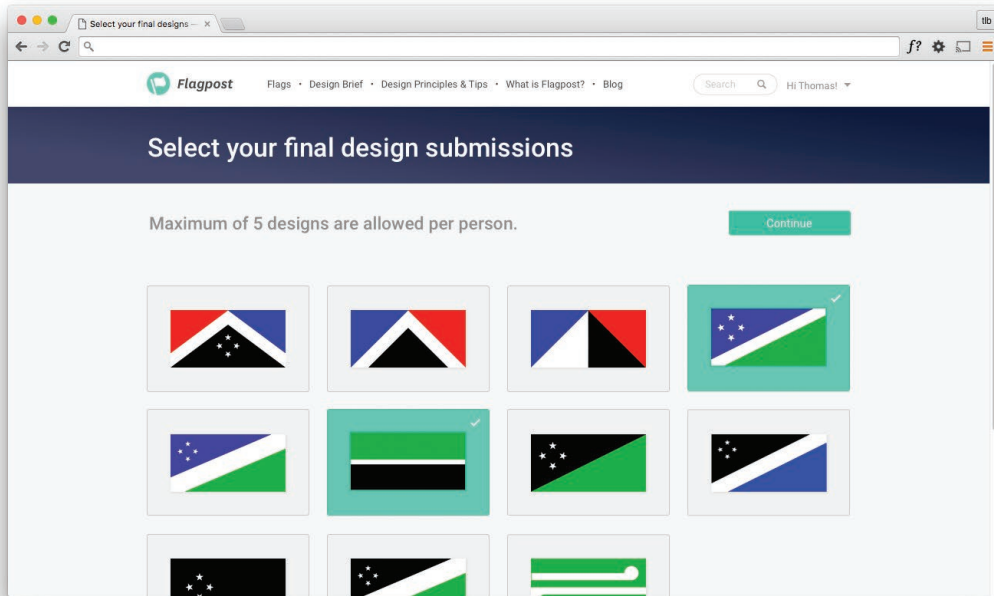
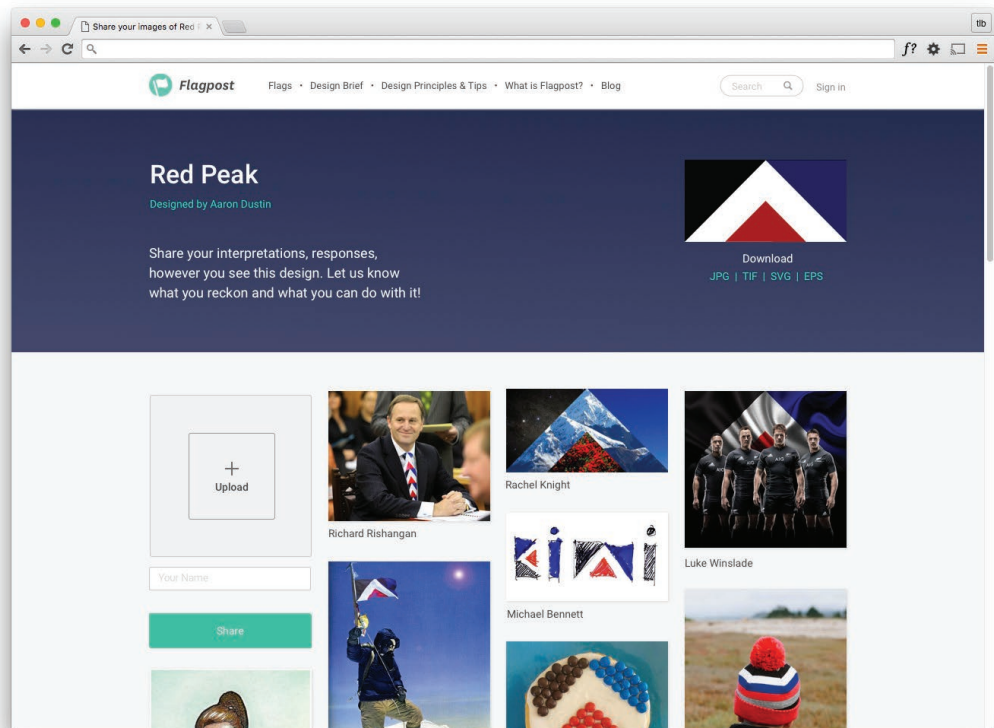


Figure 33.
Sharing visual responses to the selected designs on Flagpost 2020



On the other side of a selection process, as discussed in Section 6.1, is the presentation of a small number of designs. Inspired by the public response to Aaron Dustin's Red Peak website and the power of crowd-generated imagery utilising the design, Flagpost 2020 looks to enable this more engaging and versatile presentation and experimentation of these designs.

Selected designs are expanded upon both visually and textually on their individual pages, offering insight into each design's story and inspiration, drawing on the concept of '*show, don't tell*' (Fig. 33). Secondly, each design is encouraged to be remixed and reacted to through visual means, and responses are presented in a gallery. These two elements of this presentation phase offer up to the public visually stimulating content and opportunity to be included in a different sort of dialogue compared to typical discussion threads.

These features offer room to further discuss and experiment with design solutions, but are not necessarily finalised. The process in which Flagpost 2020 situates itself allows for the iteration and further refinement of the solutions. As the Red Peak phenomenon showed, public response can impact the finalist outcome. However, this platform also exists to continue aiding and facilitating dialogue around design solutions and inform public deliberation leading up to a referendum.

In summation, Flagpost 2020 postulates an online space to facilitate part of a larger democratic design process. The design features cover modes of interaction with such a process, and look to further explore deliberative democracy as means of facilitating a design process democratically.

Chapter 7: Conclusion

At the outset this research project asked: how can a democratic design process be facilitated, as explored through the New Zealand Flag Consideration Process? This thesis suggests that principles of deliberative democracy, such as dialogue and inclusion, offered a means of facilitating this national flag design process democratically. Through observations and analyses of this overarching process and the subsequent applied design components investigating this proposition, this thesis further offers design learnings of how that might be achieved both in process and application.

This thesis demonstrates that design process is not limited to the experts, but can strengthen and promote greater involvement and engagement from the public—especially for large public issues such as the New Zealand Flag Consideration Process. However, expert involvement is still required to assure appropriate and well informed outcomes, as this particular context suggests. This research project also exemplifies the relationship designers have to the facilitation of design process, just as much as they do to the design problem or challenge.

Conversely, the thesis demonstrates democracy is not necessarily contradictory to design process. As this thesis explores, democracy is far more complicated than the notion of putting decisions to a vote. Instead deliberative democracy, as exemplified here, offers deeper ideas into decision-forming process that suggests opportunities to tackle bigger design problems with larger groups. The Red Peak phenomenon is exemplary in showing the power of a general populous reacting to a design challenge, while demonstrating their strength as political and cultural tools for expression of identity.

While the Flag Consideration Process is still incomplete at the conclusion of this research project, there is still a chance that this issue may arise again in New Zealand in the near future. That said, other countries such as Australia and the Cook Islands show promise of looking to conduct a flag consideration process. These possible future opportunities hint at further investigations into this topic and therefore open up the possibility to reuse, revisit and revise the outcomes of this thesis.

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- Figure 16. Flagpost home page
- Figure 17. Example flag page on Flagpost
- Figure 18. Discussion thread example on Flagpost
- Figure 19. Flagblog landing page

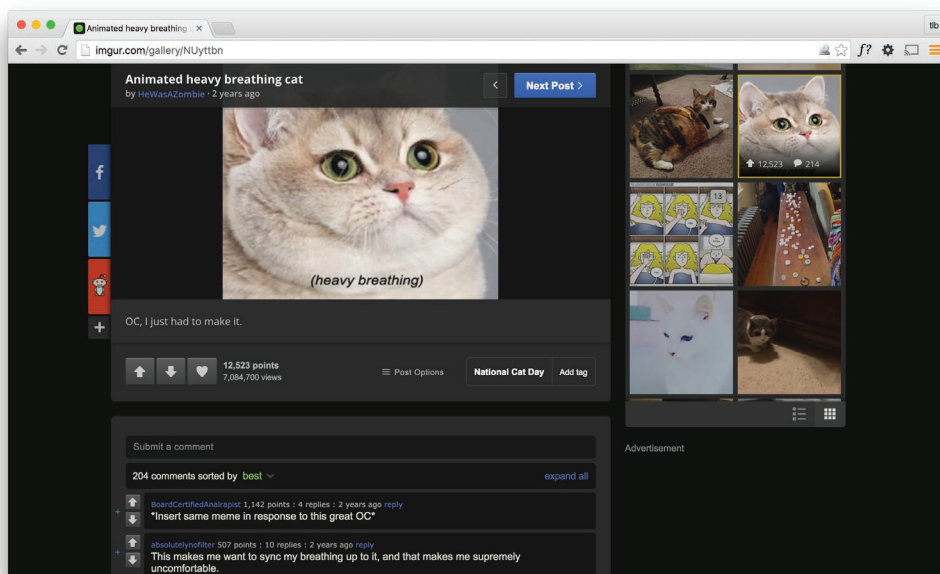
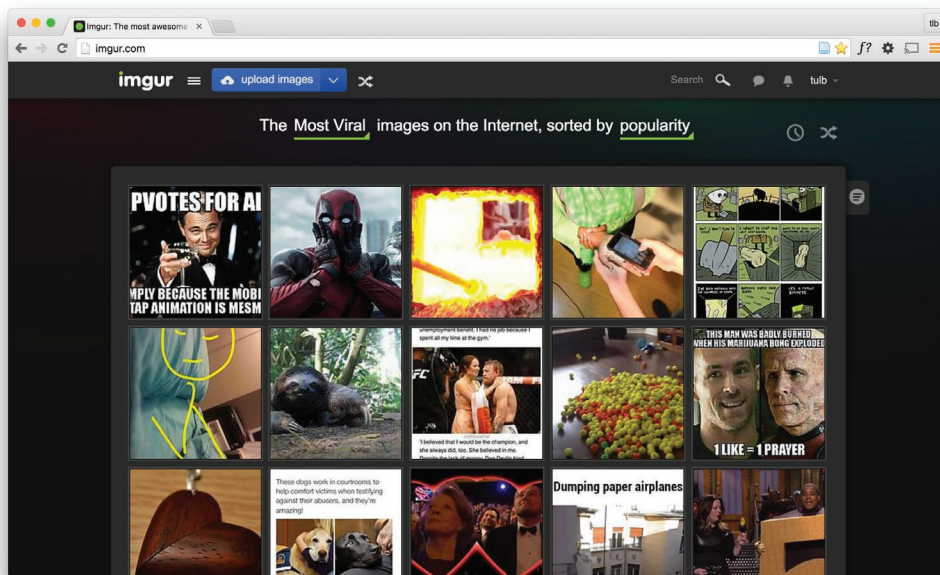
- Figure 20. Flagtest in action; showing how a flag design works in a raging New Zealand southerly or a gentle nor'wester
- Figure 21. New Zealand Flag Consideration Project. (2015). [The preliminary longlist of 40 flag designs]. Retrieved from <https://www.govt.nz/browse/engaging-with-government/the-nz-flag-your-chance-to-decide/gallery/>
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- Figure 23. "Rowan Simpson - NZ Fast 50 Ted Talk". (2015). [SPAM SPAM BEANS SPAM — a Kiwi analogy shared online for the flag finalists]. Retrieved from https://www.youtube.com/watch?v=xXYQIMz_8O4
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- Figure 29. Design Council's 'double-diamond' model (top) and the expanded version used to reflect upon the Flag Consideration Process in this section.
- Figure 30. Overview video of Flagpost 2020.
- Figure 31. One of Flagpost 2020's flag design principles accompanied by a design tip.
- Figure 32. Designers can only submit a maximum of 5 designs in Flagpost 2020.
- Figure 33. Sharing visual responses to the selected designs on Flagpost 2020.

Glossary

- **Deliberative democracy;**
also known as discursive democracy, it is a form of democracy in which deliberation is central to decision-making. It adopts elements of both consensus decision-making and majority rule.
- **Direct democracy;**
also known as pure democracy, it is a form of democracy in which people decide (e.g. vote on, form consensus on) policy initiatives directly.
- **Flag Consideration Panel;**
an independent, non-parliamentary panel of high-profile New Zealanders responsible for the engagement process and selecting the shortlist of flag designs to be voted on in the first referendum.
- **Flag Consideration Process (FCP);**
this encompasses the entirety of the New Zealand flag process, from initiation by the Government to the final referendum.
- **Flag Consideration Project;**
this encompasses the body of people made responsible for the process, including the Flag Consideration Panel and excluding the Cross-Party Group.
- **Cross-Party Group (CPG);**
a cross-party group of MPs that are responsible for selecting members of the Flag Consideration Panel and overseeing draft legislation enabling the referenda.
- **Vexillography;**
the art and practice of designing flags; it is allied with vexillology, the scholarly study of flags, but is not synonymous with that discipline.
- **Vexillology;**
scientific study of the history, symbolism and usage of flags or, by extension, any interest in flags in general.

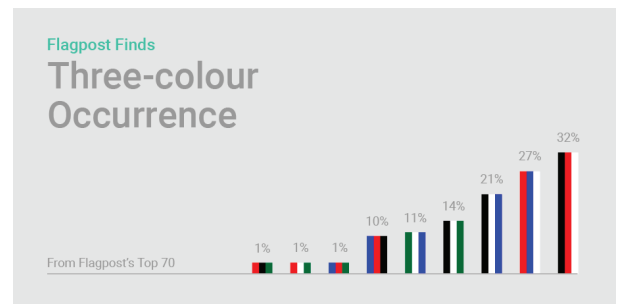
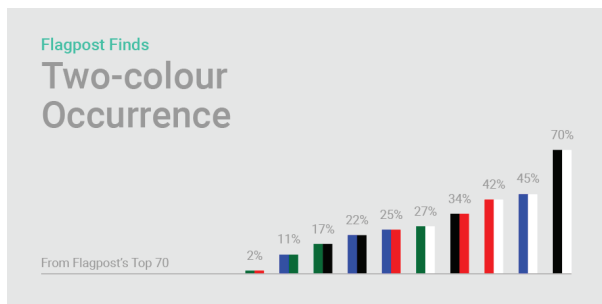
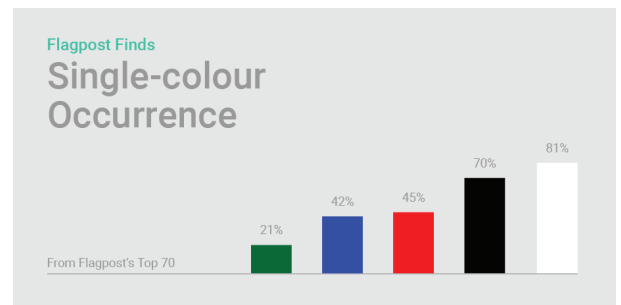
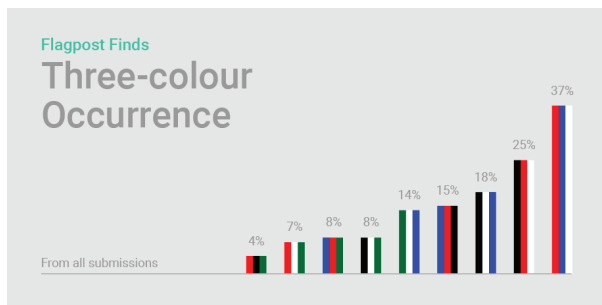
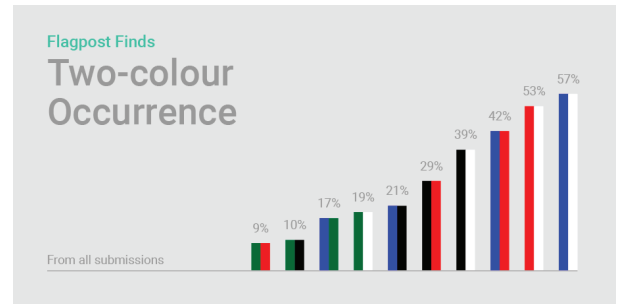
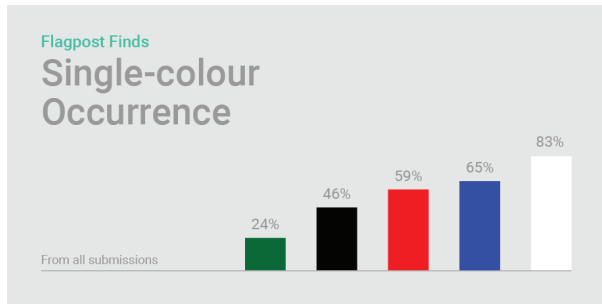
Appendix One

Imgur is content sharing website with a strong community base. Self-named “Imgurians” have created much content in an effort to bring the community even closer. The website utilises up and down votes to react to user content, and subsequently affects the visibility of viral content. Users are also able to comment on content and browse large swathes of imagery. The website is viewable at: www.imgur.com



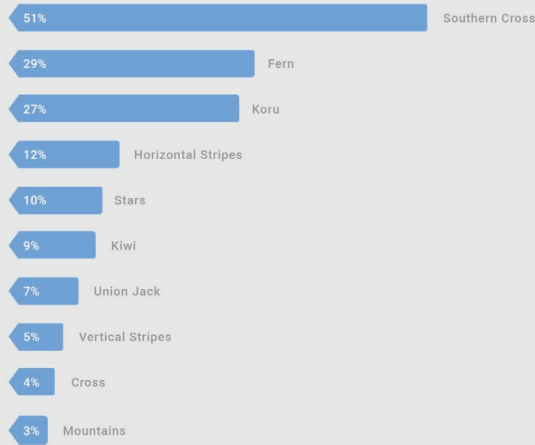
Appendix Two

These are the statistical insights gathered through Flagpost and were featured as posted on Flagblog. These posts can be viewable at: blog.flagpost.nz



Flagpost Finds

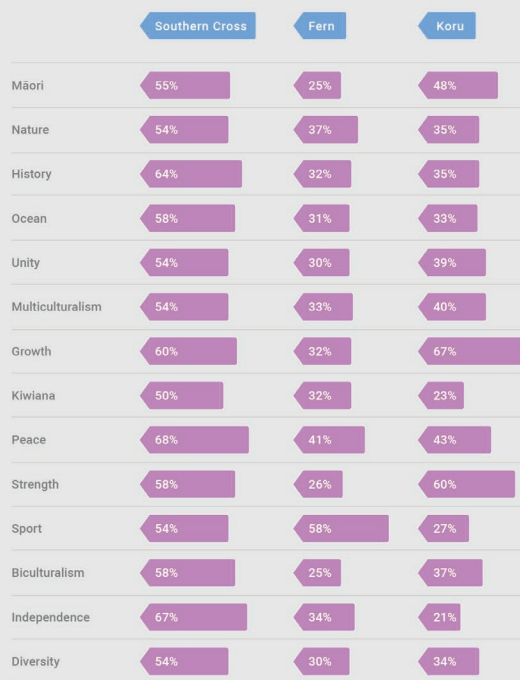
The 10 Most Common Symbols



From all submissions

Flagpost Finds

Meanings of Top Symbols

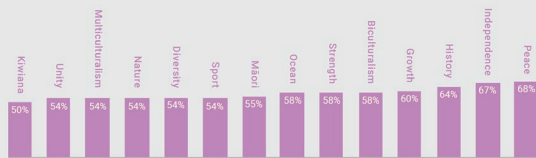


From all submissions

Flagpost Finds

The Southern Cross

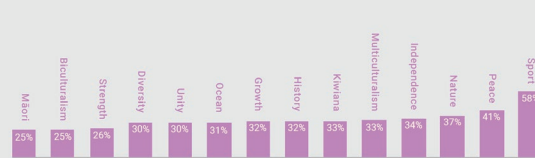
From all flag submissions



Flagpost Finds

The Fern

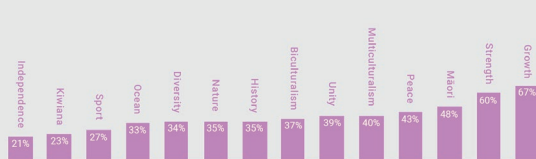
From all flag submissions



Flagpost Finds

The Koru

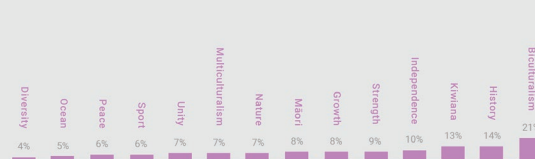
From all flag submissions



Flagpost Finds

The Union Jack

From all flag submissions

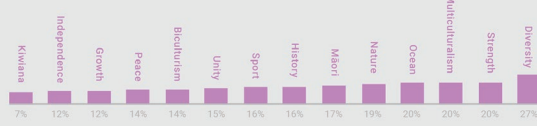


Flagpost Finds

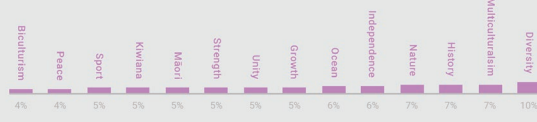
Stripes: Horizontal vs. Vertical

From all flag submissions

Horizontal Stripes



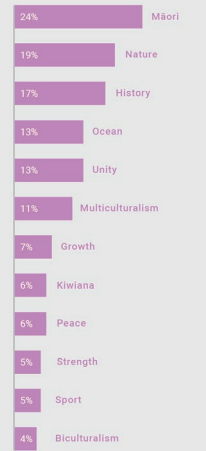
Vertical Stripes



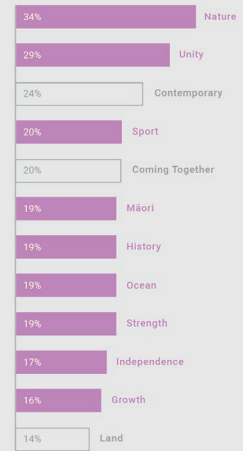
Flagpost Finds

Common Values & Meanings

From all submissions



From Flagpost's Top 70

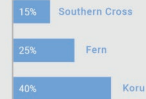


Flagpost Finds

Representing Values & Meaning

From Flagpost's Top 70 flags

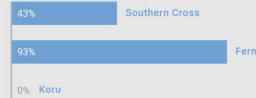
Unity



Contemporary



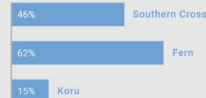
Sport



Māori



History



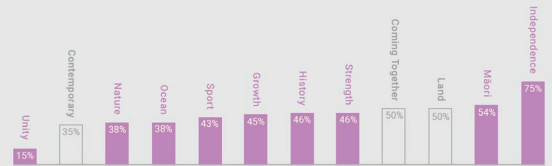
Coming Together



Flagpost Finds

The Southern Cross

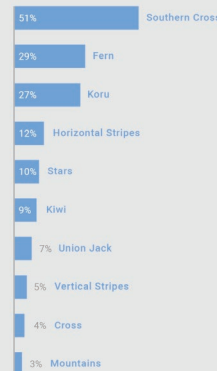
From Flagpost's Top 70 flags



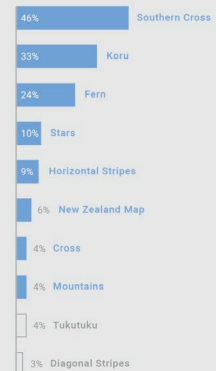
Flagpost Finds

Common Symbols

From all submissions



From Flagpost's Top 70



Appendix Three

Each flag's final mark is based on judgement of the flag's compliance with the criteria and have been moderated in a group setting. Flags were assigned letter grades, with the grade possibility ranging from A+ to D-, and F. Anything lower than a C- is an automatic fail.

This scale was calibrated with Josh Parson's paradigm examples of flags:



For A grades:
the flag of Vietnam



For B grades:
the flag of Italy

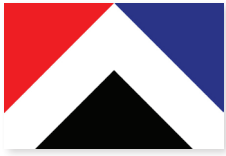


For C grades:
the flag of Australia



For D grades:
the flag of Fiji

These are grades assigned in a way student work would normally be marked. C would be assigned to flags that were just satisfactory, but seriously flawed in some way; B to strong attempts with minor flaws; A to inspired or advanced work. To receive an F, a flag had to be so bad that it was clearly different from that of any flag receiving a D.



A+



A+



A+



A+



A+



A+



A+



A+



A+



A+



A+



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A+

Acknowledgements

Numerous people have helped form and transform this project. The sheer magnitude of the topic, let alone the project, could not have been tackled alone, nor without the various insights and intelligence from across the country and planet.

A significant amount of gratitude and appreciation must go to my supervisors Karl Kane and Tim Parkin. Their guidance, support and challenges helped me make this project what it is, and has helped me grow as a designer, a researcher, and a person. I am also very grateful for the contribution of Claire Robinson in helping realise the project through the Design+Democracy project, in addition to providing great insights throughout the year.

An immense amount of credit must go to the good people at Springload, in particular Bron Thompson, Josh Barr and Richard McMillan. Without their expertise, time, hard work and goodwill, a fully functioning Flagpost would not have been possible. In addition to this, the good work and spirit of Dan Newman and Jarred Bishop must be recognised. Their work with Flagtest contributed a brilliant piece to this puzzle, and was an ingenious contribution to the national flag debate. I must further thank Dan Newman for his continued support and interest in both this work and the wider topic.

I must express my thanks to the people at Massey University and Open Lab for their support, guidance and often sympathy. The New Zealand flag proved to be a hot and contentious issue and I thoroughly enjoyed the contribution these people made throughout the year to this challenge.

Special thanks must also be given to Jo Bailey, Mon Patel, Jacob Lapworth, Kim Millwood and Jenni Hagedorn. Their help in the twilight days of this project was immensely helpful and appreciated—the work could not have been completed if it was not for them. I am also very grateful to the support of my parents and family throughout the year, and for the support throughout my life. Special recognition must also go to Lars Krüger for igniting a passion and confidence in me before I embarked on this long and challenging journey.

Lastly, I would like to recognise the enormous contribution the people of New Zealand has made to this project. It is their participation and engagement with this work and the debate of identity at large that has made this project most enjoyable and captivating.

