

EXPLORING THE MEANING IN PLATFORM-BASED DESIGN WORK
FROM THE PERSPECTIVE OF INDUSTRIAL DESIGNERS

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İREM DİLEK

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FROM THE PERSPECTIVE OF INDUSTRIAL DESIGNERS**

submitted by **İREM DİLEK** in partial fulfillment of the requirements for the degree of **Doctor of Philosophy in Industrial Design, Middle East Technical University** by,

Prof. Dr. Halil Kalıpçılar
Dean, Graduate School of **Natural and Applied Sciences**

Prof. Dr. Gülay Hasdoğın
Head of the Department, **Industrial Design**

Assist. Prof. Dr. Gülşen Töre Yargın
Supervisor, **Industrial Design, METU**

Assoc. Prof. Dr. Pınar Kaygan
Co-Supervisor, **Technology and Innovation, SDU**

Examining Committee Members:

Prof. Dr. Gülay Hasdoğın
Industrial Design, METU

Assist. Prof. Dr. Gülşen Töre Yargın
Industrial Design, METU

Prof. Dr. Nazlı Wasti Pamuksuz
Business Administration, METU

Prof. Dr. Elçin Tezel
Industrial Design, Bahçeşehir University

Assist. Prof. Dr. Engin Kapkın
Industrial Design, Eskişehir Technical University

Date: 18.10.2021



I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name Last name: İrem Dilek

Signature:

ABSTRACT

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Dilek, İrem

Doctor of Philosophy, Industrial Design

Supervisor: Assist. Prof. Dr. Gülşen Töre Yargın

Co-Supervisor: Assoc. Prof. Dr. Pınar Kaygan

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Over the past decade the world of work has been experiencing digital transformation. Integrating the digital processes and tools into business models, digital transformation has led to the shift in the traditional business structures, hierarchies, relations, and the workplace. Thanks to this shift in the traditional way of work, today, it is possible to outsource the work through an open call to a geographically dispersed mass of people. This means that, companies or individuals now have access to an indefinitely large group of people, and are able to solve their specific problems with them in exchange for payment by using online platforms on the web. This new model of work is referred to as crowdwork. This research focuses on a professional group, industrial designers, who have increasingly preferred to work on online crowdwork platforms as a digital work form in recent years. Despite the increased importance of crowdwork and online platforms and the rapid incorporation of industrial designers into this work model, little is known about the topic. This thesis examines this gap by exploring where and how designers find meaning in crowdwork. The fieldwork of the thesis conducted in the context of Turkey consists of interviews with 22 Turkish

industrial designers. The analysis of the interviews discusses meaningful work for designers on online crowdwork platforms with respect to the three needs suggested by self-determination theory, which are (1) autonomy, (2) competence, and (3) relatedness. The thesis offers two main conclusions based on the findings obtained from the interviews. First, doing design projects on crowdwork platforms meets the needs of autonomy, competence, and relatedness at different levels. While platforms fulfill designers' needs for autonomy and competence and provide designers with positive experiences, the situation changes and gets complicated when relationships are involved. Second, from the perspective of industrial designers, designing on crowdwork platforms imitates working as an in-house designer in an organization. The experiences of designers regarding their relationships with other actors in in-house work are reproduced here, in design crowdwork.

Keywords: Industrial design, crowdwork, online platforms, meaningful work, qualitative research

ÖZ

ENDÜSTRİYEL TASARIMCILARIN GÖZÜNDEN PLATFORMA DAYALI TASARIM İŞ PRATİĞİNDE İŞİN ANLAMLILIĞININ İNCELENMESİ

Dilek, İrem
Doktora, Endüstri Ürünleri Tasarımı
Tez Yöneticisi: Dr. Öğr. Üyesi Gülşen Töre Yargın
Ortak Tez Yöneticisi: Doç. Dr. Pınar Kaygan

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Son on yılda iş dünyası dijital dönüşümü yaşıyor. Dijital süreçleri ve araçları iş modellerine entegre eden dijital dönüşüm, geleneksel iş yapılarında, hiyerarşide, ilişkilerde ve çalışma alanında değişime yol açıyor. Geleneksel çalışma tarzındaki bu değişim sayesinde bugün bir iş için, açık bir çağrı yoluyla, coğrafi olarak dağılmış insan kitlelerinden destek almak mümkündür. Bu, şirketlerin ve bireylerin artık sınırsız büyüklükte bir insan grubuna erişebildiği ve belli bir ödeme karşılığında Web'deki çevrimiçi platformları kullanarak onlarla belirli problemlerini çözebilecekleri anlamına gelmektedir. Bu yeni çalışma modeli, müşterilerin ve hizmet sunucularının internet üzerinden buluştukları platform aracılığıyla çalışma biçimi olarak tanımlanmaktadır. Bu araştırma, son yıllarda dijital bir çalışma formu olarak çevrim içi platformlarda iş yapmayı giderek daha fazla tercih eden endüstriyel tasarımcılara odaklanmaktadır. Kitle çalışmasının ve çevrim içi platformların artan önemine ve endüstriyel tasarımcıların bu iş modeline hızla dahil olmasına karşın, konu hakkında bilinenler kısıtlıdır. Bu tez literatürdeki bu eksikliğin üzerine eğilerek, tasarımcıların kitle çalışmasındaki deneyimlerini incelemekte, ve bu çalışma biçiminde nerede ve nasıl anlam bulduklarını anlamayı

amaçlamaktadır. Türkiye bağlamında yürütülen tezin alan çalışması 22 Türk endüstriyel tasarımcı ile yapılan bireysel görüşmelerden oluşmaktadır. Görüşmelerin analizi, öz-belirleme teorisi tarafından önerilen (1) özerklik, (2) yeterlilik ve (3) ilintililik ihtiyaçları ile ilgili olarak, çevrim içi kitle çalışması platformlarında tasarımcılar için işin anlamlılığını tartışmaktadır. Mülakat bulgularına dayanarak iki ana sonuç çıkarılmıştır. İlk olarak, kitlesel çalışma platformlarında tasarım projeleri yapmanın, özerklik, yeterlilik ve ilintili olma ihtiyaçlarını farklı düzeylerde karşıladığı görülmektedir. Platformlar tasarımcıların özerklik ve yeterlilik ihtiyaçlarını karşılar ve tasarımcılara olumlu deneyimler sağlarken, ilişkiler söz konusu olduğunda durumun değiştiği ve karmaşıklaştığı görülmektedir. İkinci olarak, endüstriyel tasarımcıların bakış açısından kitlesel platformlarda tasarım yapmak, bir organizasyonda kurum içi tasarımcı olarak çalışmaya oldukça benzemektedir. Tasarımcıların kurum içi çalışmalarda diğer aktörlerle ilişkilerine ilişkin deneyimleri burada, tasarım kitle çalışmasında yeniden üretilmektedir.

Anahtar Kelimeler: Endüstriyel tasarım, kitle çalışması, çevrim içi platformlar, işin anlamlılığı, nitel araştırma



To new beginnings

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TABLE OF CONTENTS

ABSTRACT.....	v
ÖZ.....	vii
ACKNOWLEDGMENTS.....	x
TABLE OF CONTENTS.....	xi
LIST OF TABLES.....	xv
LIST OF FIGURES.....	xvi
CHAPTERS	
1 INTRODUCTION.....	1
2 LITERATURE REVIEW.....	9
2.1 Meaningful Work.....	9
2.1.1 Self-Determination Theory (SDT).....	12
2.1.2 Meaningful Work in the Field of Industrial Design	14
2.2 A New Form of Work and Employment: Work Managed through Online Platforms	19
2.2.1 Crowdwork	21
2.2.1.1 Definition of Crowdwork	22
2.2.1.2 Key Actors of Crowdwork	22
2.2.1.2.1 Crowdsourcers	23
2.2.1.2.2 Crowd	24
2.2.1.2.3 Intermediary Platforms	25
2.2.1.2.3.1 Platforms for Routine Work.....	27
2.2.1.2.3.2 Platforms for Creative Work	28
2.2.1.2.4 Innovation Platforms	30

2.2.1.3	Critique of Crowdwork	33
2.2.1.3.1	Social Protection	34
2.2.1.3.2	Terms of Service	35
2.2.1.3.3	Income Generation	38
2.2.1.3.4	Work-life Balance	38
2.2.1.3.5	Profession and Proficiency	39
2.2.1.4	Crowdwork in Creative Industries and Design Literature	40
2.2.1.4.1	Motivations to Engage in Crowdwork Platforms	40
2.2.1.4.2	User Involvement in Design Processes through the Platforms	43
2.3	The Industrial Design Profession in Turkey	46
2.3.1	Industrial Design Education	47
2.3.2	Professional Practice	51
2.3.3	Professional Organizations	57
2.3.4	Promotional Activities	61
2.4	Summary	64
3	METHODOLOGY	67
3.1	Research Approach and the Data Collection Method	67
3.2	Selecting, Finding, and Reaching the Participants	69
3.3	Characteristics of the Participants	73
3.4	Research Stages	75
3.4.1	Pilot Study	75
3.4.2	Main Study	76
3.5	Methodological Challenges	79
3.6	Data Analysis	80

3.6.1	Transcribing the Data.....	81
3.6.2	Data Analysis Method	81
3.6.3	The Coding Process	82
3.7	Summary	84
4	ANALYSIS OF INTERVIEWS.....	85
4.1	Jovoto Platform	85
4.1.1	Project Guides.....	86
4.1.2	Types of Projects	88
4.1.3	Karma Points.....	90
4.2	Analysis of Interviews.....	90
4.2.1	Autonomy	92
4.2.1.1	Professional Dissatisfaction Caused by Uncreative and Monotonous Jobs.....	92
4.2.1.2	Dealing Only with the Creative Side of Design Process.....	96
4.2.1.2.1	Platforms' Focus on Creative Ideas	97
4.2.1.2.2	Intermediation of Platforms between Client Organizations and Community... ..	101
4.2.2	Competence	105
4.2.2.1	Continuous Learning	106
4.2.2.1.1	Learning from the Diverse Projects	106
4.2.2.1.2	Learning from the Community	108
4.2.2.2	Opportunity to Work with Global Brands	111
4.2.3	Relatedness	115
4.2.3.1	Network	115

4.2.3.1.1	The Importance of Networks when Starting Crowdwork	116
4.2.3.1.2	The Importance of Building and Maintaining Networks on the Platform for the Constancy of Crowdwork Activities.....	118
4.2.3.2	Transparency	123
4.2.3.2.1	Criteria for Receiving Invitations to the Projects.....	123
4.2.3.2.2	Evaluation of the Projects	128
4.2.3.2.3	Educational Background of the Guides.....	131
4.2.3.2.4	Work Outcomes.....	134
4.3	Summary.....	136
5	CONCLUSIONS.....	143
5.1	Overview of the Study	143
5.2	Main Conclusions	144
5.2.1	The Relationship between the Three Needs of SDT for Meaningful Work.....	144
5.2.2	Crowdwork as Virtual In-house Design Work.....	148
5.3	Recommendations for Design Practice and Design Education	151
5.4	Recommendation for Designers Experiencing Crowdwork Platforms	153
5.5	Limitations of the Study and Recommendation for Further Research	154
	REFERENCES.....	157
	APPENDICES	
	A. Informed Consent Form (Turkish).....	175
	B. Interview Guide (Turkish)	177
	C. Quotations (Turkish).....	180
	CURRICULUM VITAE.....	191

LIST OF TABLES

TABLES

Table 1.1 Types of Crowdwork Platforms	2
Table 2.1 Industrial design schools in Turkey that admit students through central placement	49
Table 4.1 Data Structure	91



LIST OF FIGURES

FIGURES

Figure 2.2 Five types of platforms (Adapted from Leimeister et al., 2016).....	26
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CHAPTER 1

INTRODUCTION

1.1 Background

Over the past decade, thanks to advanced technology and the Internet, the world of work has been experiencing the greatest transformation. The enormous growth in information technologies, software applications, and connectedness have transformed employment (O'Reilly, Ranft, and Neufind, 2018). Digital transformation of work, which refers to integrating digital processes and tools into business models, has led to the shift in the traditional business structures, hierarchies, and the workplace (Cyca, 2018). Thanks to this shift in the traditional way of work, today, it is possible to outsource work to a geographically distributed mass of people by making open calls over the Internet (ILO, 2016). This means that companies or individuals now have access to an indefinitely large group of people and can solve their specific problems with them in exchange for payment by using online platforms on the web, rather than assigning a task to a single person or a few employees in the organization (Mandl et al., 2015). This new model of work is referred to as crowdwork in business and management literature. This model, which provides both employer and employee with greater flexibility, especially in terms of time and location, is becoming increasingly widespread. According to Groen, Kilhoffer, Lenaerts, and Salez (2017) in 2016, only in Europe, the number of active crowdworkers was estimated to be approximately 12.8 million. The number has reached 24 million today (Carter, 2021). Similarly, there is an exponential increase in the number of platforms worldwide. Since 2010, the number of platforms has increased five times (ILO, 2021). Crowdwork is not only growing fast but also spreading into diverse occupational areas (Huws, Spencer, and Joyce, 2016).

Table 1.1 Types of Crowdwork Platforms

	Complexity of tasks	Level of skill required	Examples to tasks	Who set the price	Pre-selecting workers	The selection / rejection of work	Reputation system	Anonymity / Visibility	Workers' profiles
 Microtask Platforms Amazon Mechanical Turk Clickworker	small, low complexity tasks called "Human Intelligent Tasks" (HITS)	do not require a high level of skills	categorizing and tagging text or images, completing a survey	tasks are remunerated with a fixed price set by the requester	requesters can pre-select the workers	the requester can reject the work. If work is rejected, the worker receives no payment	the rejection is reflected in the worker's approval rate	workers are encouraged not to use their real names (anonymity as a rule)	By design, platforms hide personal attributes of workers
 Testing Platforms Jetbrains de apptuise.com	medium to high-complexity tasks	require a higher level of skills	testing websites, games, apps or Internet of Things devices	tasks are remunerated with a fixed price set by the client	clients can pre-select the workers			no anonymity or real-name policy (it is up to the worker)	attributes of workers are displayed on their profiles (country, age group, education and many more to make clients' target segmentation spot on)
 Marketplace-type Platforms Freelance.com Upwork	medium to high-complexity tasks the work is called "online-freelancing"	require a higher level of skills	translating, editing, programming, coding	both clients and workers can set their own prices	clients can pre-select the workers	the requester can reject the work. If work is rejected, the worker receives no payment	the rejection is reflected in the worker's approval rate	workers are encouraged to use their real names (real name rule)	attributes of workers are displayed on their profiles
 Design Platforms 99 Designs Designcrowd	high-complexity tasks the work is called "online-freelancing"	require a higher level of skills	design of a logo, business card, book, magazine, merchandise, website	workers can set their own prices	clients can pre-select the workers	the client can reject the work. If work is rejected, the worker receives no payment	the rejection is reflected in the worker's approval rate	workers are encouraged to use their real names (real name rule)	attributes of workers are displayed on their profiles
 Innovation Platforms Quartica Jovoto	high-complexity tasks creative, solution-finding process for complex problems	require a higher level of skills	design of products, services and systems	client and the platform managers together set the price	the client cannot pre-select the platform workers, any worker on the platform can carry out the task	the client, platform managers, and community of workers can select the best solutions all together. The prize money is divided among the best solutions	worker's reputation is related with how active the worker is as well as the number of challenges participated in and won	workers are encouraged to use their real names (real name rule)	attributes of workers are displayed on their profiles

Note. Adapted from Leimeister et al. (2016)

Table 1.1 demonstrates the current situation regarding the diversification and proliferation of crowdwork platforms. It presents the five most prominent crowdwork platforms (Leimeister, Zogaj, Durward, and Blohm, 2016) and their characteristics, such as the job complexity, skill levels, fee setting, and selecting the work. It shows how crowdwork has become widespread and how crowdwork platforms have diversified. As can be seen from the table, there are platforms that address various work areas. From microtasks to complex projects, various types of work can be done on these platforms. For instance, while image tagging is considered a small, simple task, typing or editing is seen as having medium complexity; coding, programming, and designing as having high complexity. Therefore, crowdwork creates job opportunities for many people with diverse skills and competencies in different fields. As the number of platforms that address various business areas increases, the continuous rise in the number of people involved in the platforms is inevitable.

Since crowdwork is not a standard form of work and employment (Eurofound, 2018), until recently it was not possible to mention an established system of laws and regulations for this model. As discussed in more detail in the literature review chapter (see Section 2.2.1.3.2), each platform has its own rules. Individuals doing jobs on platforms, on the other hand, are not included in the standard worker classification because they are not considered as employees of platforms (Valenduc, 2019). The diversification and increase in the number of platforms, and the concomitant rise in the number of people doing jobs on the platforms, brought about studies on laws and regulations in relation to crowdwork. In the very recent past, especially in Europe, studies have started to be carried out on the rights of crowdworkers, their status as employees, and taxation (Carter, 2021; Project Crowdwork, 2021). The proliferation of platforms and platform types, the growth in the workforce, and the current studies on the draft law all prove the importance of crowdwork as an area to be explored. It is very important and timely to conduct

a study on crowdwork while this new form of work and employment which has emerged as a result of the digital age, is so current and trending topic in the world of work.

Crowdwork platforms have created new job opportunities also for industrial designers. The work done on what is referred to as innovation platforms (see Table 1.1) matches exactly the job description of industrial designers. The Internet is increasingly used as a platform for the engagement of thousands of people in design development and innovation (Bayus, 2013; Allen, Chandrasekaran, and Basuroy, 2018). In the last decade, innovation platforms have begun to appear on the Internet. Their popularity has increased, and they have become widespread (Bogers, Chesbrough, and Moedas, 2018; Dahlander, Gann, and Wallin, 2021). Currently, on the Internet, there are considerable numbers of platforms providing industrial design services to companies and organizations that seek innovative ideas or solutions to survive in the competitive market. Jovoto, Desall, Eyeka, and Giddy can be given as the most popular examples of innovation platforms. These platforms help global brands, organizations, and non-governmental organizations solve their problems with a community of people around the world who generate income from the tasks they create on these platforms.

Platforms increasing in number and becoming widespread in the design area create a new employment environment for industrial designers. Thanks to online platforms, design professionals find themselves a new way of work in the digital era. The statistical data provided by Desall, one of the innovation platforms where design-related work is done, shows that more than half of the population of the platform consists of industrial designers and design students. Also, the platform has a young population, most of whom are between the ages of 25-35 (Desall, 2021). Although platforms are increasingly attracting industrial designers, especially the young ones, crowdwork is not a subject of interest in the industrial design

literature. The few studies on platforms that exist in the literature examine platforms in terms of non-designers involvement in design development and its impact on the design processes. Existing literature lacks publications examining platforms as a work setting and crowdwork as an employment model for industrial designers. This study aims to contribute to this gap in the literature. Conducting research with industrial designers on this new work model and contributing to the existing literature with the findings are important.

The design practice in Turkey is also affected by this global shift in employment resulting from digitalization. As a researcher in the industrial design field, I have observed that crowdwork platforms have also gained popularity among Turkish designers, just like on a global scale. An increasing number of designers who graduated from industrial design schools in Turkey and started their professional life make design projects on crowdwork platforms. Although the driving force of global change in the proliferation of design crowdwork in Turkey is undeniable, examining and understanding the motivations and expectations of industrial designers when entering these platforms and their experiences there is significant.

The recognition of the industrial design profession, industrial designers, and their job description by the Turkish industry and the public took many years since industrial design education in Turkey started long before the demand from the market (Er, 2009). Although great strides have been made over the years thanks to professional organizations and the support of governmental stakeholders, the design profession in Turkey still has difficulties in this regard. This, of course, greatly affects the professional practices and experiences of designers in their work settings. In parallel with this, design researchers have been interested in the design practice in Turkey. They have contributed to the literature by researching the working conditions and motivations of designers in diverse work settings over the years (see, for instance, Öztürk Şengül, 2009; Kaygan, 2012; Etemoğlu, 2013; Öz,

2015; Kaygan and Demir, 2017). The emergence and development of the design profession in Turkey and the contextual conditions make it important to research the professional practices of designers. Similar to the previous publications that contributed to the literature by researching conventional design work models, it is important to explore the newly emerging model crowdwork model in Turkey, focusing on the perspective of designers and their experiences. This thesis will explore the meaning of the work while focusing on the designers' experiences in crowdwork. Experiences while practising the profession lead professionals to unconsciously create meanings in their work (Lu and Roto, 2015). Positive experiences lead to meaningful practices, while negative experiences cause alienation in work (Ryan and Deci, 2000, 2002). Exploring where and how industrial designers find or fail to find meaning in design work is essential. Understanding how designers feel fulfillment and having a purpose and their wants and desires can be a good guide to comprehending the state of the profession and professional practice and taking remedial action when necessary. It is significant and timely to understand this and take steps in this direction, especially as design work models become diversified with digitalization.

1.2 Research Question

The aim of this study is to contribute to the growing crowdwork phenomenon in terms of the industrial design profession. It investigates popular online crowdwork platforms whose use is spreading among industrial designers in Turkey to develop an understanding of how Turkish designers experience and account for working on these platforms and whether design crowdwork shows the characteristics of meaningful work or not. Therefore, the study seeks to answer the following research question:

- To what extent and in what ways does crowdwork constitute meaningful work for industrial designers, and what experiences of designers in conventional work settings are reproduced in crowdwork?

1.3 Structure of the Thesis

This thesis is composed of five chapters. The first chapter provides a brief introduction on the topic of the thesis, the aim of the study, and the research question. Next it presents the structure of the thesis.

The second chapter demonstrates a review of the related literature. The chapter includes a range of sources related to the topic from diverse scholarly fields, including management, business, psychology, and design. Meaningful work and self-determination theory as a theoretical framework, crowdwork phenomenon, and industrial design profession in the context of Turkey are the main titles presented in the literature review chapter. In addition, the chapter discusses the contribution of this thesis to the existing literature.

Chapter 3 explains the research design of the study. The chapter starts with introducing the research approach. It first presents the data collection method, gives information about the research participants and the research stages. Then, the chapter describes the data analysis method.

Chapter 4 demonstrates the findings obtained from the interviews that aimed to understand to what extent designers experience meaningful work on online crowdwork platforms.

Chapter 5 summarizes the overall findings and conclusions of the research. It also includes recommendations for industrial design practice, industrial design education, and crowdwork platforms. The chapter ends by presenting the limitations of the study and suggestions for further research.



CHAPTER 2

LITERATURE REVIEW

This chapter presents the review of related literature on the topic of this study. The literature review is composed of three main sections: (1) meaningful work as a theoretical framework of this study, (2) crowdwork and platforms, and (3) industrial design profession in Turkey. The chapter begins by introducing meaningful work and self-determination theory (SDT) on which this study is grounded. Following the theoretical framework, existing literature on crowdwork and platforms is presented. Lastly, the emergence, development, and current status of industrial design profession in Turkey are illustrated in terms of education, professional practice, professional organizations, and promotional activities, in order to create an insight for the state of the profession in the context of Turkey where this study is carried out.

2.1 Meaningful Work

Questions about how and to what employees attach meaning in work are central to understand how they approach, experience, and perform their job (Brief and Nord, 1990; Super and Sverko, 1995; Wrzesniewski and Dutton, 2001). Scholars from the fields of sociology, psychology, and organization science have been interested in these questions for many years. Since work has become a vital realm of people's lives (Rapaport and Bailyn, 1998) and people seek to fulfill not only their economic needs but also social and psychological needs through work (Casey, 1995), meaning assigned to work becomes a popular topic, and the meaningful work literature is growing with contributions from many different areas. A review on meaningful work is presented below, mainly from the psychology, management, and organizational studies literature.

Meaningful work refers to work that is significant and creates positive experiences for individuals (Rosso, Dekas, and Wrzesniewski, 2010). In other words, meaningful work can be considered as a job that requires physical or mental activity, which people believe has a purpose (Lips-Wiersma, 2002; Pratt and Ashforth, 2003). Work is considered meaningful when it allows individuals to realize their potential at work and to minimize the gap between their actual and ideal selves (Bailey et al., 2018).

Steger, Dik, and Duffy (2012) suggest that meaningful work has a focus on purpose and growth rather than pleasure. They argue that meaningful work is the subjective experience that a person finds significant and that contributes to personal development. Similarly, Pratt and Ashforth (2003) assert that meaningfulness is subjective; what is meaningful for one person may not be significant to another. However, there are several authors who have posited a set of criteria and identified the essential features of meaningful work for years. Bowie (1998), for instance, defined six criteria for meaningful work. According to him, “meaningful work

- involves work that individuals freely agree to do,
- allows workers to exercise their autonomy and independence,
- enables workers to develop their rational capacities,
- provides a wage sufficient for physical welfare,
- supports the moral development of employees, and
- is not paternalistic in interfering with workers' conception of how they wish to obtain happiness.” (Bowie, 1998, p.1083)

Complementing Bowie’s six criteria, Mitroff and Denton (1999) explored the most frequent elements contributing to the meaning in a job. According to them, the characteristics of meaningful work are (1) interesting work, (2) realizing one's full potential as a person, (3) being associated with a good and ethical organization, (4) making money, (5) service to others, and lastly (6) having good colleagues. On the

other hand, Terez (2002) identified 22 essential features of meaningful work. Some of the essential features he puts forth are purpose, sense of ownership, the work fitting with the person's interest and abilities, having a common goal with colleagues, and being able to build a relationship with colleagues, clients, and others. In a sense Mitroff and Denton's (1998) and Terez's (2002) lists have in common in a sense that each addresses topics having a focus not on the self, and both show the significance of establishing connections with a more profound understanding of self, ideals, and colleagues. In a later study, Rosso et al. (2010) offer four characteristics of meaningful work by analyzing the existing meaningful work literature. Their analysis is organized around four main characteristics, which are (1) the self, (2) the others, (3) the work context, and (4) the spiritual life.

As seen above, there is no lack of theoretical perspectives on meaningful work. However, very few of these theoretical insights have been empirically tested. Apart from these studies, in the existing work and business literature, empirical studies investigating meaningful work commonly apply self-determination theory (SDT), which is one of the most cited theories in relation to the meaningfulness of work. In line with the discussion presented above that meaningful work is personal, psychological, and subjective, scholars consider meaningful work as an outcome of self-determination (Duffy et al., 2016). Self-determination theory is frequently applied to work, since a connection has been found between the work settings supporting the key needs that the theory suggests and positive work-related outcomes (Olafsen, 2016). For these very reasons, in this study, self-determination theory is used as a theoretical framework to understand what constitutes meaningful work for industrial designers experiencing crowdwork on digital platforms. In the following section, SDT will be explained in detail.

2.1.1 Self-Determination Theory (SDT)

Self-determination theory was developed by Edward Deci and Richard Ryan. The theory focuses on the processes of the development of personality and the organization of behavior (Deci and Ryan, 1985; Ryan and Deci, 2000) to describe and explain psychological needs and well-being (Ryan and Deci, 2002). It suggests that there are three basic needs for optimal development, integrity, and well-being. These are (1) autonomy, (2) competence, and (3) relatedness. These needs are universal and necessary for wellness and positive functioning (Deci and Ryan, 2000). The failure to satisfy any of these needs negatively affects well-being (Deci and Vansteenkiste, 2004).

For almost forty years, SDT has been supported by empirical studies. The theory has been applied in various fields, including education, psychotherapy, health, sport, and work. In its early years, much of the support for SDT came from field studies in domains other than work; however, the theory has long been of interest in work and organizational studies as well. Compared to other work motivation and meaningful work theories, many organizational psychologists and management theorists found SDT is more a comprehensive and useful approach to understand the motivational basis for effective organizational behavior (Gagné and Deci, 2005). For this reason, the theory has become widely used in the work domain. The three basic needs are defined in the theory (autonomy, competence, relatedness) are described below.

Autonomy, which is the first basic psychological need, is defined in the theory as a form of functioning feeling volitional, congruent, and integrated. It emphasizes that the individual is in control of her behavior and can decide on her own. An individual is said to be autonomous if she initiates and maintains her behavior willingly and adopts the values in this behavior. Although in general the terms

autonomy and independence seem to be used interchangeably in general, within SDT autonomy is not considered as detachment and independence. Individuals who have autonomy are able to set their own goals and meet the necessary obligations to reach these goals. Thus, such people can achieve authority and self-regulation. The individual can feel that she has a voice in her behavior and can take responsibility for her actions. In short, autonomy is the need to self-regulate one's experiences and actions.

Competence refers to the individuals' desire to perform effectively and to feel competent in dealing with their environment. The ability of an individual to feel functional as a result of being able to exhibit her capabilities is defined as competence. Competent individuals want to investigate and manipulate their environment, to challenge and go beyond themselves. It is basically the need to feel achievement and mastery.

Relatedness represents individuals' tendencies such as communicating, interacting, and building relationships with others. When individuals can establish high-quality and reliable relationships, and have personal support, the need for relatedness is met. According to SDT, satisfying the need for building relationships supports internalization. Individuals have a tendency to internalize the sense of being related to other people close to their actions and attitudes. In this context, relatedness as a need underlines the significance of building strong relationships with other people and having support and assurance.

As stated in the use of SDT in the work domain, in order to achieve complete meaningfulness, it is necessary to meet all these three needs. In this study, which explores meaningful work from the perspective of industrial designers working on crowdwork platforms, the designers' statements are discussed with respect to these

three basic psychological needs. In other words, three basic needs form the main themes of the analysis of the data obtained from this study. As a result, the study presents what basic psychological needs are met on crowdwork platforms and to what extent the designers working on the platforms experience meaningful work.

The following section describes the research done on meaningful work in the existing design literature.

2.1.2 Meaningful Work in the Field of Industrial Design

Meaningful work has attracted the attention of some design researchers. Although not many, there are publications in the existing design literature on meaningful work in the industrial design profession. A review of the existing literature on meaningful design work showed that researchers have a tendency to compare the meaningful work for designers working in organizations with specialized design departments (in-house) and service providers designing diverse products for different clients (design consultancy). The existing studies present a set of criteria for meaningful design work.

Meaningful design practice in an organizational context is described in the literature as a purposeful way of doing one's own job as well as predicting the outcomes of one's actions for others (Lauche, 2005). Based on a framework of work motivation and job design, Lauche (2005) developed four criteria for good design practice that enable designers to find meaning in their work practices. These are (1) control over the design process, (2) availability and clarity of design relevant information, (3) feedback on design results, and (4) organizational support.

Control over the design process is about accepting responsibility. According to Lauche (2005), the greater the degree of control, the more the person will take ownership of one's job. In contrast, a lack of control causes the work process to slow down. Designers can make or affect decisions in relation to the design concept, strategic direction of the product innovation, or the choice of materials and suppliers when they have a higher degree of control over the design process. However, when designers are interfered in by their superiors, other departments, or clients, their inclination to be proactive and attentive will be undermined.

Availability and clarity of design-related information are critical for the design process. Design relevant information is related to background information of the design process, such as market demands, client requests, and technical constraints. Lauche (2005) suggests that the availability and accessibility of this information is not only a practical benefit for the design process and the results but also works towards the motivational purposes for designers.

Feedback on design results is of strategic importance as design organizations try to learn from challenges and errors and improve the way they design. This means that meaningful design practice strongly depends on feedback to control and organize actions, both for ongoing jobs and as learning opportunities (Lauche, 2005).

Organizational support for design refers to the support from the diverse parts of the organization such as management and different departments. Lauche (2005) suggests that individual designers cannot achieve meaningful design practice if the context is not supportive. Both designers and other stakeholders (e.g., colleagues from diverse departments or clients) whose collaboration is significant are essential to accomplish good design practice.

Lauche (2005) carried out this study with designers drawn from a range of organizations. In this study, three types of organizations were included: large companies with design departments, medium-sized enterprises, and design consultancy firms. She found out that how designers perceive the four criteria of meaningful design work varies in relation to the organizational contexts. According to Lauche (2005), in large companies, the amount of control designers have is limited and their individual impact is very small compared to the size of the organization. Designers in large companies have to perform according to the corporate regulations and design approach. Technological limitations and market demand also influence their designs. Design-relevant information, on the other hand, is available to the designers more than in the other types of organizations. The definition of design requirements is a formalized and systematic process in large companies, which involves such as observation of end-users and estimation of the market potential. Also, designers in large companies have the opportunity to be updated about technical and design trends by a variety of sources, including contacts with universities and attending conferences and trade fairs. The feedback mechanism is built in the design process in large companies but generally long-term and indirect feedback is provided. It is suggested that the designers rated organizational support sufficient with some problems such as the lack of information and misunderstanding of design on the management level. For the sample of the study working in large companies, the perceived lack of control and the demotivating aspect of managers' lacking information and understanding for design-related issues lead to insufficient conditions for meaningful design work.

Medium-sized companies often follow a more informal approach to design and base their work on existing solutions. In these companies, instead of design departments, there are one or a few designers, who are responsible for design tasks. For this reason, designers working in medium-sized companies have a high degree of involvement and control over design-related jobs but a lack of control regarding organizational issues. The designers also lack sufficient information and

organizational support.

Lastly, for design consultants, the control over the design process is limited to the part they have been assigned to do. As communication with a client is the significant and the most challenging part of design consultancy, for the design consultants, clarity of design-related information and feedback is always a concern.

Similar to Lauche (2005), Björklund and van der Marel (2019) recently conducted a study with in-house designers and design consultants to investigate meaningful moments in design work. To analyze what designers working in diverse contexts consider meaningful professional experiences, they adopt a framework combining two theories: self-determination theory (Deci and Ryan, 2000) and orders of justification (Boltanski and Thevenot, 2006).

The authors first described the three innate needs; i.e. autonomy, competence, and relatedness defined in SDT. They describe autonomy as being able to implement one's actions in a desired way, competence as mastering skills and overcoming difficulties, and relatedness as being in an interaction and having relations with others in a healthy way. Once they identified three innate needs, Björklund and van der Marel (2019) combine them with six orders of worth that are defined by Boltanski and Thevenot (2006): (1) inspired (creativity and imagination), (2) domestic (tradition and hierarchy), (3) opinion (reputation or fame), (4) civic (justice and solidarity, putting the collective above individual interests), (5) market (competition and personal desires), and (6) industrial (efficiency and productivity). These are the six topics that Björklund and van der Marel (2019) used to explore meaningful moments for professional designers at work. Using their combined framework, they analyzed the descriptions of designers regarding their meaningful moments at the organizations the designers worked in.

The results of the study present clear differences between in-house and consultancy designers regarding the three innate needs (autonomy, competence, and relatedness). The most meaningful moments for in-house designers were related to competence. For them, successful projects and results are important. They also enjoy developing themselves professionally and achieving individual success, which can include promotions or new assignments or positions offered. Appreciation and recognition from managers are also involved in in-house designers' competence-related top moments. However, their negative experiences are mostly connected to autonomy. In-house designers express not being able to work freely, regulations restricting design, and monotonous tasks as negative experiences with their work.

For design consultants, meaningful moments are most often connected to relatedness. Consultants appreciate being part of an equal and supportive community and shared values regarding work. Although the sense of autonomy was voiced, neither solely positive nor negative, for design consultants, problematic clients and works left unused are associated with negative work moments. Negative experiences are distributed across autonomy, competence, and relatedness for design consultants.

To summarize, while in-house designers focus on efficiency and advancement or its lack, design consultants give importance to being supported and learning from colleagues. Regarding the results, Björklund and van der Marel (2019) suggest that although autonomy is an essential but lacking condition for meaningful work but is often lacking, hence being a motivating or a demotivating factor, the social aspect of design work can be more influential. They posit that the dominant criteria of meaningful experiences differ between designers working as in-house or as consultants, and this is strongly connected to the other actors in the organization designers interact with. The authors add that designers find meaning in the social

and organizational circumstances instead of the design practice itself.

As mentioned earlier in this chapter and presented above through the existing studies, design researchers have been interested in understanding meaningful work for design professionals working in different organizational contexts. These are predominantly large manufacturing companies and consultancy firms. This is most possibly because in-house design and design consultancy are the two main forms of employment dominating industrial designers' traditional career paths. Although crowdwork has also become popular among industrial designers for almost a decade, any study touching on meaningful work for platform-based working designers cannot be found in the existing literature. This study aims to fill this gap in the current literature. The next section presents the existing literature on the crowdwork phenomenon.

2.2 A New Form of Work and Employment: Work Managed through Online Platforms

The definition of work is not the same as in the past. The world of work has changed dramatically. Developments, such as the rising importance of specific business activities and occupations, the need for increased flexibility by both employers and workers, and the increasing use of advanced information and communications technology (ICT) in the society and the economy, have resulted in the emergence of new forms of work and employment (Eurofound, 2018). A study was conducted by Eurofound to identify new work models and differentiate them from the established ones. According to the report published as a result of this study, new work forms differ from the established ones in five ways. These are (1) the relations between employers and employees that are different from the traditional relationships, (2) discontinuous or short term work rather than a continuous or regular work, (3) networking and cooperation, (4) a place of work,

and (5) the use of ICT that has a strong influence in the change of the nature of work (Eurofound, 2018). The emerging forms can either be related to a new model of the relationship between the employer and the employee or to how the work is conducted; both can also be intertwined in some forms.

Among the new forms of work and employment models, the most notable ones seem to be online work models. Those are seen as the impact of the Information Revolution –the emergence of the Internet- (Gabel and Mansfield, 2008), which is the biggest paradigm shift since the Industrial Revolution (Kaufman, 2008). As a result of the exponential growth of the Internet, by the year 2000, not only in work places but at millions of homes, computers were being used (Ruhling, 2000). This resulted in work places taking advantage of the opportunities of computers and the Internet, and people started working from home.

The advent of the Internet and steadily increasing remote employment forced the business world to go through an unprecedented change (Gabel and Mansfield, 2008), and some atypical work forms have emerged. From the beginning of 2020, with the global pandemic, remote work has increased even more all over the world (Lund et al., 2021). Even established, traditional work models have been performed remotely from homes. Although the present study was conducted during the pandemic had an effect on the data collection ways and tools, the focus of this study is atypical work models, which are already performed remotely and online regardless of a pandemic.

Work managed through online platforms is one of the atypical work forms that has attracted attention in the 2010s (Huws, Spencer and Syrdal, 2018). This form of work has been discussed under various headings in the literature, such as crowdwork, platform work, gig economy, and online labor. It is referred to in this

study as crowdwork. It is not possible to classify this form of work under the existing work classification systems in terms of subjects such as occupation, workplace, and contract type (Huws, Spencer, and Syrdal, 2018). Going back to the explanations at the beginning of this section, as one of the new forms of work and employment, crowdwork differs from traditional work forms in terms of both the relationship between employer and employee and how the work is conducted. In the following sections, the definition of crowdwork, actors involved in this form of work, the critiques of crowdwork, and the crowdwork phenomenon in the creative industries and design fields are presented in detail.

2.2.1 Crowdwork

Before moving on to define crowdwork, it is important to note that in the academic discourse, crowdsourcing and crowdwork are the terms which are used interchangeably. However, crowdsourcing is actually an approach, which constitutes the basis of crowdwork as explained below. The crowdsourcing approach is based on an idea that rather than a small number of specialists, the engagement of heterogeneous groups in problem-solving can provide greater effectiveness. In 2006, Jeff Howe, a journalist of the Wired Magazine, introduced the term as follows:

“The act of taking a job traditionally performed by a designated agent (usually an employee) and outsourcing it to an undefined, generally large group of people in the form of an open call.” (Howe, 2006)

In crowdsourcing, there is a system owner who defines the problem and assigns it to the groups of people for the online creation of solutions. To gather new ideas and solutions from the distributed group of people, organizations use crowdsourcing techniques. Crowdsourcing has evolved into a large industry that is

continuously growing. It has developed into a business model and has led to the rise of crowdwork. Crowdsourcing does not necessarily include paid activities, and it is an organizational form of the supply side. Crowdwork, on the other hand, is a paid activity and focuses on the perspective of the worker (Serfling, 2018). Even though we do not often come across the term crowdwork in the design literature, it has become a frequently discussed concept in the business and management literature.

2.2.1.1 Definition of Crowdwork

Crowdwork is defined as a work carried out through online platforms, which allows organizations or individuals to reach an unknown group of individuals prepared to solve specific problems in exchange for payment (Green et al., 2013). Crowdwork is an evolution from outsourcing or global sourcing activities that enable employers to choose from a large pool of experts without establishing any long-term relationship (Huws, Spencer, and Syrdal, 2018). As Mrass, Peters, and Leimeister (2016) emphasize, in crowdwork, the work is not assigned anymore; instead, workers choose their work themselves. While working on online platforms, workers have the opportunity to choose the place, time, and the type of the work that best suit them (Berg et al., 2018). Anyone with access to the platform through software and hardware devices, and who is able to communicate in a shared language (which is generally English) can get involved in this form of work.

2.2.1.2 Key Actors of Crowdwork

The literature on crowdwork demonstrates that there are three key actors of crowdwork. These are (1) crowdsourcers, (2) crowd, and (3) intermediary platforms (Blohm et al., 2013; Barnes, Green and Hoyos, 2015; Mrass, Peters and Leimeister, 2018; Stanoevska-Slabeva, 2011). All three players have different tasks and roles in the crowdwork process.

2.2.1.2.1 Crowdsourcers

A crowdsourcer is the actor who proposes an undertaking of a task presented in an open call to an undefined group of people (Mrass, Peters, and Leimeister, 2016) and decides on the focus of the task and what to do with the result (Aitamurto et al., 2015). It can be a company, an institution, a non-profit organization, a group of people, or an individual.

With the world becoming more and more networked, companies realized that the Internet is a powerful platform; through the Internet, they can widen the scope for screening ideas and gain more innovative ones. More and more companies today prefer crowdworking on online platforms because compared to traditional processes, which are expensive and bring slow turnaround with limited choices, crowdwork is worldwide, and cost and time effective (Felstiner, 2011; Stanoevska-Slabeva, 2011). Besides, in this emerging way, companies can reach people with diversified skills, experiences, and backgrounds (Felstiner, 2011; Frey, Lüthje, and Haag, 2011; Anisic, Fuerstner, Orcik and Nadj, 2014; Gasparotto, 2017).

Stanoevska-Slabeva (2011) notes that crowdsourcers, mainly companies, apply crowdwork in generally two ways: as a single activity or as an ongoing activity. She suggests that while single or from time to time crowdwork activities are carried out on intermediary platforms, for their ongoing crowdwork activities, companies create or use their own platforms. For instance, the German coffee and consumer goods producer Tchibo has launched its own website Tchibo Ideas, an Internet platform aimed at gathering products and design ideas from their customers (Rajagopal, 2019). Similarly, OSRAM, global lighting company, use their website InnovatiON to gather innovative ideas from the people who are interested in the lighting technology and design. However, Victorinox for instance, a global company whose core product is the Swiss Army knife, carries out its crowdwork

activities annually on intermediary platforms. For the design of their annual limited-edition collection of Swiss Army knives, they have collaborated with Jovoto and Huaban, Germany and China based crowdwork platforms. This thesis focusing on crowdwork activities that are carried out on intermediary platforms.

2.2.1.2.2 Crowd

Anisic et al. (2014) define the crowd as an external source of knowledge, asked to submit solutions for a particular problem to satisfy certain criteria within a defined timeframe. Once the crowd responds to the task, undertakes and submits the work, then it receives financial compensation. The crowd consists of people with different backgrounds, qualifications, and talents (Anisic et al., 2014).

Felstiner (2011) believes that for its existence, crowdwork relies on the crowd. In parallel, Hossain (2012) declares that the crowd's participation in the crowdwork platforms is vital since the intermediary platforms' success depends on the engagement of the crowd in tasks (Hossain, 2012). Any platform cannot build its crowd, because the crowd is a large set of anonymous individuals (Surowiecki, 2005).

In crowdwork, workers are assumed to work on their own tasks individually, and the crowd is seen as independent workforce, since any member of the crowd can do this type of work from very different geographical areas, independent of a common physical workspace (Wang, Cui, Zhu, Konstan and Li, 2017). However, a very recent phenomenon, self-organization among crowdworkers, which is discussed in the later section, challenges the independent worker assumption.

2.2.1.2.3 Intermediary Platforms

The last actor is an intermediary platform. Intermediary platforms are virtual environments, basically, web-based platforms, which serve as a base for the exchange of information (Hallerstede, 2013). On intermediary platforms, crowdsourcers place their requirements and crowds provide their solutions (Stanoevska Slabeva, 2011; Hallerstede, 2013). Users come together to work or do business, publish their work, and collaborate without time or location-based constraints (Hallerstede, 2013). An earlier literature review showed that there are two types of intermediary platforms, which are platforms for routine work and platforms for creative work (De Stafano, 2016; Margaryan, 2016; Schmidt, 2015). A more detailed review later revealed that platforms fall into five different classes under these two categories: (1) Microtask Platforms, (2) Testing Platforms, (3) Market-place Type Platforms, (4) Design Platforms, and (5) Innovation Platforms (Leimeister et al., 2016) (see Figure 2.2).

Platform Types

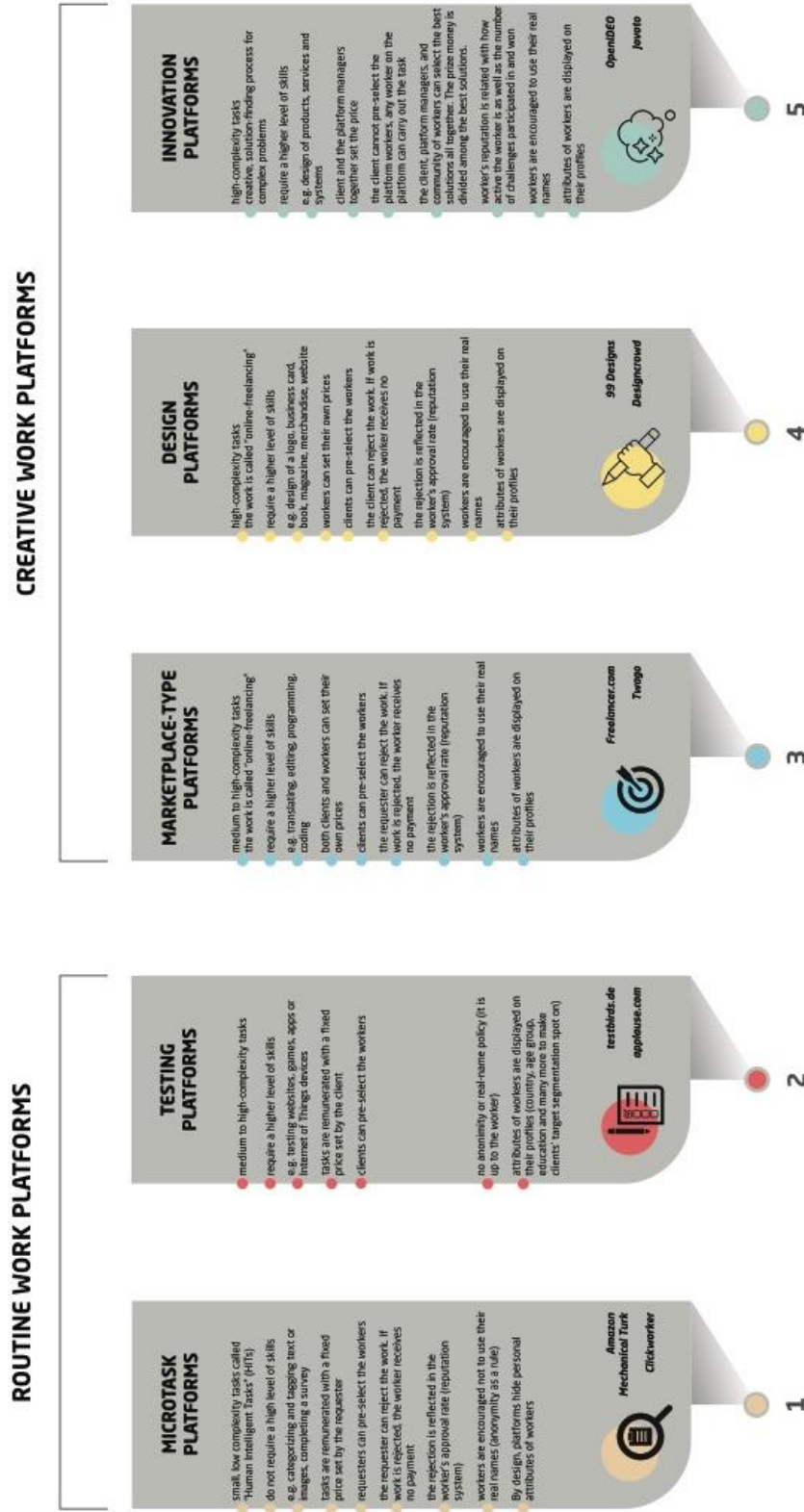


Figure 2.1 Five types of platforms (Adapted from Leimeister et al., 2016)

2.2.1.2.3.1 Platforms for Routine Work

Routine work, also called cognitive piecework, means unskilled labor taking place in a large amount of repetitive and simple micro-tasks (Schmidt, 2015). On platforms for routine work, people carry out micro tasks of a much larger work, and they do the same tasks over and over again. These simple tasks do not require a high level of skills. According to Leimeister et al.'s (2016) categorization, Microtask and Testing platforms are included in this category.

Microtask Platforms are the oldest and the most common type of intermediary platforms. The best-known microtask platform is Amazon Mechanical Turk. The activities on Amazon Mechanical Turk are small tasks called Human Intelligence Tasks (HITs). HITs include survey participation, categorizing, tagging texts or images, checking data records, etc.

Testing Platforms are the other type of platforms on which routine work is carried out. Testing platforms focus on testing products and services, which are often software applications. One of the well-known platforms for testing is testbirds.de.

The work on these platforms is not intrinsically rewarding. After some time, workers can become better in choosing and doing micro tasks and can raise their income, but this does not necessarily mean advancement in their career. Crowdworkers doing repetitive micro-tasks on these platforms possibly would not put the experiences into their CVs. For this reason, people do it only for monetary income. People may do this type of work as a side job in their spare time or when they fall in financially tough times (Valenduc, 2019).

As it is mostly unskilled labor, any individual in the crowd is replaceable, and there is no interest from the platform's side to invest in the personal development of the members of the crowd. Ideally, the results that the crowd produces are as similar as possible. The quality of the work can be evaluated automatically with an algorithm. On routine work platforms, there is a risk for workers that their completed work can be rejected. Crowdsourcers generally are named as requesters on routine work platforms. Requesters price and publish tasks and workers view the tasks and choose which one they want to complete. After completing the work online, workers submit the work and requesters review it. If the requester approves the work, the worker is paid; if the requester rejects it, the payment is not made (La Plante and Silberman, 2016). Routine work platforms provide only interfaces and set rules for users. In such cases, they do not take responsibility for mediation between requesters and workers.

2.2.1.2.3.2 Platforms for Creative Work

Contrary to platforms for routine work, on platforms for creative work, professional and more complex projects that require a higher level of skills are carried out (De Stefano, 2016; Margaryan, 2016). It would not be reasonable to divide the creative work into smaller micro tasks. Every new task on these platforms is generally different from the previous one. So it can be suggested that the work here is less alienating than routine work. Creative crowdworkers are expected to provide original ideas and solutions that are appealing and clever as well as complex compared to piecework. The literature suggests that, because of their complex work, creative crowdworkers need to communicate and collaborate much more with each other. The other three platforms in Leimeister et al.'s (2016) classification (see Figure 2.2), which are Marketplace-type, Design, and Innovation Platforms, fall into this category. These platforms address different areas of creative industries, from Information Technologies to marketing and design.

Marketplace Platforms are the most common and widespread examples of creative crowdwork platforms. On this type of platform, crowdworkers work on projects in different areas such as editing, creative writing, marketing, coding, and programming (Serfling, 2018). Freelancer.com and Twago, for example, are well-known marketplace platforms.

Design Platforms are where crowdworkers undertake mostly two-dimensional graphic design jobs such as logo design, business card, book cover, or web page design, and rarely some merchandise and packaging design. 99designs and Designcrowd are the most famous examples among designers.

Reviewing the literature and browsing the platforms it can be said that Marketplace Platforms and Design Platforms work in a very similar way. Marketplace and Design Platforms only serve as an interface that brings together clients and workers. They do not mediate between clients and workers during the work process and in any case of conflict or dispute. The work model carried out on these types of creative work platforms is called online freelancing and the workers of both platforms are called as online freelancers. The prices of the works can be set in two ways on these platforms. First, similar to routine work platforms, the client can set the price, and it is the worker's choice to take the job or not. Second, workers can define the prices for their work and services. Client posts the work, and if an online freelancer wants to take that job, she sets a price and completes it. It changes from one platform to other. On some platforms, both methods are applied. However, the risk that routine work platform workers take is seen here as well. The work completed by online freelancers can be rejected by clients, and they may not receive the payment.

These online freelancing platforms (both market place and design platforms) have been experienced by some of the participants of this study. Online freelancing platforms mentioned in the interviews with designers include 99Designs, Upwork, and Freelancer. Some of the designers have also tried some Turkey-based platforms such as Bionluk and Armut where both routine and creative works are carried out.

The focus of this study, on the other hand, is on the last type of creative work platforms, which are innovation platforms, where the works within the job definition of industrial design professionals are performed. Therefore, in the next separate section, innovation platforms are explained in detail.

2.2.1.2.4 Innovation Platforms

Innovation has constantly gained importance since it was recognized by Schumpeter (1934) as a crucial factor for the success of organizations in the 1930s. It is still important today, since organizations need to develop new strategies in order to avoid collapse because of increasing competitive pressure in the dynamic markets. Traditional research and development departments were not able to adapt to these developments on their own (Christensen, 2006). In order to make competitive innovations, organizations needed to integrate knowledge from diverse domains. This caused organizations to appreciate the potential of external innovators, and they integrated innovators into their business processes (Williams, Gownder, Wiramihardja and Corbett, 2010).

Today, information and communication technologies create opportunity for the involvement of external innovators in the innovation processes of the organizations through IT-based tools (Hrastinski, Kviselius, Ozan and Edenius, 2010). These tools are classified under the term innovation platforms. It is also frequently used

as open innovation platforms in the literature. Hence, innovation platforms mean IT-based platforms that provide a virtual environment for the interaction between organizers and innovators. On these platforms, organizers look for solutions to a problem and innovators generate solutions (Hallerstede, 2013).

The integration of external people into organizations' innovation processes using platforms has gained popularity in business practice in the last twenty years (Bullinger and Moeslein, 2011). In line with the increasing popularity of innovation platforms, researchers in many fields have investigated innovation platforms from diverse aspects such as management of innovation communities (Adamczyk, Bullinger and Moeslein, 2012), motivating platforms' participants (Harhoff, 2003), the economic effect of innovation platforms (Bishop, 2009), planning and structuring the innovation challenges (Bullinger and Moeslein, 2011), and evaluation and selection of contributions (Piller and Walcher, 2006). Thus, there are various studies on innovation platforms from different perspectives. However, very little is known about innovation platforms in relation to the industrial design profession although the tasks on innovation platforms are directly related to the field. Addressing the industrial design field, this study has a focus on innovation platforms and their workers who have industrial design background.

Innovation Platforms are unique platforms compared to other types of creative work platforms in the sense that the end result is not specified from the beginning, and crowdworkers are encouraged to collaborate in work processes (Serfling, 2018). In addition, these are the platforms where the most complex tasks take place. The complex tasks include the design of a product, system, service, or experience. While Hyve, OpenIDEO, Quirky, Atizo and Jovoto are the oldest and best-known innovation platforms, there are also newly established platforms attracting attention like Eyeka, Giddy, and design2gather.

Innovation platforms enable large global brands, mid-sized companies, start-ups, and non-governmental agencies to solve design challenges with thousands of platform workers globally without regional limitations. Procter and Gamble, Henkel, Victorinox, Alessi, Whirlpool, Electrolux, Coca Cola, Hyundai, Greenpeace, and Unicef are some of the examples of global brands and NGOs working with innovation platforms (Desall, 2019; Jovoto, 2019). There are companies from different industries, which means on innovation platforms, design of products, services, and systems that address various fields are conducted. From transportation design to homeware, baby care, and retail design, on innovation platforms, crowdworkers can work on a wide scale and they are able to choose in which field they want to work.

On most of the innovation platforms, just like in the industrial design practice, the design process starts with the release of the design brief. Where the design brief is not given, at least a problem definition is provided. On some of the innovation platforms, the design process ends at the end of the idea generation stage, and on few others, the process continues with prototyping, testing and launch to the market. Generally, however, innovation platforms mainly support the idea collection with an access to knowledge of diverse people. Because of the virtual character of the platforms, the knowledge cannot be directly transferred for implementation in most cases. Rather, for its implementation, the knowledge needs the support of the organization. Consequently, it can be said that, implementation of knowledge is more difficult in innovation platforms than traditional innovation settings (Hallerstede, 2013).

According to the forms of exchange, it can be suggested that innovation platforms are divided mainly into three: (1) funding, (2) royalty system, and (3) advanced payment. On the platforms where funding is the exchange method, top design ideas will receive funding and ongoing support from the project partner and the

investors. There can be promising ideas that will also be supported to continue their work through the platform's network of partners, funders and resources. OpenIDEO is the most prominent example of the platforms working with a funding system (OpenIDEO, 2021). The second form of exchange is a royalty system. If the creator's idea is chosen, the platform will make it, sell it, and pay the creator at a certain rate every time someone buys the designed product. As mentioned above, these are the platforms where the selected ideas collected from the crowd are implemented. Quirky, for instance, gives the owners of developed ideas a percentage of royalty on the wholesale price of the product (Quirky, 2021). Lastly, there are platforms working with an advanced payment, which can also be called as prize money (Schmidt, 2015). Jovoto, eYeka, Desall, and Giddy work in this way regarding their form of exchange. On some of them, for instance on Eyeka and Desall, in the logic of a design contest, a few number of ideas selected by the organizers are awarded prize money. On the platforms like Jovoto, on the other hand, total prize money set by the organizer is distributed to the owners of many more ideas. The experiences of all designers participating in this study are on the platforms working with the advanced payment method.

2.2.1.3 Critique of Crowdwork

Crowdwork platforms foster the participation of people in crowdwork activities by promising independence and flexibility regarding the type and amount of work, the work schedule, and the workplace (Berg et al., 2018). However, there are five prominent aspects of crowdwork, which are widely discussed as problematic conditions in the existing crowdwork literature. These are (1) social protection, (2) platforms terms of services, (3) income generation, (4) work-life balance, and (5) the issue of profession and proficiency. In the following sections, they will be discussed separately.

2.2.1.3.1 Social Protection

Crowdwork platforms seem to try to avoid any responsibility, and eliminate excuses, as they entitled workers as independent contractors. An attempt to hire workers as independent contractors seems like a common practice on crowdwork platforms. For their workers, majority of the platforms similarly use the statement “independent contractors” instead of an employee of a platform. This causes the workers lacking of any of the benefits provided to a regular employee such as sick leave, vacation pay, health insurance, or retirement plans. It seems that, with this practice, platforms keep themselves away from responsibilities regarding their worker's protections defined in labor law. The point of Valenduc (2019) supports this idea. He claims that most crowdworking platforms refuse any employer responsibility and have a tendency to keep the relationship between the platform (service demander) and the worker (service provider) as an independent one. For this reason, crowdworkers have all the responsibilities for taxation of their work, and social and professional insurance (Valenduc, 2019).

In a survey, conducted by the International Labor Organization (ILO) in 2017, lack of social protection was one of the issues very apparent. According to that survey, six crowdworkers out of ten were covered by health insurance while only 35 percent of the overall number had a retirement plan. Furthermore, in most cases, these protections were derived from the survey participants’ main jobs or through family members (Berg et al., 2018). This survey demonstrates that social protection coverage is related to crowdworkers' dependence on crowdwork activities in the opposite way. Workers who are mainly dependent on the crowdwork are more unlikely to have social protection. As they get the main source of income from crowdwork activities and do not have another job, they generally have little protection considering especially health insurance and retirement plan. Workers who have the main source of income except for crowdwork, on the other hand, are more likely to have protections including health insurance and other social

insurances. Although all platforms have the Terms of Service tab, which gives some contractual effect to their users, it does not include any social protection mentioned above.

2.2.1.3.2 Terms of Service

Platforms' terms of service form and regulate users' interaction with the platform, other users, and clients. On these documents, users of the platforms can find information about general subjects such as how their work will be evaluated, how and when they will be paid, who will own the intellectual property rights, and what users of the platform should do or not do when they encounter a problem (Berg et al., 2018). These documents also indicate the responsibilities and obligations of workers, platform, and clients. The content of these documents, however, are rarely read, since terms of service documents are generally too long to read, complex, and difficult to understand. Lawyers write them with technical terminology, while platform owners solely prepare them without leaving a room for negotiation; as such rather than assuring the rights of workers, the terms protect platforms' interests (Berg et al., 2018). This means, when they encounter any problem, workers cannot make any claim on and can only delete their account and prefer not using that platform once again. In such a case, rather than learning by living, it would be good for workers to have a guide on which they can learn about the working conditions of the platforms.

Run by one of the largest trade union of Germany, Austrian Chamber of Labor, Austrian Trade Union Confederation, and the Swedish White-Collar Union (Unionen), there is a joint project called FairCrowdwork.org. The project aims to highlight the conditions of various crowdwork platforms from the perspective of workers and provide the crowdworkers from all over the world evaluation of terms

of service. Based on surveys with crowdworkers, the website of the project offers ratings of working conditions on diverse platforms (FairCrowdwork, 2017).

Besides, serving as a guide for crowdworkers in selecting the best platform to carry out tasks, thanks to this project and potential similar future projects, improvement in workers' rights can also be achieved. Also, this project clearly shows that crowdwork has already recognized as an emerging form of employment, fair labor and legal policy of which is tried to improve.

Crowdworkers are also organized among themselves to prevent unfair working conditions, protect their rights, and meet their needs for socialization. Literature review on crowdwork showed that although not many, there are studies on the collective organization among the crowd. These studies discuss that workers, who are subject to similar working conditions develop a collective awareness of their situation and organize to achieve improvements (Pongratz, 2018). In these studies, it is called self-organization and refers to the crowd coming together in online environments other than the platforms, which they work on. Self-organization of both routine platform workers (microworkers) and creative platform workers are touched on in the literature. However, many of the publications on self-organization of the crowd are about self-organization of microworkers, especially Amazon Mechanical Turk workers, as it is most well-known and much studied crowdwork platform.

According to the literature, microworkers self-organize to discuss and improve unilaterally regulated working conditions (Wood, Lehdonvirta and Graham, 2018). In addition to the lack of social protection and being an independent contractor, for microworkers, on microtask platforms like Amazon Mechanical Turk, there is also always a risk that the completed work can be rejected by the requester. If the work

is rejected, worker is not paid and rejected tasks negatively affect worker's rating. Also, in either case, the requester has ownership of the completed work. For the cases like this, when platforms do not mediate disputes between workers and requesters and workers cannot get any support from the platforms, microworkers develop their own methods to protect themselves and other workers from the unfair requesters on the platform. As a result, for their needs not met by the platforms, several unofficial discussion forums for workers have been developed. Turker Nation, MTurk Forum, MTurkGrind and MTurk Crowd are the most popular forums that microworkers are affiliated to. Self-organization of microworkers is structured around forums because of the anonymity rule on the platforms they work (Yin et al., 2016). On Amazon Mechanical Turk or any other routine task platform, workers are assigned identification numbers and not allowed to use their real names, and display any personal information on their profiles (Wood et al., 2018). They keep this rule in their collective organization activities. Use of nicknames/pseudonymous is a common practice of microworkers in forums. Most of the forums are developed by workers themselves and formed by public discussions organized into threads (Yin et al., 2016; Wood et al., 2018). Microworkers use these forums as communication channels to share information about the work and the labor market.

As mentioned above, there are also publications mentioning self-organization of online freelancers, although the number is quite lower than the ones that of microworkers. Wood et al. (2018) found that for online freelancers, social media groups play a central role in self-organization. Unlike routine task platforms, online freelancing platforms enable and encourage workers to use their real names as well as to provide a photo of themselves and personal information such as educational background, employment history, and portfolio if applicable. Accordingly, when using social media, online freelancers frequently appear under their real names and use the same profile for non-work-related activities. It is believed that this could provide a better basis for building trust and developing off-platform relationships

with other workers and potential clients (Wood et al., 2018). Additionally, Wood et al. (2018) posit that it is beneficial for an online freelancer if her platform identity matches social media identity to help her grow the personal brand and social capital/network. Unfortunately, any further information about self-organization of online freelancers is not available in crowdwork literature, since not only self-organization among creative platform workers but also creative industries are the areas that have received little attention so far.

2.2.1.3.3 Income Generation

Related with the risks of taxation and social protection, currently, most of the crowdworkers combine crowdworking with the standard form of employment to rely on the protections offered by standard employment contracts (Joyce and Huws, 2016). According to the data provided by ILO in 2015, at that time, for 32 percent of workers, crowdwork was the main source of income. The remaining part of the respondents also engaged in other paid jobs including salaried employment, freelance work, own business, or part-time work. By 2017, the ratio had increased to 48 percent (Berg et al., 2018). In their research, Huws et al. (2018) criticize that, although the number of people generating main income from crowdwork is still low, it gives an idea about how people will be working in the future, as well as the potential of crowdwork as an emerging form of work in the digital era.

2.2.1.3.4 Work-life Balance

As mentioned earlier in this section, crowdwork can provide a high level of flexibility to workers in terms of selection of tasks, schedule of tasks, and place of work. In the existing literature on crowdwork, it is suggested that this flexibility can be problematic. In some of the publications, it is claimed that this flexibility turns into a problem since it causes blurry boundaries between work and home, and working time and private time. According to Valenduc (2019), the concept of the

workplace is missing in crowdworking, although it is one of the key points of reference for working conditions. He indicates that blurring of the boundaries between work and home that is resulted from the absence of the concept of the workplace may cause potential interruptions in the private lives of workers.

Similarly, the concept of working time is seen in the literature as problematic as the workplace (De Stefano, 2016; Valenduc, 2019). Unlike fixed working hours in traditional work models, there is flexibility in working time in crowdwork. The global crowdwork on online platforms has resulted in a 24-hour shift. Although it gives individuals a great autonomy, it causes the disappearing of the boundary between working time and private time (De Stefano, 2016; Degryse, 2016). In addition to all this, in crowdwork, workers also suffer boredom because of isolation and being the only responsible person for organizing the work (Valenduc, 2019).

2.2.1.3.5 Profession and Proficiency

Online platforms are open to everyone, regardless of whether they are experts or amateurs. However, amateurs' being able to undertake tasks that are thought to require expertise on platforms has been a controversial issue (Pongratz, 2018). Critics complain about the poor quality of tasks and the devaluation of professional practice (Keen, 2007). Wexler (2011) declares online workforce of people globally distributed threatens the traditional positions of professional groups; and raises a question about the recognition of professional qualification in the future. Writing, translation, and design are given as examples to the tasks undertaken on online platforms now, which then performed by qualified experts. It is also believed that online labor has some effects in devaluation of professions, since work quality is controlled by clients instead of community of experts (Abbott, 2010).

However, Pongratz (2018) suggests that on the platforms the workers' qualities should be classified as proficiency rather than professionalism. Accordingly, the focus will be on the workers' competence of doing the tasks without expecting them to be experts. He uses the term proficiency to characterize the basic capabilities of crowdworkers in doing jobs in generally unsupervised manner under crowdwork conditions. He also believes that job proficiency establishes own standards of self-commercialization of crowdworkers that are not defined by occupational institutions and/or community of experts but market demands.

With the emergence of online platforms, giving people the freedom to work in desired areas without having any expertise but just a competency can be considered as one of the key points of the digital transformation in the world of work, although it is not the focus of this study. Platform workers who do not have a degree in industrial design are not included in this study.

2.2.1.4 Crowdwork in Creative Industries and Design Literature

Although it is getting more and more attention, there are still a limited number of publications on crowdwork in the existing creative industries and design literature. The most prominent topics of publications in these fields are basically categorized under two issues: (1) motivations of people to engage in this type of work, and (2) user involvement in design processes through crowdwork platforms.

2.2.1.4.1 Motivations to Engage in Crowdwork Platforms

The types of motivations of people fostering their participation in creative crowdwork platforms are categorized in the literature under two headings: (1) intrinsic motivations, and (2) extrinsic motivations (Gol, Stein, and Avital, 2018).

Conducting a study with the workers of Topcoder platform, which is a platform where creative work specifically coding and software development are carried out, Gol et al. (2018) investigated key motivations of highly skilled workers to crowdwork. According to them, intrinsic motivations of creative crowdworkers on the Topcoder platform consisted of autonomy, mastery, purpose, and psychological safety.

A considerable number of workers on Topcoder prefers working on the platform as it gives the opportunity to self-direction. Autonomy over task, time and place provided by self-employment is the first intrinsic motivation to work on the platform. Following autonomy, mastery is the second motivation of creative crowdworkers. As the second intrinsic motivation of highly skilled crowdworkers, mastery includes the ability to work on tasks matching with one's skills, getting feedback and continuous learning, and the opportunity to participate in diverse challenges that require different knowledge and skills. Purpose, which is provided by the communication, collaboration, and friendship among workers, is the third intrinsic motivation of workers. On the platform, since workers can collaborate and communicate with other workers, and have a chance to be promoted within the platform, they are motivated to participate. Among these motivations, the most important and the foremost motivating factor that Gol et al. (2018) investigated with this study, is the trust in the platform, which they suggest as part of psychological safety. They have found out that, on Topcoder platform, trust arises as a result of three things. These are timely and guaranteed payment, getting feedback from the clients in case of rejection of work, and keeping the works protected rather than obvious to all other workers.

Extrinsic motivations of workers on the other hand include financial compensation and reputation. Potential earnings from crowdwork platforms is the most notable factor that motivates crowdworkers. Personal reputation is also important from the

perspective of Topcoder workers as it can create possibility to get promotions and further job opportunities in and outside the platform.

Not directly addressing the motivations to engage in crowdwork activities, Hajiamiri and Korkut (2014) put some values that can give reference to potential motivational factors or drivers for the participation of industrial designers in crowdwork. They conducted a study with novice industrial designers in reference to the two innovation platforms, Quirky and OpenIDEO. According to them, regarding the platforms, designers emphasized six values, which are supportiveness, collectiveness, appreciativeness, responsiveness, trustworthiness, and tangibility of outcome (Hajiamiri and Korkut, 2014).

Supportiveness as the first value is related to the support that is provided to the designers working on the platforms by the staff of platforms, in different phases of the work process. Any contribution, help, or guidance of the platforms' staff from idea generation to finalization or commercialization of the design idea, is a significant value for designers concerning the platforms. Collectiveness is related to the degree of interaction, communication, and collaboration between workers on the platforms. Being able to check others' designs in an open environment and participate in their processes by sharing and exchanging ideas is an essential part of collectiveness. According to Hajiamiri and Korkut (2014), designers believe that other platform members who are strong at their weak points can contribute to their ideas and lead to a good project. Appreciativeness refers to designers' getting recognition from both the other members of the crowd and platforms' staff. As well as the number of winning or shortlisted challenges, commenting on others' projects and contributing them plays an important role in taking others' attention. If they are recognized by or attract attention of other platform members or the staff of the platform, designers feel confident and maintain their active role on the platform. Responsiveness is about the rigidity or flexibility of the design processes on the

platforms. On some platforms, the time allocated for each phase is determined, and designers cannot go back and make any iteration on their ideas after the deadline for that phase is over. There are others, on the other hand, who allow designers' intervention in different phases of the process. Although they think following the steps with deadlines is good considering the scheduling of the whole process, designers believe that it brings limitations regarding not being able to present better ideas or solutions coming to their minds later. Similar to the factor of trust in the platform in Gol et al.'s (2018) research, trustworthiness is also a significant value for designers participating in Hajiamiri and Korkut's (2014) study. It is very difficult to establish trust both among the members of the crowd and among crowd and platform managers, because all the activities take place in an open and virtual environment. Participation quality, the fairness of evaluation, and intellectual property issues are the concerns of designers about trustworthiness. Lastly, the tangibility of outcome, true to its name, is about how tangible outcomes of the design processes on online platforms are. Considering this, Hajiamiri and Korkut (2014) discuss that online design platforms are categorized under two headings, which are design-centered platforms and research centered platforms. Designers find platforms design-centered if selected design ideas are implemented and launch to the market at the end of the process. They think that on the other hand, if the outcome of the process is something that serves for public good or deals with social problems, it is intangible and so research-centered.

2.2.1.4.2 User Involvement in Design Processes through the Platforms

Apart from the few pieces of research focusing on the motivations of creative crowdworkers, the general tendency in the design literature regarding platforms is to investigate and demonstrate everyone's contribution to the design process on the publicly open platforms. Existing publications in the design literature following this path do not use crowdwork typology. Instead, they prefer using such terms like open design, open-innovation, crowdsourcing, and sometimes, design

crowdsourcing. Cruickshank and Atkinson's (2014) definition, which is the Internet-enabled collaborative creation of objects by a distributed group of individuals, is the closest definition to crowdwork in the existing design literature. However, their definition still does not include the monetary aspect of the platforms because these publications in the existing design literature do not consider the platforms as an emerging workplace and source of income for designers. Rather, they have a focus on the open design process, which allows publicly accessible participation of both designers and non-designers in the design process regardless of their skills, qualifications, or professional backgrounds (von Busch, 2012; Tooze et al., 2014; Aitamurto et al., 2015). The majority of these studies have focus on user involvement in the design process (Gasparotto, 2017). User involvement in design development processes on crowdwork platforms is widely discussed in the literature under the term Lead Users.

The term Lead Users was first raised by Von Hippel (2006), who believes users are better in innovating compared to professionals working in Research and Development departments or New Product Development teams (Cruickshank and Atkinson, 2014). He puts some reasons to explain it. First, according to him, for professional innovators, it is very hard to reach the information collected by the individuals as a result of the experience of a particular problem or situation. Second, accessing this information for the use by professional innovators is high-priced. Lastly, lead users know the needs of the general population of users and have a chance to modify or innovate the products or services considering their needs (Von Hippel, 2006). For these reasons, he claims that innovation is not restricted to R&D departments, and users have an advantageous position, and the capacity to innovate and provide valuable design ideas. In addition, there are strong arguments for users' involvement in the design processes both from practical and moral perspectives (Carroll and Rosson, 2007). Dexter, Atkinson, and Dearden (2011) discuss that from a practical viewpoint, it is meaningful and has positive effects because if users or consumers are involved in the design development

process, sales of the product will increase. From an ethical standpoint, on the other hand, people, the life and well-being of whom is directly affected by the designed products, should have a right to say how that product has come into existence.

User involvement in the design process on online platforms is both seen as positive and negative in the existing literature. While many publications favor user involvement in the design or new product development process for the exact reasons von Hippel (2006) and Dexter et al. (2011) put forward, there are also design researchers approaching user involvement in the design process on the platforms with suspicion. Cruickshank and Atkinson (2014) argue that design processes' being open to everyone has a problematic aspect. They believe that the involvement of users or non-designers in design development processes should be limited at some point, and the differentiation should be made between the design of casual products and real-world contexts. According to Cruickshank and Atkinson (2014), users or non-designers' involvement in the design of simple objects or services, such as T-shirts, mugs, or websites, where personal taste is the main concern and functional considerations are minimal, is neither problematic nor unethical, since, for example, if a T-shirt is printed in a wrong way or the handle of the mug falls off, it is unlikely to be a serious issue. However, there is also the real-life context; the design of complex functional products, where design quality and safety can have long-term, life-changing implications. When the design of complex functional products is involved, considerations are more serious because their implications could be potentially fatal (Cruickshank and Atkinson, 2014). Thinking in this way, they argue that regarding the design of complex products, professional designers will never be replaced with users or non-designers. However, we do not know about whether it is true or it is just wishful thinking because the existing literature on lead users or user involvement in the design processes through online platforms is lacking the consequences or implications of the phenomenon on professional industrial designers or the industrial design profession. As long as these platforms continue to be open to everyone, anyone who is willing to design

and see herself as sufficient will continue to be involved in the design development process. Considering that this system is becoming more and more widespread, instead of continuing with criticism and/or predictions, contributions should be made to literature with concrete findings.

I strongly support the idea that the emergence of publicly open design processes through online platforms challenges the conventional designer-user relationship and can have effects on the designers' role and decisions in the design process. But on the other hand, platforms constitute already a new type of work model for designers. Existing design literature is lacking any publication approaching online platforms as a new employment area for industrial designers. Despite the proliferation of online platforms addressing industrial design jobs, and designers' interest in engaging crowdwork activities on these platforms, little is known about the topic. The aim of this study is to examine this gap and contribute both the existing design literature and the growing crowdwork phenomenon. Since this thesis explores crowdwork from the perspective of Turkish industrial designers and this thesis is written in the context of Turkey, the current situation of industrial design profession in Turkey is presented in the following sections to provide the audiences an insight about the context.

2.3 The Industrial Design Profession in Turkey

This section explains the emergence, development, and current situation of industrial design in Turkey. In order to draw a more holistic picture of the profession, the section is organized under four headings: (1) industrial design education, (2) professional practice, (3) professional organizations, and (4) promotional activities.

2.3.1 Industrial Design Education

The emergence and the development of the industrial design profession in Turkey began in 1970s with the opening of undergraduate programs at universities (Hasdoğan, 2011). The first attempts to establish an industrial design department started in the Middle East Technical University (METU) in the early 70s (Er, Korkut and Er, 2003). American industrial designer David Kirby Munro was appointed by the Agency for International Development (AID) to teach industrial design at METU. He went to Ankara and started working at METU in 1969. Munro, who opened the first course in industrial design in Turkey and organized the first exhibition dedicated to the field, taught industrial design at METU Department of Architecture between 1969-72.

As his contract expired, Munro returned to his country in 1972, but the mission of establishing a department had not yet been completed. The department was finally established in 1979, thanks to the academic staff, which was actively involved in the courses opened by Munro (Er, Korkut and Er, 2003). Following the department establishment at METU, in 1985, Marmara University, and in 1993, Istanbul Technical University established industrial design departments and started accepting students. In 1996, the first industrial design department established at a private university, Yeditepe University, joined the industrial design departments, which were only at four state universities in Turkey until then. At that time, the only industrial design department outside of Istanbul was at METU, Ankara. The second industrial design department outside of Istanbul was established in Eskişehir in 2000. By 2006, there were only six industrial design departments in Turkey, four in Istanbul, one in Ankara, and one in Eskişehir. After 15 years, in 2021, as the history of industrial design education in Turkey approaches a half-century, the number of universities providing industrial design education in Turkey has increased considerably.

According to the Assessment, Selection and Placement Center's 2020-2021 4-year undergraduate programs success-ranking list, today, there are 31 industrial design departments in Turkey that accept students through central placement (ÖSYM, 2021). Twelve of these departments are in public universities and 18 in private universities (see Table 2.1). There is another department in a private university in the Turkish Republic of Northern Cyprus (TRNC). Looking at the numbers, Istanbul, with 15 design departments, is still the city with the highest number of design schools. It is followed by Ankara with six design departments and İzmir with three. The remaining seven departments are in the following cities: Eskişehir, Afyon, Karabük, Samsun, Konya, Bilecik, and Girne (TRNC). Apart from these 31 departments that are currently enrolling students, there are also departments that have officially been founded but have not yet accepted students to their programs.

According to the 2020 Higher Education Quota, Preference, and Placement Statistics, the total number of students placed in design departments in 2020 is 1464 (YÖK, 2021a). With the establishment of new industrial design departments, there is a radical rise in the number of design graduates within the last ten years. The number of the yearly graduates of industrial design departments have nearly doubled in the last decade (YÖK, 2021b). This situation causes accumulation in the job market; but it also leads to the diversification of employment areas of designers. Postgraduate design education is also common in Turkey today. Among the 31 schools that provide industrial design undergraduate education, there are the ones that also offer master's and doctoral programs. However, not all of these programs are offered under the name of Industrial Design. While some of the industrial design schools offer graduate programs directly under the name of Industrial Design, there are also programs created for interdisciplinary research at the intersection of industrial design and other subjects. For instance, while Middle East Technical University and Istanbul Technical University have Industrial Design master programs, Özyeğin University has a Design, Technology and Society master program, and Izmir Economics University has a Design Studies master

program. In this regard, 12 out of 31 schools offer graduate education in design. While all of these 12 schools have master's programs, six of them also have doctoral programs. In addition, in one design school that does not have industrial design-related graduate programs, there is an interaction design master program which is the first-ever program in this field in Turkey focusing on the way people interact with products. It is important to mention this program because User Interaction (UI) and User Experience (UX) are the rising fields in Turkey, which increasingly attract industrial design students and graduates. Also, these are the fields where industrial design graduates are becoming widely employed in the recent past. This is discussed in detail in the following professional practice section.

Table 2.1 Industrial design schools in Turkey that admit students through central placement

University	Type	City
Middle East Technical University	Public	Ankara
TOBB University of Economics and Technology	Private	Ankara
Istanbul Technical University	Public	Istanbul
Özyeğin University	Private	Istanbul
Bahçeşehir University	Private	Istanbul
Istanbul Bilgi University	Private	Istanbul
TED University	Private	Ankara
Izmir University of Economics	Private	İzmir
Kadir Has University	Private	Istanbul
Yeditepe University	Private	Istanbul
Mimar Sinan Fine Arts University	Public	Istanbul
Istanbul Medipol University	Private	Istanbul
Marmara University	Public	Istanbul

Table 2.1 Industrial design schools in Turkey that admit students through central placement (continued)

Yaşar University	Private	İzmir
Izmir Institute of Technology	Public	İzmir
Atılım University	Private	Ankara
Beykent University	Private	Istanbul
Istanbul Commerce University	Private	Istanbul
Haliç University	Private	Istanbul
Işık University	Private	Istanbul
Istanbul Aydın University	Private	Istanbul
Eskişehir Technical University	Public	Eskişehir
Gazi University	Public	Ankara
Doğuş University	Private	Istanbul
Ostim Technical University	Private	Ankara
Ondokuz Mayıs University	Public	Samsun
Selçuk University	Public	Konya
Karabük University	Public	Karabük
Bilecik Şeyh Edebali University	Public	Bilecik
Afyon Kocatepe University	Public	Afyon
Arkin University of Creative Arts and Design (ARUCAD)	Private	Girne

Note. Compiled from <https://www.osym.gov.tr/TR,19460/2020-yks-yerlestirme-sonuclarina-iliskin-sayisal-bilgiler.html>.

In addition to postgraduate education opportunities in the country, going abroad for postgraduate study, especially for a master's degree, has become more common in the last ten years with the support of the Turkish Exporters' Assembly and the Ministry of Economy. The Ministry of Economy, whose name has been changed as

the Ministry of Trade in recent years, provides scholarships for postgraduate study abroad to the winners of the design competitions organized by exporters' associations across the country. With this method aiming to create a design culture in Turkey and support Turkish design and designers, all school and living expenses of students are covered. Every year, about 60 students from different design fields, including industrial design, go to study abroad in this way (Ministry of Trade, 2019). In the next section, how designers have practiced their profession from the first design graduates to today is presented.

2.3.2 Professional Practice

Unlike Europe and North America, where the institutionalization of industrial design began in the 1960s and 70s with the establishment of design offices, professional training centers, and the provision of design services, industrial design in Turkey began with the establishment of educational institutions (Hasdoğan, 2011), as in many peripheral countries (Er, 2009). Therefore, industrial design education in Turkey started long before the need for designers in the market (Er, 2009). The establishment of design offices and provision of design services began to be seen in the 1990s with the reflection of liberal economic policies (Hasdoğan, 2011).

For many years, two main forms dominated industrial design practice in Turkey: (1) in-house and (2) design consultancy. While the former refers to working as a salaried professional within a firm, the latter means providing design services through firms in which the designer is the owner or a partner. These employment models were started to be seen widely as a result of the economic growth policies that emerged in the years after the first graduates' step into a market where there was no demand to produce original products and no designer was needed.

After the military takeover in 1980, Turkey changed its economic and political character. The Import Substituted Industrialization (ISI) approach ended, and export-oriented industrialization and liberal economic growth policies were started to be implemented (Er, 2009; Hasdoğan, 2009a). Although the industrial design profession could not benefit from the early stages of liberal policy, in the late 1980s, because of the competitive pressure in some industries, such as consumer electronics, a need for design started developing. This development led to the regular and large-scale industrial design activities in some companies such as Vestel and Beko (Er, 2009). In the following years, the European Union (EU) also had an impact on these developments. Turkey was recognized as a candidate for membership to the European Union in 1999. After facing two crises a few months apart, late in the first year of the new millennium, a new economic program was introduced in Turkey. The new economic program included some measures addressing exports, small medium sized enterprises (SMEs), and the financial problems of companies. During this period, awareness of the importance of design increased (Hasdoğan, 2009a). Design had become a part of the differentiation strategies of companies such as Arçelik, Beko, Vestel, and Vitra. In addition, some medium-sized companies had also shown their interest in design (Er, 2009). As a consequence of this, several policies and financial support programs were introduced. These support programs aimed to facilitate the design-oriented activities of SMEs. In order to help them develop innovative products and technologies, the programs helped SMEs in matters including industrial designer employment (Ünsal, 2016). Creating new in-house job opportunities for industrial designers in SMEs, in addition to large manufacturers, this development also led to the rise in the number of design offices. The number of design offices that had the opportunity to serve such organizations also increased. The number of design offices in Turkey, which was only two in 1994, reached 60 in 2006 (Sözen, 2006), and 128 in 2011 (Hasdoğan, 2011).

Hasdoğan (2011) suggests that in relation to the service they provide, design offices are divided into two categories: (1) offices that only provide design service and (2) offices that provide production and/or marketing as well as design service. These two models differ according to product groups.

Design services for product groups that require medium and large-scale production facilities such as electrical household appliances, transportation vehicles and packaging are mostly provided in the form of consultancy. On the other hand, in product groups such as furniture, lighting, and accessories, where production can be made at workshops, the design office either undertakes the production itself or has the production done by outside enterprises. The second type is more preferred due to its advantages such as making it possible to check the final product and being able to derive a direct profit. Contrary to this, providing only consultancy has its difficult aspects such as ensuring the continuity of projects and being persuasive about the economic returns of the designs. It is observed that design offices working in this way cannot finance themselves and develop accordingly (Hasdoğan, 2011). This problem experienced by design consultants also stems from the unwillingness of firms to receive design services and work with design consultancy offices. Turkish manufacturing firms, especially SMEs, do not prefer to receive design consultancy services since they see design activity as a luxury service that increases their production costs. Although they receive financial support for research and development activities, they seem to prefer to make technological investments with these supports. They may prefer to carry out their design activities with unqualified or inexperienced people (Alparslan and Börekçi, 2011). This discussion about SMEs' approach to design and designers is also seen on the new form of self-employment among designers, freelance design work, which become visible almost 15 years ago in Turkey's industrial design job market.

In the beginning of the 2000s, in addition to in-house and design consultancy models, freelance work started to be seen in the country and became popular among industrial design professionals, especially the young ones. The emergence and popularization of freelance design work in Turkey can be considered as part of the global shift in the employment in creative and cultural industries. Moreover, this shift in Turkey has also resulted from the dramatic rise in the number of industrial design graduates, and the dissatisfaction with the opportunities and the conditions of in-house work (Kaygan and Demir, 2017). Kaygan and Demir (2017) suggest that among many motivational reasons of the young design professionals for preferring freelance design work over in-house employment, autonomy is the primary reason. While building their careers as freelancers, designers seek autonomy in terms of the definition of the work, working conditions, and professional relations. However, as the study's findings show, the autonomy they dreamed of and their experiences in freelance work are quite contradictory. First of all, although in their in-house jobs they were unhappy with being assigned with the tasks such as 3D modeling or graphic works that are not purely industrial design, in freelance work, they accept all the jobs more or less related to their profession in order to survive. So they cannot achieve what they idealize while choosing this way. Second, designers think that freelance work gives them flexibility and that they can program their daily life as they wish. However, they have to work days and nights without any break to complete the projects they accepted. Lastly, in freelance work, designers can stay away from the hierarchical relations they are uncomfortable within their in-house jobs, but, managing their relations with clients emerges as a challenge. They face difficulties in accessing clients and being paid. Therefore, regarding autonomy, freelance work offers designers insecure and uncertain conditions. As a result of this, they lose their initial interest in freelance work and start looking for an alternative career plan. Their career plans consist of working in in-house positions, being an academic, or setting up a business in any field (Kaygan and Demir, 2017).

Recently, in their study related to the change in the employment of industrial designers in Turkey, Kaygan, Ilhan, and Oygür (2020) identified five forms of work and employment. These are (1) in-house employment, (2) self-employment, (3) freelance work, (4) academic jobs, and (5) part-time teaching jobs. The findings of the study demonstrate the changes in these job types between 1984-2018.

The findings show that, academic jobs and self-employment are in decline. In fact, self-employment shows the largest decline among all five forms. Part-time teaching jobs show a change at different intervals over the years. The changes in freelance and in-house jobs, on the other hand, are the main points of discussion highlighted by this study.

The study demonstrates that since its emergence in the beginning of the 2000s, freelance work has shown continuous growth. Kaygan et al. (2020) claim that in the following years, in Turkey, there may be even more designers that maintain precarious conditions of freelance work presented above. There are two reasons they ground it on. The first one is the steep rise in the number of industrial design departments, which means a great number of graduates. The second one is the inclination of SMEs to outsource design from freelancers instead of spending on design services since they can have newly graduated designers get all kinds of design related works done in exchange for very small amounts. This problem that is also mentioned above creates a wrong impression of the industrial design profession with respect to what design is and under what conditions and how it should be applied.

According to the study, in-house model continues to be the main form of employment for industrial designers for 35 years. However, within this main form of employment, researchers have found a new job category that has emerged in

1999 and has constantly been increasing since then. This category consists of user experience (UX) focused jobs.

UX as a growing job market in Turkey has also attracted attention by other design researchers. In his study where he investigates industrial designers and UX practice in the context of Turkey, Hamurcu (2014) suggests that industrial design has a critical position in the development and institutionalization of UX design profession, as there is no UX undergraduate program in Turkey yet. Industrial designers have a chance to be employed and highly preferred in this field due to their professional strengths including their user-centered approach, being experienced in user research and being able to transfer the data gathered from user research into a design solution, and being capable not just of defining problem but also developing solution (Hamurcu, 2014). Regarding the benefits of undergraduate industrial design education in the field of UX, the finding of the study of S ner Pla-Cerda et al. (2021) parallels with what Hamurcu (2014) suggests. When asked whether undergraduate study in industrial design is advantageous in the UX career, majority of the students stated their background to be beneficial by listing some skills such as user-centered approach, creative thinking, problem and analysis interpretation, and design communication skills.

The findings of the study they carried out with senior industrial design students to explore their perspectives towards a career in UX also include the reasons of industrial design students' interest in UX, and perceived readiness and individual efforts to build career in UX. Most of the industrial design students' interest in UX resulted from their positive perception about it. According to them, UX is novel, popular, and organically tied to industrial design practice. For others, on the other hand, UX is needed; because compared to industrial design, it provides more employment possibilities. Regarding readiness to build career in UX, although industrial design education has strong benefits for UX practice, many students

think that they need to improve themselves with extracurricular training including UX blogs and websites, online UX courses, social media, and events organized by UX initiatives (Süner Pla-Cerda et al., 2021). In addition, in the absence of undergraduate or graduate program directly related to UX in Turkey yet, industrial design students who are interested and want to build their career in this field frequently prefer postgraduate programs abroad.

Kaygan et al. (2020) suggest that the increase in both freelance work and UX design practice is closely related to the intense use of ICT technologies. Instead of being specific to the field of industrial design and the context of Turkey, it represents the employment trends in creative industries at global level. The subject of this thesis, crowdwork, is also an employment model that emerged as a result of ICT technologies. Enabling participation from all over the world without any geographic limitation, it appeals to many different disciplines. This includes the industrial design discipline and the participants from Turkey as well. In the last five years, crowdwork started to attract designers from Turkey, and designers have started to get involved in this ICT-based employment model. In a similar way with freelance work, crowdwork is mainly preferred by newly graduates and young designers. Fifty years after its emergence, today, the design job market in Turkey offers different employment opportunities. Investigating these different ways of employment will not only contribute to the related literature but also to the development of the profession itself.

2.3.3 Professional Organizations

In the development and establishment of any profession, the role of an organized body of professionals is of prime importance (Abbott, 1988), since it refers to establishing role of professionals, norm, values, and behavior among the members of the profession (Hasdoğan, 2009). In Turkey, there are two types of professional

organizations, which are (1) chambers and (2) associations. There are two main differences between chambers and organizations regarding law and authority. First, while chambers are in the position of public institutions, which are defined in the constitution and founded by law, associations are non-governmental organizations founded by the law of professional organizations. Second, chambers have the authority to regulate the profession but associations do not have this authority (Yıldırım, 2019). In the following paragraphs, professional associations directly related to the industrial design profession will be introduced.

The most established professional organization working in the industrial design field in Turkey is Industrial Designers' Society of Turkey (ETMK). Founded by a group of industrial design graduates from Middle East Technical University in Ankara in 1988, ETMK is a non-governmental organization that represents industrial design and designers in Turkey (Hasdoğan, 2012; ETMK, 2016). It was founded in the status of an association and the domination of design education, because, as mentioned above, industrial design education in Turkey started when there was no such employment area in the country yet. For this reason, as they were worried about their future, a group of industrial designers came together and laid the foundations of ETMK.

ETMK, whose main objectives include introducing the profession to the society, creating and protecting the rights and authorities of design professionals, strengthening the relations between colleagues, and offering quality designs to the society, still continues its activities. The organization has branches in the largest three cities of Turkey: Istanbul, Ankara, and İzmir. Another goal of ETMK is to show the importance of industrial design and Turkish designers and share their contributions by reaching out to various segments of the society and the industry (ETMK, 2016). In this direction, ETMK has organized many activities and played a very important role in the development of many events for the publicity of the

profession in Turkey. This is discussed in detail in the following section. Until 2014, ETMK was the only professional organization in Turkey that address industrial design.

Many years after the establishment of ETMK, in 2014, Industrial Designers Association (ENTA) was founded by a group of recently graduates from different industrial design departments in Turkey. Established with a new model, the aims of ENTA includes to make industrial design profession more visible in Turkey, to strengthen the education-industry relation in the profession, and to create more opportunities both for industrial designers and manufacturers regarding added value (Yıldırım, 2019).

In the first years following its establishment, ENTA gave priority to industrial design students. The organization introduced itself to the students by visiting industrial design departments. It focused difficulties and problems of students. Also, each year, ENTA organizes Industrial Design Students Meeting in order to provide both a social environment for students and an opportunity to improve their knowledge of the profession (Yıldırım, 2019). Like ETMK, ENTA continues to operate today. As mentioned before, both ETMK and ENTA were established as associations. However, activities have been carried out and efforts have been made for a while to establish a professional chamber in Turkey.

In 1983, The Union of Chambers of Turkish Engineers and Architects (UCTEA) accepted industrial design field as a profession as a result of the applications of the graduates of the industrial design and directed the graduates to organize under the roof of the Chamber of Architects. In the following years, efforts to get organized started. As the conditions for establishing a chamber could not be achieved, the graduates were organized under the structure of the association and ETMK was established. After many years, in 2009, at the same time as the establishment of the

Turkish Design Advisory Council, industrial design vocational high schools and two-year associate degree programs started to be established in the country, and this situation caused controversy in the professional community. ETMK, which is the member of the Turkish Design Advisory Council, raised the topic of professional rights of industrial designers and ensured that the establishment of chamber was included in the action plan. Although this article was removed from the action plan in 2013 on account of the fact that it had no examples in the world, it was decided to accelerate the efforts to establish a chamber in 2015. With the meetings held with the members of the chamber of architects, efforts of establishment of a chamber of industrial design entered a new era. In 2016, the Industrial Designers Commission was established within the Chamber of Architects, and in the new action plan of Turkish Design Advisory Council covering the years 2017-19, the article about the establishment of a chamber of industrial design took place (endustriyeltasarimcilarodaya, 2021). After the commission was established, meetings with broad participation of industrial designers were held in Ankara, Istanbul, and İzmir, in 2017. Most of the professional problems discussed in these meetings were closely related to professional values. In this direction, description of the profession and the ethical guideline was created as a result of a collective endeavor of industrial designers (see Korkut et al., 2019).

In the ongoing process of the establishment of the chamber of industrial design, industrial designers become members of the Chamber of Architects. When a sufficient number of members can be reached, the separate chamber for industrial designers can be established. Today, efforts to reach the power of representation and to complete the missing legislations continue.

2.3.4 Promotional Activities

Design promotion activities in Turkey were limited in number and had been primarily carried out with the efforts of ETMK, until the first decade of the 2000s. In the early years of 2000, the promotion activities received the support of Turkish Exporters Assembly (TİM) (Hasdoğan, 2012). The efforts of ETMK, which was a loyal contributor to promotion of design in Turkey, combined with the support of governmental stakeholders, resulted in the proliferation of design promotion activities in Turkey (Tezel, 2011). Within the frame of these supports, design exhibitions and international fairs were funded, Design Turkey Industrial Design Awards were formulated, and industrial design competitions were started to be organized (Tezel, 2011; Hasdoğan, 2012).

Before these developments, in 1994, for the first time, ETMK organized the first industrial design exhibition *Designers' Odyssey* in order to show the potential of industrial design to industry and society (Hasdoğan, 2009a). While design promotion activities with the effort of ETMK had been continuing, in the beginning of the new millennium, in search for sponsorship and possible commercial partners for design promotion activities, ETMK got into contact with TİM and their collaboration started (Hasdoğan, 2009a). During the exhibitions called *Differentiating with Design* in the 2000s and *Winners by Design* organized between 2005 and 2007, TİM had been the supporter of ETMK (Hasdoğan, 2009a). Designers were highly interested in these events but people from different expertise and sectors in Turkish industry did not show any interest (Hasdoğan, 2012). For this reason, ETMK could not reach its aim in this regard. With these experiences and a wish for a nationwide event, in 2006, ETMK started to work for forming the good design evaluation system that will create good design standards for the different fields of the industry and ensure the raise of consumer awareness of this topic. In order to create a system, an advisory committee consisted of design professionals, design academicians and interdisciplinary experts were formed and

opinions on the topic had been taken until 2008 (Hasdoğ̃an, 2009b). As Hasdoğ̃an (2009a) states, in 2008, ETMK made an attempt to turn this system into action with TİM that ETMK has been regarding as a strategic partner since 2006. Thus, in 2008 for Design Turkey Industrial Design Awards, three organizations, ETMK, TİM and DTM (Prime Ministry Undersecretariat of Foreign Trade which is now Republic of Turkey Ministry of Economy) which represents industrial design(ers) in Turkey, Turkish industry and the government came together.

The aim of Design Turkey Awards was defined as “to make visible the benefits that good design brings to society and industry in Turkey, by rewarding good product design that is respectful to user needs, and which provides added value and competitive advantage” (Design Turkey, 2021). The objectives are to increase the awareness and value of design, to bring designers and manufacturers from diverse sectors together, to demonstrate the place of Turkey in design world, and to improve the life quality of the society (Design Turkey, 2021).

Design Turkey Industrial Design Awards and the contributions of ETMK with other design promotional activities formed the basis of industrial design competitions in Turkey, and led their popularization. Competitions, the number of which has increased radically in the last 15 years, are still the most prominent example of design promotion activities.

Today, industrial design competitions organized in Turkey can be categorized in three ways (Dilek, 2017). First, there are competitions organized annually by unions under TİM with the support of Turkish Ministry of Economy. These competitions are open both to industrial design students and professionals and provide winners cash prizes as well as scholarships to continue their postgraduate study abroad. Second, there are competitions again annually organized by

industrial associations but without any support from the Ministry of Economy or TİM. These competitions provide the winners mostly with monetary awards. Lastly, there are competitions organized by the Turkish corporate companies, firms, some municipalities, and local development agencies in relation to their needs and corporate identities. These competitions mostly organized for once and provide cash or internship in a company as a prize (Dilek, 2017).

Apart from these, every year, Design Week Turkey is organized by TİM and Ministry of Trade. Design Week Turkey is seen as the most comprehensive design event in Turkey, bringing together many creative industries including industrial, fashion, visual communication, interior design and architecture (Design Week Turkey, 2019). Bringing together domestic and foreign visitors, this 3-4-day event is composed of panels, exhibitions, workshops, and award ceremonies. Award ceremonies of Design Turkey Industrial Design Awards and industrial design competitions supported by TİM (which are mentioned in the first category above) are organized within this event. Exhibitions include the work of professionals from diverse creative industries, as well as graduation projects of newly graduated young designers. The last of this annual event was held in 2019 due to the global pandemic.

Similar to Design Week Turkey, again with the support of TİM and Ministry of Trade, another annual event Turkey Innovation Week has been organized since 2012. Although not directly addressing creative industries or industrial design field, this event also has a role in the promotion of industrial design profession and professionals. Where many people from different disciplines and areas of expertise participate, industrial designers can participate in the event as speakers and the projects of young graduates are presented as exhibitions.

Most of these events are held in Istanbul. For nearly half a century, Istanbul has gained importance as the place where the design service sector has begun to develop and where industrial design-related activities are realized. There are two evident reasons for this. First, many branches in the industry are located in and around Istanbul. Even if the production sites of the organizations are outside of the city, their headquarters are located in Istanbul. Second, Istanbul is a capital of culture and a business center that attracts the most attention from both domestic and abroad (Hasdoğan, 2011). These can also be considered as the reasons why, by far, the largest number of design schools have been established in Istanbul. Design schools are established in the cities with an industry to enable students to improve themselves through university-industry collaborations, internships, and personal initiatives.

2.4 Summary

The purpose of this chapter is to explain the different aspects that are relevant with the research on the meaningful work from the perspective of Turkish industrial designers doing design projects on crowdwork platforms. The review of the existing literature identified that research on where and how industrial designers working on online platforms find meaning in crowdwork does not exist as a published work in the current literature. Various sources were reviewed to cover all the materials relevant to the research topic. Although crowdwork and platforms have been studied in diverse scholarly fields, they have not been a subject of interest in the field of industrial design. The few publications that exist have looked at crowdwork platforms not as settings providing a new form of employment, but as environments that allow co-creation and user involvement in design processes. Since crowdwork has not been studied as a new work and employment model, the experiences of designers in this model and the meanings they attach to this type of work are also an unexplored subject. This study aims to fill this gap in the existing

literature. This thesis will contribute to both the crowdwork phenomenon and the existing industrial design literature.

The reviewed literature on the diverse aspects relevant to the study are discussed in three main parts. Starting with the theoretical framework on which this thesis is grounded on, it then presents the platforms, and the context in which the thesis was written.

The chapter first covered the meaningful work and self-determination theory (SDT), which is the most commonly used contemporary theory while investigating the meaningfulness of work. Within this first part of the literature review, the basic needs that are suggested by SDT, which are autonomy, competence, and relatedness are described. Then, meaningful work studies in the field of industrial design in the current literature are presented.

Second, crowdwork and platforms were focused on. The definition of crowdwork, key actors of crowdwork, types of platforms, innovation platforms that are the focus of this study, critique of crowdwork, and the review of the studies on crowdwork and platforms in the creative industries literature are presented.

Lastly, the literature review covered the current situation of industrial design profession in Turkey. Since this thesis was written in Turkey and the fieldwork of the thesis was conducted with Turkish designers, in the literature review, the situation of industrial design in Turkey was presented in order to provide the audiences an insight and inform them about the context in which the research was conducted. In order to draw a holistic picture of the state of design in Turkey,

information is presented under the headings of design education, design practice, professional organizations, and promotional activities.

The next chapter describes the research design of the study.



CHAPTER 3

METHODOLOGY

This chapter presents the research design of the study. The chapter demonstrates the research stages, the data collection, and the data analysis methods used within the research. It explains the reason for choosing the qualitative research method, which is a semi-structured interview, and describes the research process, including selecting the participants, access to the participants, and the data collection. Following this, the chapter explains the data analysis method, transcribing and coding the data collected through interviews.

3.1 Research Approach and the Data Collection Method

Positivism and social constructivism are two of the epistemological views having a different focus and methods a researcher can adopt to the study. According to the positivist epistemology, research is carried out to uncover the reality already there. Within this approach, mainly quantitative methods are used to test a hypothesis and to reach objective results. It is crucial to ensure the objectivity in this type of research so that researchers are recommended to keep their distance from the subject under investigation (Holloway & Wheeler, 2002). According to the constructivist epistemology, on the other hand, instead of a single reality, there are multiple realities to be discovered, which are constructed by the social interactions (Gray, 2009). Within constructivist epistemology, qualitative methods are generally used as socially-constructed realities that can be investigated through interpretation and meaning-making.

Qualitative research is defined as “an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem” (Creswell, 2014, p.71). The aim of this study is to explore meaningful work in relation to platform-based design work through the experiences of industrial design professionals. A qualitative research approach is adopted in this study, considering this aim.

Different from the quantitative methods, in-depth interviews do not aim to test hypotheses or discover specific answers. The aim of in-depth interviewing is to understand the participants’ experiences and the meanings they assign (Seidman, 2013). In exploring the research questions and reaching the goal of this study, semi-structured interview is selected as data collection method. There is a list of topics to be covered and questions to be asked in semi-structured interviews. Yet, the researcher is free to add new or supplementary questions or make changes in the questions’ order in order to encourage participants to distribute more information (Gray, 2009).

The existing literature shows that the qualitative approach, particularly individual interviews, has been used by many scholars who have researched the meaningfulness of work. Interviews, alone or in combination with other qualitative methods such as focus groups or observations, are often preferred as a data collection method to investigate the meaningful work for a wide range of occupational groups. For example, Weeks and Schaffert (2019), who investigate the difference in the definitions of meaningful work between different generations, mainly focused on three occupational groups. They employed semi-structured interviews to understand the perceptions on meaningful work of lawyers, accountants, and retail managers. In another study with highly educated but poorly paid zookeepers, Bunderson and Thumpson (2009) try to understand the meaningful work for animal caretakers, again through semi-structured interviews,

asking them to reflect how they think about their job, and their interactions with other people at the zoo. Similarly, data were collected through interviews in many studies on the meaningfulness of work for nursing or similar healthcare professionals focusing on caretaking (see Fagermoen, 1997; Stephenson and Bell, 2010; Webber and Robinson, 2012; Bolmsjö et al., 2015). The field of education is also one of the areas where the meaningfulness of work is studied a lot. Interviews are one of the most frequently used data collection methods while investigating the meaningfulness of the work from the perspective of teachers who perform their job at different levels of education (see Willey, 2016; Brunzell et al., 2018; Göçen, 2019, 2021).

Therefore, when investigating the meaningfulness of work for people working in a wide variety of occupational fields, individual interviews have been a highly preferred method of data collection, as they allow an understanding of the experiences and feelings of those doing the work in a way specific to each job's organization and context. In this respect, it is also a suitable method for understanding the meaningfulness of the work from the perspective of industrial designers. The following section explains how the participants were chosen, found, and contacted to be interviewed.

3.2 Selecting, Finding, and Reaching the Participants

Since this study is designed in the theoretical framework of meaningfulness of work and aims to explore meaningful work for industrial designers on crowdwork platforms, the participants of the study are selected among industrial design professionals. The sample of this study is composed of Turkish designers who graduated from industrial design departments in Turkey. There are two main reasons for this. First, in recent years, crowdwork activities on online platforms have increasingly attracted the attention of Turkish designers. An increasing

number of Turkish designers become members of these platforms and have experience working on them. The second reason why the research focuses on the Turkish context is that, different contexts mean different economic characteristics and the development of the industrial design profession in a different way. Considering these two reasons, for the field study of this thesis, the Turkish context and people who have received design education, graduated, and entered professional life in this context were chosen.

Selecting the Turkish industrial designers, two criteria were determined. First, the years of experience of participants as industrial design professionals was specified. It was decided that the participants of the research would be graduates with a minimum of three years. The reason for determining this criterion is that designers have work experience in industrial design and more or less familiar with the industrial design profession and job market. Second, selecting the participants, the diversity of the types of work and employment (i.e., in-house and design consultancy) was taken into consideration in order to ensure that designers can explain the design crowdwork on these work experiences and make comparisons when necessary.

To get access to the potential interviewees, two different strategies were followed. First, since the researcher of this study is industrial designer and is familiar with the industrial design community in Turkey, two platform-based working designers were already known to the researcher. So, the study's first potential participants were those, and an invitation was sent to them. Second, participants were identified through the platforms such as Jovoto, Desall, and Eyeka. On these platforms, profiles of workers are visible to the other platform members. Workers' profiles include personal information such as name and surname, nationality, the city lived in, area of expertise, and the other jobs currently done. It is possible to find Turkish industrial designers working on platforms by filtering all the community members

according to nationality. However, to do this, the researcher had to be a member of the platform by creating an account. At the beginning of the data collection process, it was not intended to focus on any specific platform; but at the same time, it would not be meaningful to create an account on all platforms. To find the possible participants through the platforms, platforms that are well-known and frequently used by the designers were preferred. For instance, having more than 200.000 workers worldwide, Jovoto helped reach the participants meeting the criteria. Thus, once creating an account on the platform, by filtering the platform members according to nationality, Turkish ones were listed. Then, by examining their profiles one by one, those with industrial design background were figured out. Similar to social media accounts, the workers' profiles also show the other workers on the platform they follow and who follow them. Following and follower members were also checked in each profile in order not to miss potential participants meeting the criteria during filtering. Trying to find participants through the platforms has also helped me learn more about the platforms. While doing this, I learned a lot including the platforms' work flow, what kind of challenges are opened, how much is paid to the community, and the terms and conditions of the platforms. The contribution of this sampling strategy to the study was significant because it provided an understanding of the platform context.

Both strategies described above were used in conjunction with snowball sampling. In snowball sampling, initially identified individuals having the characteristics the researcher is interested in, are employed as informants to find others. These, in turn, identify yet others. The snowball sampling method is useful and advantageous when access to the population is difficult (Cohen, Mainon and Morrison, 2018). During the interviews, participants were asked whether they know anyone else working in the same way. If they provide any name that they know from the platforms or their personal or professional life, the contact information was asked to send the invitation. Snowball sampling is time saving compared to searching for

potential participants on the platforms. Half of the participants were found in this way.

Potential participants were listed on an MS Excel sheet, including descriptive data on the design school they graduated from, graduation year, postgraduate education, professional experience, when they started crowdwork, and on which platforms they do design work. Before sending an invitation to each new participant, their graduation years and past work experiences were checked through their LinkedIn accounts, if available, to ensure that they meet the criteria. Regardless of whether to meet all the criteria or not, all designers found were added to the list in case of expanding the sample in the following stages of the study. For example, there were designers found, who have the experience in the field less than three years. They were not invited to the research but included in the potential participants list, to be able to communicate with, in a case the targeted number of participants could not be reached.

Participants were invited to research via e-mail, in which the informed consent form (Appendix A) was attached. An informed consent form is prepared to create confidence between the researcher and research participants. As well as giving information about the research and contributing to the empowering of research participants, informed consent form makes research participants aware of that their participation is voluntary, they can stop participation at any point they want, and the data gathered would be made anonymously and used for only academic purposes (Glesne, 2011). The informed consent form also included information regarding the duration of the interview and the audio recording.

Once participants had given a positive response to the interview request, an e-mail was sent to begin scheduling the interview. With some participants sharing their

phone numbers replying to the invitation mail, scheduling the interviews continued through other channels such as WhatsApp. While planning the interviews, participants were informed again about the interview's estimated duration and the audio recording. It was also discussed on which tool the meeting would be conducted. This is explained in detail under the Research Stages section. When the interviews were scheduled, the date and the time were marked on the researcher's online calendar and shared with the participants. There were two reasons to do this. First, since most of the participants are full-time working designers, this was done to prevent them from forgetting about the interview because of their busy schedules. Second, to avoid any confusion about the time zones for the interviews with participants living abroad. Online calendars prevent confusion as they indicate which time zone and what time the interviews will occur, and make a reminder accordingly.

In total, 22 industrial designers were interviewed for this study. In the next section, the participants of this study are presented in detail.

3.3 Characteristics of the Participants

For this study, 22 industrial designers were interviewed. Participants consist of 12 women and ten men. They demonstrate diversity in five ways, which are (1) the universities they studied, (2) their graduation years, (3) post-graduate education, (4) the way of practicing industrial design profession, and (5) how they became aware of the platforms and when they started platform-based design work.

First, participants are the graduates of different universities in Istanbul, Ankara, and Eskişehir. Those universities include both state and private universities. Second, their graduation years vary between 2009 to 2018. As mentioned in the previous section, being at least a three-year graduate was a criterion for this study.

The designers who graduated after 2018 were not included in the study. Third, 14 of the 22 participants have a post-graduate degree. During the data collection, there were those who already completed their master's degree, and those who are still ongoing. There were even designers doing their second masters at that time. Nine participants having their master's degrees have moved abroad due to their education. Some of them continue to live where they went to graduate school, and some moved to different locations for work after the school ended but are still abroad. They live in different European countries, including Finland, Italy, Germany, Norway, the Netherlands, the UK, and the US. The master's programs that 14 participants completed and/or enrolled address different sub fields of industrial design, such as advanced product design, social design, system and service design, and UX/UI design. Their job descriptions in their current salaried jobs are related to the fields they specialized in their graduate education. Fourth, for almost all participants, platform-based work is an additional job they do alongside their salaried or contracted job. Out of 22 designers, 12 work as in-house designers in companies, six provide design consultancy services, one works as part-time instructor in a design department, and the remaining three continues their master's degrees. These three participants perform their professional practice solely on the platform and get the main income from their scholarships. Lastly, the participants seem to have been aware of the platforms in the last five years. Most of the participants heard of the platforms from their friends from the design school or colleagues working together with in their salaried jobs. There are only three participants who found the platforms themselves. The date participants started crowdwork changes between 2016 to 2020.

Regardless of the way of practicing their profession, almost all of the participants of this study have personal websites or Behance profiles where they showcase their portfolios, professional experience, and awards. Some participants have both. It can be said that they attach great importance to their portfolio career and try to increase their visibility as professional designers.

3.4 Research Stages

The research process consists of two phases, which are the pilot and the main study. Below, first the pilot study and then the main research is explained in detail.

3.4.1 Pilot Study

Being a crucial element for good research design, pilot studies are for testing the particular research methods which are planned to be used in the main research. The reasons of conducting a pilot study are testing and developing the research methods, whether the research topic is realistic and workable, developing the research questions, and collecting preliminary data (van Teijlingen and Hundley, 2002). The benefit of the pilot study can also be training the researcher in the research process. The pilot study of this research was conducted with semi-structured interview method, as it was intended for the full-scale study.

The pilot study was conducted with three industrial designers for both testing the method and the interview guide prepared earlier before making the Human Subjects Ethics Committee Application. It was conducted with the two participants who were known in person before and the third participant recommended by them. The pilot study demonstrated that the data collection method selected is feasible for carrying out this study. However, some changes needed to be made in the interview guide. During the pilot study, it was observed that some questions were repetitive, and some were not very clear. Also, there were a few critical points emphasized by the participants but were not included in the interview guide. For instance, the initial interview guide was asking the participants advantages and disadvantages of working on the platforms. Before asking this question, they were already referring to this while explaining their motivations and expectations. This question was removed, as interviews were already taking too long and asking the same question repeatedly can increase the duration of the interview and cause the participant to

get bored and lose focus. The initial guide was also asking if the participant faced any problem with the platform-based work and how they solved it. This question was not very clear to the participants. Although some prompts were given to them to clarify, they gave other answers irrelevant to the question. The question was also removed for this reason.

The initial interview guide did not include any question regarding the *guides*. Guides are the salaried employees of the platforms who provide communication between the clients and creative people who become the members of the platforms to do design work. The job description of guides includes planning and announcing the challenges, preparing the design-brief for challenges, and mediating between the clients and designers during the whole design process. During the pilot study, all three interviewees emphasized guides and their effect on the platform-based design work. For this reason, a question regarding the guides were added to the interview guide. Similarly, the questions in the initial interview guide were not concerned with intellectual property rights, but during the pilot study, it was touched upon by all the interviewees. Therefore, a question asking about intellectual property rights on the platforms was included in the revised interview guide.

The interview questions were revisited and re-organized accordingly, and the Human Subjects Ethics Committee Application was made (070-ODTU-2021) after that with the revised interview guide (see Appendix B).

3.4.2 Main Study

The main research was conducted considering what was learned from the pilot study. Within the main research, 19 interviews were conducted by using the revised interview guide (Appendix B), and all 19 participants were asked the same

questions. The final interview guide included six sets of questions. The six sets of questions were concerned (1) about the participants (educational background, professional experiences, when and how to start crowdwork, which platforms s/he works on, etc.), (2) motivations and expectations both starting and current, (3) working individually or as a team on the platforms, (4) intermediation of the platforms between the clients and the designers, (5) working in a virtual environment, and (6) the future of crowdwork and recommendations respectively.

The interviews started in March 2020 and ended in March 2021. All interviews were conducted online because COVID-19 was widespread at that time. Considering the participants' preferences, online tools that allow communicating through audio and video including Skype, Zoom, FaceTime, and Google Meet were used to conduct interviews.

Some researchers suggest that online interviews are not ideal as the conventional one conducted face-to-face because of some challenges such as pauses, drop calls, inability to read body language and non-verbal cues (Meho, 2006; Seitz, 2015); but it is also advantageous to overcome time-wise and financial constraints, and physical and geographical boundaries (Janghorban, Roudsari and Taghipour, 2014). For this study, as mentioned above, conducting interviews online was inevitable due to the pandemic. However, if a pandemic were not the case, online interviewing would be still advantageous, especially in accessing designers who live, work, and study in different cities, even in countries. As presented in the previous section, participants of this study live not only in from various places in Turkey, but also abroad. Online interviews would provide access to them without changing location. In relation to this, conducting interviews online was cost-effective both time-wise and financially compared to face-to-face interviews, as Glesne (2011) indicates. Conducting the interviews online was not worrying and challenging for the researcher, as she had already conducted online interviews in

the research project she had been involved in before. During the data collection process, the researcher followed some strategies based on her previous online interview experiences. First, as touched briefly above, for all the interviews, the researcher left the preference of the communication tool to the interviewee and asked to select what tools the interviewee wanted to use. The purpose of this was to enable the participants to use a tool that they have mastered instead of introducing new tools and, therefore, to ensure their participation more comfortably in the online interview. Doing this, the tools that the researcher had not experienced before was suggested by the interviewees. For instance, she had not interviewed by using Google Meet before. However, the researcher agreed to meet using that tool and learned to use it.

While leaving the choice of the online tool to the interviewees, the only requirement was that it was a video call tool. Video conferencing was important for the quality of the online interview, since it provides a conversation that is close to face-to-face communication thanks to simulating both verbal and nonverbal signals (Glesne, 2010; Salmons, 2012). Both parties' being able to see each other during online interviews resulted in a more focused dialog. When the researcher can see the interviewee, it is clearer whether the interviewee is thinking about the question, gathering thoughts, or getting lost concentration by the other things in the surrounding (Salmons, 2012). Otherwise, it may not be easy to understand whether an interviewee is preparing an answer to the question or doing totally different things and is completely out of conversation. In such possible cases, seeing each other makes it possible to get his or her attention back to the conversation. It also prevents the researcher from passing to a new question thinking that the interviewee has completed what s/he has to say when the interviewee is silent to think. This is important because if there are things that the interviewee wants to tell and s/he is interrupted while thinking about how to tell it, interviewees become demoralized and can take no notice of the rest of the interview.

The interviews lasted between 60 to 110 minutes. Approximately 26 hours of interview data were obtained in total. All the interviews were audio-recorded. Audio was recorded automatically on some video conferencing tools, such as Zoom having recording features within themselves. For the others requiring plug-ins such as Google Meet, some additional programs for recording were used. The informed consent form mentioned in the previous section also asked for permission to record interviews. Double recording was made for each interview on both the computer and the tape recorder. Since the interviews took long and it would not be possible to remember everything said in detail after the interview was over, the possible loss of the recordings would significantly impact the data. It was necessary to guarantee to have all the recordings to prevent any missing data.

3.5 Methodological Challenges

Throughout the research, two main difficulties in data gathering process were encountered. First, participants were concerned that platform-based working in addition to their salaried job could be heard by their employers. This was the concern especially of in-house designers since they are contract employees retained by companies. Designers expressed these concerns during the interviews. Although they did not know about their rights and whether their contracts include terms and conditions regarding an additional job, they were questioning how ethical this was. As they were not sure if they are permitted to do this way of working, they did not want it to be heard. For this very reason, when the participants were asked whether they know anyone doing platform-based work to suggest for the research, they were saying that it would be better to provide information to their friends first. They would inform the researcher in line with the response from their friends. The participants did not want to be in a position to expose their friends. In these cases, the researcher reminded participants that the data they obtained would be used anonymously. It would not be possible to match the individuals with the situations, as included in the consent form signed by both parties. The emphasis made on

anonymity seemed to convince them because they continued to answer the questions without concern. Also, they said they would inform the friends anyway but shared the friends' names. Second, time was a restriction. During the data collection process of this study, COVID-19 was widespread worldwide; people were isolated and working from home. Although they worked from home, they still had busy agendas and limited time to spare for the interviews. While replying to the research invitation, they were always stating their busy agendas and usually wanted to meet at noon or late in the evening. Since the time intervals they suggested were short, such as a lunch break, it caused a time constraint for the interviews. When the designers were informed about the interviews' estimated duration during scheduling, sometimes they negotiated to end the interview in half an hour. However, usually, there was no problem once they started talking. A designer asking to end the meeting because of running out of time was not encountered.

3.6 Data Analysis

Before proceeding with the qualitative data analysis, all voice records obtained from the interviews were transcribed. After transcribing the data, thematic analysis of the data was done using the template analysis method. During the data analysis process, the initial template was first formed with the prior themes coming from the literature. Then the transcriptions of interviews were gone through and coded. The coding process was completed in two rounds. Once the themes emerged, they were supported with the quotations. Quotations selected to support the themes were translated into English. The data analysis process is explained in detail in the following sections.

3.6.1 Transcribing the Data

Transcribing audio or video recording into a searchable and analyzable written document is a crucial step in qualitative research (Tessier, 2012). Being able to reuse and reanalyze the data in the context of both the same and another study is important (Heritage, 1984). In total, 248 pages of transcriptions were obtained from the interviews with 22 designers.

Transcribing interviews from audio to written format was a challenging task because verbatim transcriptions of audio recorded interviews into digital text documents took long hours. It is both time and labor-consuming. For instance, an interview of approximately one hour and 30 minutes took about four hours to transcribe. In this research, the researcher herself transcribed all of the interviews manually. Although it is a difficult process, the researcher' doing transcriptions oneself increases the quality of the research outcome, since the researcher has a good knowledge on the context and terminology (Rossmann and Rallis, 2012).

Instead of waiting to transcribe all the interviews the end of the field study, a great effort was made to transcribe the interviews before the next one came. This spread out the workload over a period of time. In addition, it enabled the researcher to start data analysis before completing the whole data collection process, at least seeing the recurring patterns and the general picture of the outcomes of the data.

3.6.2 Data Analysis Method

Template analysis method was used to analyze the data collected through interviews. Template analysis is mostly used to analyze the data from individual interviews for three main reasons, which are (1) the flexibility of the coding structure, (2) the use of a priori themes, and (3) the use of the initial template,

although it can be applied to many forms of qualitative data (King, 2012). It allows the researcher to consider both deductive (coming from the existing literature) and inductive (coming from the data collected) elements. Being able to take into account the deductive elements derived from the existing literature, the template analysis method enables to form an initial template with priori themes.

The analysis of the data collected started with the construction of an initial template composed of the priori themes that are the three elements of self-determination theory, autonomy, competence, and relatedness, which is the theory used as a background of this study aiming to explore meaningful platform-based work for industrial designers. So the deductive elements of the initial template came from the literature. To identify the inductive elements, on the other hand, 248 pages of transcriptions of the data mentioned above were coded. In the next section, the coding process of the data is explained.

3.6.3 The Coding Process

Coding is basically defined as identifying meaning segments in the data and labeling them with a code, which can be a word or a short phrase summarizing the content (Saldana, 2015; Linneberg and Korsgaard, 2019). Coding is considered a significant step in the qualitative analysis while turning the raw data into the findings. It makes the data ready for analysis by reducing a large amount of empirical material. Also it increases the quality of the analysis and findings (Linneberg and Korsgaard, 2019). According to Miles and Huberman (1994), coding is an early form of analysis in which findings can be illustrated.

Linneberg and Korsgaard (2019) suggest that there are some advantages of coding. Those are acquiring a comprehensive understanding of the data, easy access to the data for another look, arranging the data, ensuring transparency and validity, and

understanding participants' perspectives. The researcher herself coded all data obtained from the interviews. Since all coding is done by a single person, intercoder reliability is not a concern in this study. The coding process of the data analysis of this study consisted of two cycles. During the first cycle of coding, on a word document, for each interview, each sentence was went through and assigned with one or more codes. Until no new or relevant data were encountered, the initial coding was repeated. At the end of the first cycle, relevant codes were grouped, and the codes were put in order. Then, to see the codes' relevancy with the aim of the study and their frequency, the codes were looked over one more time.

In the second cycle of coding, with respect to the most relevant and frequent codes, coding was carried to MS Excel spreadsheets. MS Excel was used to see and organize the codes separately, together with the quotations related to those codes. Meyer and Avery (2008) suggest that the structure and display features of Excel make it possible to use it for qualitative data analysis, although it is considered to be more applicable to and widely used for quantitative data analysis. After carrying the codes to MS Excel spreadsheets, changes were made on the codes. As mentioned before, the analysis of the data was started after reaching a certain number of interviews, not after the field study ended. As the transcriptions of new interviews were interpreted, some of the codes were removed, some of them were merged. Also, changes in levels of the codes were made. For example, after the initial coding, one of the main codes under the second main theme "Competence", coming from the literature, was "Portfolio". Later, the code "Portfolio" was removed and the findings related to professional portfolio were explained under the code "Opportunity to Work with Global Companies", which remains one of the two main codes under "Competence". Similarly, under "Autonomy", "Intermediation of Platforms" and "Creative Idea Focus of Platforms" were two separate codes, after the initial coding. Later, the level of these two codes were changed as sub-codes under the higher-order code "The Opportunity to Deal Only with the Creative Side of the Design Work". After the final template was obtained as a result of all these

changes, the best quotations supporting the themes were selected and translated into English.

3.7 Summary

This chapter demonstrated the research approach of this study. The chapter described the research stages and data collection and analysis methods in detail.

In this study, to collect and analyze the data, the qualitative approach was adopted. Semi-structured interviews were selected as the data collection method. Interviews were conducted online with 22 industrial designers using various video conferencing apps, including Zoom, Skype, Google Meet, and FaceTime.

Data gathered from interviews were analyzed with a template analysis method. Interview transcripts were thematically coded. The initial themes (autonomy, competence, and relatedness) came from the theory this study is grounded on. Once the most relevant and frequent codes were selected and categorized under the main themes, they were supported with quotations from interviews.

In the following chapter, the findings obtained from interviews are presented.

CHAPTER 4

ANALYSIS OF INTERVIEWS

The previous chapter described the chosen research method and the research process in detail. This chapter presents the data gathered from interviews that were conducted with 22 industrial designers. The chapter begins by introducing the Jovoto platform and its key features. The reason for that is, when designers were asked which platforms they work on in the interviews, the common answer for all designers was Jovoto. Some of the participants have also tried innovation platforms other than Jovoto such as Desall, Eyeka, and Giddy, but compared to the other platforms, designers highlighted their experiences on Jovoto platform more in the interviews. The reason why this platform is widespread among all participants may be that it was recommended to them by the designers within their networks; i.e., colleagues or old classmates from university, as it is explained in more detail in the previous methodology chapter (see Section 3.3). Since the way in which the Jovoto platform works and some of its features are highly emphasized in the interviews and accordingly, many topics in the analysis refer to Jovoto platform, it is useful to introduce the Jovoto platform in the beginning of the analysis chapter. The chapter starts with the introduction of Jovoto platform. Below, the platform and its most prominent characteristics underlined by both the platform itself on its website and the participants during interviews are described.

4.1 Jovoto Platform

Jovoto platform was founded in 2007 in Germany. Its community includes more than 100.000 people from diverse geographical areas and set of disciplines and ages. Most projects on Jovoto address the area of consumer goods and services. Thus, clients of Jovoto include companies from diverse industries like Henkel,

Knorr, Nespresso, Miele, Volkswagen; and non-profit organizations like Green Peace, Unicef, and Transparency International. There are also regular clients of Jovoto. For instance, every year, Victorinox launches a project on Jovoto for its annual limited-edition collection under different themes for its classic Swiss Army Knife (Jovoto, 2021).

On the website of the platform it is indicated that financial investment is not required to register into the platform. It is open to everyone. The platform provides the community with basic functions such as user registration and submission of ideas. It is suggested on the website that the community is encouraged to participate in the projects by providing text, visualizations, or photos to describe their ideas. Both team and individual contributions are allowed on the platform.

Regarding Jovoto, project guides, types of projects, and karma points are the most prominent topics emphasized by the designers during interviews. In the following sections, each of these topics is explained. The information presented below in relation to the project guides, project types, and karma points has been compiled from multiple sources including platform's website (see Jovoto, 2021), platform's community forum (see Jovoto Support Center, 2021), and individual interviews with designers. As mentioned in detail in the research design chapter, I became a member of the platform to find participants to the study. Becoming a member of the platform was also very useful in terms of accessing the information on the website and the community forum.

4.1.1 Project Guides

Like other innovation platforms, Jovoto has physical offices in Germany and the US. Jovoto employs a multi-disciplinary team of people who take care of

specialized tasks like marketing, finance, operations, and project management (Jovoto, 2021).

During the whole process on the platform, designers and the clients never interact directly with each other. On the platform, there are employees whose responsibility is to serve as a mediator between them. Interviews with designers showed that the platform assigns one or more of these people to each project as a manager to intermediate between the organizer client and the designers. Both the interviews with designers and the information given on the community forum (Jovoto Support Center, 2021) showed that the employees of the platform that are assigned to the projects are called *guides* on the platform.

According to the information compiled from these two sources, it can be suggested that the guides have four main duties on the platform. First, they are in a close collaboration with the clients. In collaboration between the platform and client, guides are highly involved in consulting the clients during the development of the design brief and scheduling the design process. Second, all contributions made by the designers to each project are reviewed by the guides. Entries which do not comply with the creative community rules are removed (e.g., contents which do not fit the topic, personal offences) (Jovoto Support Center, 2021). Third, guides give critiques and feedback to the design ideas, answer administrative questions, and questions regarding the content of a project. If the guides are not able to help, they consult the organizer client. Lastly, as presented in more detail in the next section, it is the duty of the guides to select the participants for the invite projects on the platform.

Guides and their role on the platform have great importance in this study. In the analysis of the interviews, the guides will be mentioned frequently, because the

duties of the guides mentioned above cause guides to have a critical position on the platform, and a significant role in designers' experiences on the platform.

4.1.2 Types of Projects

As both declared by the platform and the designer participants, on Jovoto, there are two types of projects that the community members can participate in, which are (1) open projects, and (2) invite projects. First, *open projects*, as its name suggests, are open to the participation of people from all over the world. Anyone can sign up and submit their ideas, and collaborate on Jovoto. In open projects, monetary gain is not guaranteed. Money can be earned if the idea is among the selected ideas.

The selection is mainly based on the community's votes. The community can see and follow both the evaluation process and the evaluation results. The best suggestions according to the community evaluation get the monetary award. The money, which is put by the organizer at the beginning of the project, is distributed among the project's top-ranked ideas. The number of ideas that win the prize money varies from project to project (Jovoto Support Center, 2021a). For example, while 50 ideas are awarded in one project, this number may increase or decrease in another project. So, usually many ideas are awarded, as opposed to the situation in design competitions; however, not all ideas participating in open projects guarantee the reward. The platform suggests that if the idea is to be licensed and implemented by the organizer client, an additional award, which is called client choice award, is paid for the selected idea(s) (Jovoto Support, 2020).

The second types of project are *invite projects*, which are ran with curated groups of community members with guaranteed payment. As explained in more detail in the analysis of interviews, in Section 4.2.3.1.2, in the interviews, designers emphasized invite projects more than open projects. On the community forum of

the Jovoto platform, regarding invite projects, it is suggested that in order to have a chance to be considered for selection to participate in the invite projects with guaranteed payment, community members should first be accepted to Jovoto's Talent Pools, by submitting their portfolio to be assessed. Talent Pools indicate a group of people that have had their creative skills verified by expert assessors of the platform. Jovoto has Talent Pools in marketing and advertising, graphic design, product design, digital product design, and service design. Community members that are part of a Talent Pool will automatically be on the list for invite projects (Jovoto Support Center, 2021b). From the list, guides make the selection of creatives who will be invited to the projects, which assigns a strategic role to the guides.

For invite projects, the Jovoto platform offers participants a guaranteed payment. How much participants can earn, on the other hand, varies depending on the client, the type of project, and the required deliverables. An outline of the requirements and the payment amount is stated in advance in the invitation to participate in a project. Therefore, participants can use the information to decide whether they would like to take part in the project or not. Similar to the process in the public projects, in invite projects selected creatives submit their ideas and can work collaboratively during idea generation by giving and responding to feedback; but unlike open projects, in invite projects, rather than the community evaluation, the client reviews submitted ideas and chooses which idea/s they want to develop further. Creatives are paid directly by the platform once the project is completed. In addition to the fixed guaranteed payment agreed at the beginning in the invitation, in some projects, platform may give additional awards, which are called client award and innovation award (Jovoto Support Center, 2021b).

4.1.3 Karma Points

While doing projects on the platform, Jovoto community members receive activity points, which are called *Karma Points* on Jovoto. These activities include, for instance, joining a project, uploading ideas, posting comments, and giving votes (Jovoto Support Center, 2021). On the platform, Karma Points are viewable on a member's profile. In the individual interviews, designers suggested that doing activities affects Karma Points, and so high Karma Points make them active and visible on the platform. In addition, designers assume each activity has its particular amount of points that is awarded to a member. However, they have no idea about what affects what and by how much.

The first part of the analysis introduced the Jovoto platform and its three prominent features, which are the project guides, types of the projects, and karma points. The next section presents the analysis of interviews.

4.2 Analysis of Interviews

This section presents the main findings obtained from the interviews. In line with Self-Determination Theory (SDT) which forms the theoretical framework of this study, the analysis of the interview data is presented under three headings; first, autonomy; second, competence; and lastly, relatedness. The table (Table 4.1) below draws a general picture of the analysis of the data obtained.

Table 4.1 Data Structure

Main Themes	1 st Order Codes	2 nd Order Codes	Definitions
Autonomy	Professional Dissatisfaction Caused by Uncreative and Monotonous Jobs		Designers are dissatisfied with doing repetitive tasks in their full-time jobs. Contrary to full-time positions, on platforms they do diverse projects each time. According to designers, it feeds creativity; addresses the core of the profession.
	Dealing Only with the Creative Side of Design Process	Platforms' Focus on Creative Ideas	Platforms gather creative ideas rather than the finished or detailed product. The process ends at the idea generation stage, the creative part of the design process according to the designers. For the designers, after idea generation, the process gets tiring and boring. Later stages includes lots of chores and drudgeries.
		Intermediation of Platforms between Client Organizations and Community	Platforms provide the communication between designers and clients throughout the entire process. Designers find intermediation facilitating and comforting as they do not deal with financial and communicational issues in a direct interaction with clients. These are the platform's responsibility. Designers only generate creative ideas.
Competence	Continuous Learning	Learning from the Diverse Projects	Different projects on platforms challenge designers to learn new things. From their perspective, learning new things each time enables designers to enhance their professional knowledge, and develop them professionally.
		Learning from the Community	Interaction among community members, and being able to see how everyone approaches the same problem being solved at the same time from different perspectives creates continuous learning. The designer suggests that this supports professional development.
	Opportunity to Work with Global Brands		Doing projects for global brands is important in terms of (1) putting and displaying these projects in the portfolio and (2) reaching the design vision of global brands. According to designers, following and learning from the design visions of global brands contribute professional development.
Relatedness	Network	The Importance of Network when Starting Crowdwork	Designers start crowdwork with a recommendation of their professional network (i.e. classmates from higher education and colleagues met during project-based jobs or in-house positions).
		The Importance of Building and Maintaining Network on the Platform for the Constancy of Crowdwork Activities	Establishing new networks within the platform with the project guides is required to ensure participation in invite projects regularly and become permanent on platforms.
	Transparency	Criteria for Receiving Invitations to the Projects	The process of getting an invitation to projects is not clear and not experienced in the same way by all designers.
		Selection of the Projects	Community voting for the selection of the design ideas is not transparent. There are alliances among the community at the back.
		Educational Backgrounds of the Guides	Backgrounds or the expertise areas of the project guides are not provided explicitly by the platform. Designers get dissatisfied when they learn about the backgrounds of the guides with their own efforts.
		Work Outcomes	Designers are not informed what happens to the design solutions after designers generate and submit them to the platform.

4.2.1 Autonomy

In parallel with SDT theory, the first main theme of the analysis of interview data is autonomy. As defined in more detail while presenting the theory in the literature review, autonomy is the need to self-regulate one's experiences and actions. An individual is said to be autonomous if s/he willingly initiates and maintains behavior and adopts the values in that behavior. When a person has autonomy, one's motivation, performance, and engagement increase.

The findings related to autonomy are mostly about the diversity of design projects, the design process, and the design job description on the platforms. During the interviews, designers made common emphasis on creativity regarding these issues related to autonomy. In relation to autonomy, findings obtained from the interviews with designers are categorized in two main sections; which are first, professional dissatisfaction caused by doing uncreative and monotonous tasks in conventional design work models, and second, the opportunity provided to designers by platforms to deal only with the creative side of the design process.

4.2.1.1 Professional Dissatisfaction Caused by Uncreative and Monotonous Jobs

The first theme under autonomy is the dissatisfaction of designers with doing tasks that are monotonous and lacking in creativity. When designers were asked at the beginning of the interviews when and how they started working on the platforms, most of them talked about their dissatisfaction with monotonous and repetitive tasks in their full-time jobs. As explained in detail in the previous methodology section, for almost all designers included in the sample of this study, taking design projects on platforms is an additional job. Participants indicated that they derive their main income from full-time in-house positions in companies, consulting, or freelance jobs. The designers, especially the ones working as in-house, cited their

dissatisfaction with their jobs as the reason for starting participating in design projects on platforms. In the following three quotes, the designers talk about their similar dissatisfaction with working in a company. One designer working in the same manufacturing company since his graduation from the design school stated:

- [1] In a company, the industry conditions and what you will do are clearly defined. It is a monotonous thing; you cannot find a very meaningful professional practice. At first, the early years amused me a bit. At least, I was seeing how industrial design is done as a practice, with who [designers] interact, what [designers] do with engineers, etc. At the same time, I was actually improving my skills and stuff. But after a while, I started to get bored. The job here is always the same. After some time, we were doing a project without even doing research. Think of a [work] process where you open Rhino, as soon as the brief comes. What should you expect from a profession? That's another question, but, it seems to me that the [corporate] business world is not very suitable for intellectual development or trying new things.

The designer describes the time he spent in the company since the day he started working, and marks the decrease in his motivation towards his work. He complains that the work in the company gets monotonous after a while. Rhino, which the designer talks about in the quote, is a 3D modeling program. What the designer wants to emphasize with this sentence is that while working in the manufacturing company, the designer's job becomes a repetitive technical work after a certain point, which moves away from creativity. The designer indicates that the only thing he can do in the manufacturing company is to prepare the production drawings of the product in line with the technical limits he mentioned at the beginning of the quote. The mental development he said in the last sentence seems to refer to creativity. In his in-house job, the designer thinks he cannot use his creative side and do different things. Similar to the one above, another designer describes the monotonous work in the company as follows:

- [2] When you work in such companies, after a while, you really become a public servant. I always say, when you first start the job after you graduate, you show an upward movement. Then, there is a stagnation period. Then, you even start to go into a decline. [...] [I started the platform] to be able to

improve myself. It was a very stationary phase. Everything was going stable. I couldn't make any progress. After some time, not being able to add anything to myself professionally was also damaging my own personality.

The term “public servant” the designer used at the end of the first sentence directly points to monotonous tasks in the in-house work. The reason why s/he compare themselves with public servants is that each servant is assigned with a specific task and performs that task repeatedly without any or much change. So, this designer complains about doing the same thing over and over and not being able to do anything new. Similar to the previous designer, this designer also explains the time she spent after starting to work in the company by illustrating it like a line graph. It seems, after learning processes for these tasks is completed, the monotony begins and it can go as far as regression as nothing new can be experienced and creativity cannot be triggered. The designer explains that she joined the platform when her progress stopped. This shows that the designer thinks platforms serve as a type of work, which is opposite to the monotony in in-house job. The quote below explains the reason behind the designer’s thought. Another in-house designer tells why he prefers doing design projects on the platform over working in-house.

- [3] I think what the designer should do is not to limit himself and to be able to design many things. At this point, these platforms actually provide us with this. The thing that satisfies me there is the excitement of designing something different every time. I mean this is not like designing a TV remote control for 10 years as I said before. There are so many different things. Your creativity is triggered as you constantly see and do other things. Designing different things, not always the same thing is something that develops our horizons. I enjoy it very much because once, while offering a solution from the white goods industry for the next 7-8 years, the next time you can develop an app for the energy industry or you can just define a marketing strategy or a service. You are open to many different things.

It is clear from his statement that what he is not satisfied with his in-house job is again doing the same work all the time. He gives designing only a remote control for a decade as an example. On the contrary, platforms work with many different

organizations from diverse industries and fields. Therefore, almost all of the projects opened on the platforms are different from each other. According to him, working on the platform is just as satisfying as working in-house is unsatisfying. This is because platform always allows designing something different. Unlike the monotonous and repetitive jobs diminishing creativity in the company, there are different jobs that constantly increasing creativity. Some terms he uses, such as “excitement” and “enjoyment” supports his satisfaction with doing design work on the platforms.

For the designers who are consultants or working in the design consultancy firms, platforms also provide more satisfaction as it makes possible to do different projects constantly. For example, a designer who had worked for an agency that gives consultancy on packaging design for a long time explains:

[4] I work on very different, very good projects [on the platform]. Even working on bolder projects... Let me give you an example: While I was working in a packaging design agency, there was a certain client there. The client has been around for twenty years. Next year, [the client] will again only want minor changes. But it's not like this in Jovoto. You do something different each time. Bolder stuff, which are created from scratch... These are the situations that require a lot of creativity.

Just like in the in-house job in a manufacturing company, the designer talks about doing the same job here, in a consultancy, too, because the sector and the clients, and so the products to be designed are always the same. In addition, the designer complains that the clients do not want radical changes or completely new things. Because they do not want to take risks, clients ask for the minor changes in the existing designs, and put them on the market again and again. It seems the designer is not provided with an environment where she can use her creativity. Rather, she is stuck in a comfort zone where she does not encounter new challenges and automatically does the things she has mastered. To show that the platform provides an environment that is the opposite, the designer defines the work there as

“bolder”. The designer also says “creating from scratch”, to make an emphasis on being able to design something new on the platforms, rather than making minor changes to what already exists. The designer, who has her own design consultancy firm voiced similar things. She stated:

- [5] The most attractive and motivating aspect for me [of the platform] is that we encounter very different briefs [on the platform]. Normally, my last 10 clients are very similar clients, while the first 10 jobs you will find on the platform are completely different jobs, having completely different scopes, expecting completely different creativity. You have the opportunity to think about different areas that constantly trigger your creativity.

This designer also mentions her clients’ being active in the same sectors. So she always designs for the same area in her consultancy job. She finds new challenges on the platform attractive. As can be clearly seen in all the last three quotes, there is a strong emphasis on creativity. Designers have a more positive attitude towards platforms because they can design for different projects. Encountering different problems and trying to solve them feeds their creativity. Developing their creativity is significant for designers because creativity is the core of their work. In an environment where they can work by improving what is at the heart of their profession provides designers satisfaction.

Being able to do diverse projects on the platforms seems important in terms of professional development and competence as well as professional satisfaction. During the interviews, the designers also made emphasis on this. The effect of having the opportunity to do projects for diverse areas on professional development is also presented under the title of competence.

4.2.1.2 Dealing Only with the Creative Side of Design Process

The second topic under autonomy is the opportunity provided to the designers to deal only with the creative part of the design process. Considering the data

obtained from the interviews with the designers, it can be said that platforms create this opportunity in two ways: (1) platforms' focus on the spark level ideas and (2) the intermediation of platform between designers and clients. They are presented in the following sections.

4.2.1.2.1 Platforms' Focus on Creative Ideas

At the beginning of the interviews, while explaining how they work on the platforms, designers underlined the focus of platforms on collecting ideas. According to the designers, the aim of the platform is to gather creative ideas rather than the finished or detailed product. One participant voiced:

[6] Idea design... I mean, not [production] ready designs, you know, it's adding value. It can be a product or a service, but an idea. Not more. The platform is more focused on what we call spark level ideas.

The designer marks that instead of elaborated designs in all aspects, platforms try to collect original ideas that add new value. By collecting creative and original ideas, platforms ensure that the client companies make a difference among their competitors in the sector. Another designer mentioned the same thing: [7] "On the platform, what I see the expectation is: 'Guys, let's gather ideas; if something good comes out, we will do something with it'. Not much more."

The platform does not expect anything further from its members than generating ideas. The quote above indicates that if innovative and distinctive ideas are captured, it is the client's responsibility to elaborate and develop them, not the community members producing those ideas.

Some of the participants, after mentioning that the platform is creative idea-oriented, continued by explaining how this becomes a source of motivation to work

on the platform. The designers mentioned that one of their motivations for working on the platform is that the design process on the platform mostly ends at the idea generation stage. Not having to elaborate the idea too much and bring it to the production stage seems to be a great source of motivation for designers. One designer explains it this way:

- [8] Actually, companies apply to [platforms] for diversity of ideas. Rather than the final design, I think that they mostly look for a variety of ideas. They think in a way “something innovative comes out and we will develop them”. They don't expect incredible end products from you. While the project you do at [manufacturing] company takes two months, on this platform, it takes 1 week or 2 weeks. Also, [in the company], the [design] process does not end when make [the design] ready for production. You follow it for months. There is a lot of drudgery. [On the platform], the project is closed, when it's finished. But of course, it's not like that at the company. It has a revision, a follow-up, and a prototype. You get into a lot of business after that. The chore is too much. Also, I like the beginning parts of the work more. Research, idea development... Since I like ideation more or I feel better in that part, such platforms like Jovoto are better for me. I find completing the [design of a] product more tiring and boring. I am more interested in these stages like ideation because I think this is the creative part.

As in this example, participants who consider platforms' focus on creative idea as a motivating factor for working on these platforms are mostly the designers who have in-house positions in manufacturing companies. What the designer tells by giving examples from his in-house job shows that he does not find the steps after idea generation creative. He describes those stages as “tiring and boring”. The designer refers to the work that needs to be done in boring stages as “drudgery” and “chore”. It seems working on the platform motivates designers because they only deal with the creative side of the job. They are not responsible from the next phases, which they describe as boring and tiring. If their ideas are chosen and come to the detailing and production stage, it will probably be the responsibility of the company's own in-house staff who opened the project. They will not be involved in

technical processes that take much longer than the idea generation stage, as in their full-time jobs.

In a similar way, the below statements belong to the designers who obtain their main income from their in-house positions. While the designer above gives examples of boring technical works mostly from production-related ones such as prototyping, another designer gives examples of other technical works and explains the similar motivation. He said:

- [9] [On the platform], you put your creativity and ideas without dealing with technical work such as modeling and rendering. Only ideas are requested, nothing close to be finished is asked. So, of course, that's the creative part of the job. Because the process becomes a little more tedious from the moment you even start 3D modeling. So yes, it is a very general source of motivation.

In line with the above quote, the designer says that the creative side of the design job is to generate ideas. Being only responsible from the idea generation is a motivation to join the platform. Designers working in manufacturing companies need to visualize their ideas and design solutions in the digital environment and prepare their technical drawings to be used in the production phase. The point of the quote is not that designers complain about using digital tools to visualize their ideas. On the contrary, digital tools and developing their skills on them is something that designers care about in terms of their professional skills and competencies. What the designer is trying to tell here, with this statement, is related to the fact that industrial designers can be employed as computer-aided design (CAD) technicians in manufacturing companies due to their mastery of digital visualization skills. The designer actually complains that designers are burdened with modeling and rendering rather than developing solutions using their creativity. Designers whose main job is creative problem solving are dissatisfied with working as CAD technicians. For this reason, the designer defines the remaining stages

starting with the 3D modeling as “tedious”. Another designer also complains about the tedious technical work on the computer.

[10] On the platform, it has now turned into this, especially in Jovoto; they expect creativity. They don't expect Photoshop or 3D modeling like you do in a company. “This model is not good, fix this, increase the round of this corner.” etc. [The platform] doesn't care about technical stuff, boring stuff. So, for someone who embraces creativity or the creative profession, this is a very motivating thing. One can say, “They care about my ideas. My ideas are worth money. Not my labor or the chores, my idea!”

It is not surprising that another designer refers to 3D modeling and Photoshop while mentioning boring technical work, because in Turkey, in the industrial design job market, the majority of employers demand these qualifications from the designer before creativity and mastery in managing the design process (Kindi, 2007; Erkarlan et al., 2011) and this is one of the most prominent issues designers often emphasize when talking about their dissatisfaction with working conditions (Erkarlan et al., 2011; Ilhan and Er, 2013). Working like a technician instead of doing their own job is something designers suffer from. In this example, too, the focus is not on the creativity she provides, but on the “round of the corner” of the product modeling. Working on the platform seems to offer better satisfaction and leads to more meaningful practice to the designer than working in a company, because she thinks that her creativity, that is, her real strength as a designer, is important on the platform. The designer defines the boring jobs she has to deal with in the company as “chore” just like in the early example above.

All three quotes above, voiced by the designers having in-house positions in their full-time jobs, obviously show that, designers compensate for the dissatisfaction they experience in their in-house work here, on the platforms. Contrary to the limitations and technical jobs they find boring in manufacturing companies, on the platform, they generate ideas freely by showing only their creativity. Interviews with the designers showed that, on the platforms, designers are able to do their

main job, which is creative problem solving. They leave all the remaining responsibility to the other stakeholders involved in crowdwork.

4.2.1.2.2 Intermediation of Platforms between Client Organizations and Community

As discussed previously, the second factor that provides designers with the opportunity to deal only with the creative part of the design process on the platforms is platforms' intermediation between the client organizations and creative community generating ideas for the projects. On innovation platforms, clients and platform members do not have a direct interaction with each other throughout the entire process. Platforms provide the communication between these two actors throughout the entire period from the project posted to its completion. This is the same for both types of projects that are open to everyone and can be participated by invitation.

In the interviews, participants were asked specific questions regarding their thoughts on this intermediation, with the aim of exploring the impact of this intermediation on the designers' experience of working without a direct interaction with clients in an already virtual environment. My findings show that overall designers find the intermediation of the platform and the way it works are facilitating and comforting.

In the previous section, while presenting the platforms' creative idea focus, it is illustrated how this become a motivational factor, especially for the designers working in manufacturing companies. The designers explained why they found the work on the platform meaningful by comparing it with their in-house jobs. In terms of intermediation, designers talk about their positive thoughts and experiences by comparing it to being a freelancer. It can be said that the reason for the designers'

tendency to compare working on platforms with freelance work is that in both ways, they do project-based, short-term jobs without having a fixed income and social security. Designers stated during interviews that when doing freelance jobs, designers have to deal with a lot of issues besides just designing. According to the designers, working on the platform differs from freelancing at this point, because the intermediary platform undertakes all these things that need to be dealt with in a freelance work. One of the participants explains:

[11] I think direct communication is against the nature of this platform work. Then it becomes a freelance work. I don't know; it seems against [platform's] spirit to me. For example, I don't take any freelance project anymore. Instead of doing a freelance project and dealing with clients, with revisions and changes... I think it's better doing a project here. Both material and spiritual... For example, I don't get a [freelance] job anymore. A lot of job [requests] comes and I don't accept. While doing a freelance job, the client always wants something, the brief does not come properly, and payment is not on time. It's not worth the effort. So, there is no direct pressure on you [on the platform], you just do your job. There is a guide [an intermediation].

In his statement, the designer explains the importance of having an intermediary on the platform and why he prefers working on the platform to working freelance. The last two sentences of the quote illustrate how the intermediation of the platform allows designers to be solely responsible for the creative part of the design work. The designer mentions issues such as communication with client, design brief, and payment as examples that designers have to think about and deal with in freelance work. There is an intermediary on the platform that takes care all of them, and the designer does not have to think about or feel the pressure of such concerns. He says that he is doing “just his own job”. What he means by his own job is to develop creative solutions to the problems defined. So the designer deals only with the creative part of the job. The designer takes the already prepared brief, develops the idea, and uploads it to the platform. Everything under the responsibility of the designer in a direct contact with the client is now left to the platform. The

following quote describes the opportunity for dealing only with the creative part of the design process on the platforms thanks to the intermediation in a similar way.

[12] Having such an intermediary, that is, an entity that guarantees the job, actually helps us to focus on our own work, work comfortably, do what we do best, and concentrate on it. We do not deal with other parts, concerns. That's why I'm glad that there is a guide. And I think [this way] is more successful. Ours is a profession that is very suitable for exploitation when there is no limit, because the client wants to use you like a computer when they can't get what they want, but actually this is not our role. Our role is to understand the company's goals, potential, and its customers and draw a path accordingly. In fact, being a kind of partner to them. But I think one of the advantages of these platforms is that they take these risks, concerns, away from you, at least. You don't waste your time thinking about them. In a short time, you are trying to concentrate on your work and give your effort.

Aligned with the previous quote, the designer complains that in a direct interaction (peer to peer communication) with the client, their work becomes too prone to exploitation. When she says “the client wants to use you like a computer”, she means that the client tries to force the designer to implement what he wants, instead of listening to the designer and understanding her. In other words, the client gives the job to the designer not to benefit from her creative ideas, but to make the designer do the work that he cannot do because his own skills are not enough. As the quote clearly shows, the designer does not think that the client understands her main role as a designer. When this is the case, having someone communicating with the client in between, allows the designer to have a more positive work practice as she can expend all her energy on her main job. Another designer defines the intermediation as the “buffer zone”. He says:

[13] It makes you freer, less limited, and most importantly comfortable when there is only a guide. I think having a guide creates a buffer zone. This is one of the things that make this job different from freelance, if you ask me. In other words, it is a system that prevents the client's terrible requests, constantly calling you, constantly asking for something, exploiting everything. It prevents you, as a designer, from dealing with these problems. All you have to do is focus on the creative part of the job.

Similar to the designer above, this designer also underlines exploitation and gives examples to exploitative work conditions for freelancers by putting emphasis on the problems in communication with the client. The “buffer zone” prevents him from this exploitation. At the end of the quote, the designer says very clearly that while there is a mediator on the platform, his only responsibility as a designer is to do the creative work. He feels free and comfortable, as he does not have to concern problematic issues in the direct interaction with the clients.

Freelance work model is increasingly preferred by designers to find purpose and fulfillment in their job. However, it seems that designers face some struggles while experimenting this method. Freelancing provides some benefits and as seen above, with these benefits comes a cost. As all the quotes above show, designers who are aware of and experience design work on platforms consider it a better alternative to be able to do “their own job”, which they also dreamed of when they started freelancing, thanks to the platform acting as an intermediary between clients and designers. Another designer who has experienced that platform removes the problems of the freelance work and truly allows designers to be responsible for only the creative part of the work offers the following suggestion:

[14] I think the designer can do better with intermediation. And I think... Should designer really have such competencies? If he has, of course, it is beneficial. But without it, the man designs very well, which is his main job! I mean, I said something: everyone should do what he or she knows. I think that turning this part of the design work into a service is something that should happen.

By “such competencies”, the designer means the ability to communicate well and effectively with the client, to guide and direct the client, and to prevent himself from exploited by the client. The designer thinks that such social skills can create added value in a designer but should never be mandatory. According to him, it is enough for the designer to be good at his job and it is all he should have. Seeing

that the intermediation on the platform works in this regard and that it is possible for designers to work using only their main strengths such as their creativity, the designer thinks and suggests that this intermediation should be transformed into a service and integrated into other design work models. It seems that the designer has a very positive experience on the platform in terms of being able to carry out only the creative part of the work and be free of other concerns, and so came up with this recommendation.

Related to autonomy, the issues expressed by the designers during the interviews are the diverse projects opened on the platforms, the design process that ends at the idea development stage, and the platforms' intermediation between the client organizations and the designers. In relation to all these, designers placed great emphasis on creativity. While the opportunity to constantly make different projects enables designers to continuously develop their creativity, platforms' creative idea focus and intermediation allow designers to deal only with the creative side of the design work. Creativity is very important for designers, as it is at the core of their work. In crowdwork model, on the platforms, which triggers designers' creativity and allows them to do their main job, designers are satisfied and feel congruent and purposeful. The next section presents the findings related to competence.

4.2.2 Competence

Competence is the second main theme coming from the theory. In line with the theory, in this study, competence is defined as the need to feel achievement and mastery. It is about individuals' desire to challenge and go beyond themselves. In the interviews with designers, sub-themes related to professional competence emerged. The designers emphasized that some of the opportunities offered by the platform contribute to their professional development and therefore their

professional competence. Continuous learning and the opportunity to work with global companies are the two main headings categorized under competence.

4.2.2.1 Continuous Learning

Continuous learning is the first main topic under competence. According to the designers, platforms provide them a continuous learning environment. Taking projects on platforms provide designers continuous learning and professional development as a result, since they are given the opportunity to learn simultaneously while they work. Designers acquire knowledge that helps them become better at their jobs. Developing new skills and knowledge increases competence on the job. Interviews with designers show that on platforms, there are two ways that enable continuous learning. These are (1) learning from the projects addressing diverse areas, and (2) learning from the community.

4.2.2.1.1 Learning from the Diverse Projects

As mentioned under autonomy in the previous section, different organizations from diverse industries or service areas work with these intermediary platforms to solve their innovation challenges (see Section 4.2.1.1). On the platforms, designers, who participate in the projects opened to find solutions to the problems related to different fields, make designs for different sectors rather than designing for a single area. The points of designers during interviews show that, designers consider working on projects addressing diverse fields as an opportunity to contribute their professional development. During interviews, the designers emphasized that participating in projects addressing different areas ensures learning new things. One participant says:

[15] There are always different projects on the platform. It is a good source of motivation when you learn new things from different topics and then combine them and can look from a broader perspective. I usually do a research first on the subject. Literature and market research... I search for

that subject on the Internet, for example, about health or something else. For example, there was a service design project related to bakery workers. I've never worked in a bakery; I don't know anything about it. I did research first. Then, I did mind mapping etc. Afterwards, I generated the ideas that came to my mind. Then I uploaded [the ideas]. Different projects create such a challenge. It provides continuous research and learning. And of course, this improves you.

As in the bakery example given by the designer, on the subjects or the areas they do not have an experience or a good command before, designers need to make a research to have an opinion before starting generating ideas or solutions to the given problems. Designers learn new things during their research on each new subject or the area they are unfamiliar with. As the designer's point above shows, different projects on the platform challenges designers to learn new things. From their perspective, learning new things each time enables designers to enhance their professional knowledge, and develop them professionally. Another designer talks about this situation that drives her to start doing design projects on platforms:

[16]As I mentioned a little bit, I always work on similar topics, same product groups in my daily routine, my standard job. Since I wanted to motivate and develop that designer muscle with different subjects, I can say that I went on that quest and entered the platforms. I see developing designs and solutions on different subjects, within different constraints, as something that further improves professionally.

What the designer describes as “design muscle” seems to refer her design skills and competencies. The designer, who thinks she cannot contribute to her professional development while constantly working on the same field in her full-time job, believes that she can achieve this improvement by making designs on platforms as the platform allows doing different projects each time.

[17]Being involved in different projects... There are many different projects, both open to everyone and invite. You research new things about different sectors as if you were in school. You learn new things and it makes you feel good to see that you can do something in that field too. You see how much

you can do professionally. And, at the same time, you develop professionally as you learn and do different things.

The point of the designer supports the previous statements of other designers. But it also shows that, in this regard, the designer draws a parallel between her experiences on the platform and the design school. The reason why the designer draws a parallel between the platform and the design school is that throughout their education, design students are given diverse projects as much as possible in order to make them experience and develop knowledge on the different topics, fields, and sectors, and become well-equipped until they graduate and start professional life. Design school is where designers acquire the most basic and critically important knowledge and develop competencies related to their profession. The fact that the platform resembles a school supports the idea that platforms offer an environment for learning and improving one's professional competence.

4.2.2.1.2 Learning from the Community

According to designers, the second thing that drives continuous learning on platforms is the community. In almost all crowdwork platforms addressing the design field, whole members who have registered on the platform to do projects are called as a community. This community includes not only designers but also all people from different backgrounds, expertise areas, and geographical regions. In a small number of these platforms, people from this community can interact with each other. Jovoto, for instance, encourages this interaction by keeping their members' profiles and projects open to all other members. Similar to social media platforms, Jovoto platform allows community members to comment under project posts and send direct messages to each other. In both public and invite projects, project participants can see and comment on each other's ideas. Designers attach great importance to this feature of the platform and often mentioned it during interviews when they were asked if the other members of the platform have a

positive impact on the work designers do on the platform. Designers believe that allowing community members to interact with each other leads to the platform becoming a learning environment. One designer explains learning from the community as follows:

[18] In Jovoto, people can vote your design or leave comments. That's actually a good thing. I'd say it's a positive side. People give opinions and make comments. Also, you can collaborate with someone you don't know before. It is a nice feature because it creates a learning environment where you can contact different people. It is an environment where people from very different places and different backgrounds can comment on you [your project] from different perspectives. I think that multi-faceted perspective feeds your approach to design and your professional competence. The interaction nurtures [them], because you can see different points of view there.

The designer lists voting on other people's projects, leaving comments, and collaborating with other community members as the features of the platform fostering the continuous learning. According to the designer, in these ways, being able to see how everyone approaches the same problem being solved at the same time from different perspectives creates continuous learning. The designer suggests that this supports professional development. In a similar way, another designer's account also confirms this suggestion although she does not think all design solutions posted on the platform contributes to professional development.

[19][...] Not every idea, but some ideas really improve you as a designer. There may be a point that you never thought about, or that you thought about but could not solve. One can shed light on it with a single sentence. Or can make you think at that point and discover different things. Moreover, she may not comment on your project at all. You see her project. This again can open a new window into your thoughts. It is instructive to me seeing that people approach from a different perspective.

Supporting the quote above, the designer suggests that even if there are no comments, being able to see other people's projects is beneficial. On the platforms, only making visible all projects to the community is also sufficient, as it

encourages learning by seeing diverse approaches. Another designer emphasizes the importance of being able to see the approaches of others on the same problem. She stated:

[20] We used to get wall critiques while we were doing a project at school, or we would watch each other in juries and see each other's perspectives and ideas. Here [on the platform], too, I can see the general point of view of people on a design problem. For example, I can see how close my ideas are to the general point of view, or I can see something else that I had never thought of. All of these are instructive. It definitely contributes to you as a designer. Even just seeing [the other ideas].

Similar to the designer who relates the platform to design education with respect to doing diverse projects in the previous section, another designer again draws a parallel between the platform and the design school in terms of learning from others. He gives the wall critiques given during the projects and the juries held at the end of the projects as examples. Both activities in design education are open to all design students, and students can see each other's approaches and solutions to design problems during others' presentations. According to the designer, on the platform, being able to see other people's projects publicly is very similar to these applications, which are consciously constructed to be instructive and part of education in design school. It seems, according to the designer, being able to interact with the community on the platform is equally instructive and support professional development. During interviews, there were other designers who made this analogy about learning from others. Another designer said:

[21] You clearly see the ideas and approaches of other people working on the same project with you. Normally, you don't have the opportunity to see everyone's work on the same project. It is possible if you are a [design] student, when you work in the classroom, on the wall critics, in the juries, but you are still limited to that class. In such projects, you see and observe how the minds of people from all over the world work in the same project. I can say that this opens up another horizon. It always allows you to learn something new.

The designer makes the same analogy by giving exactly the same examples: wall critiques and juries. But she argues that the interaction on the platform has an even greater contribution to learning, since many people in geographically different places from different cultures are involved in this interaction while the interaction at school is limited to the classroom.

4.2.2.2 Opportunity to Work with Global Brands

The second main topic under competence is the opportunity to work with global brands. A great majority of the companies, clients doing business with innovation platforms, which are the focus of this study, are the top global brands from diverse industries, such as Milka, Mercedes, Pepsi, Victor Inox, L'Oréal, Fisher-Price. Although not as many as companies, there are also global organizations opening projects on platforms such as Unicef, Greenpeace, and World Woman Foundation. During interviews, mostly while talking about their motivations to join the platforms, designers frequently emphasized the opportunity offered by the platforms to work with global brands. Designers find significant being able to work for these companies, because they think that, without these platforms, designers will not have the chance to work with these global companies on their own. One designer puts as follows:

[22]For example, I made a design for eBay [on the platform]. How could I have known that eBay had such a design project? I have no personal connection with eBay and it is very difficult to have. But this is how it happens. How else can you work with such global companies in your life anyway? The platform is a good tool for that.

The designer gives eBay as an example to the globally known brand he had the opportunity to design for. The designer believes that without platforms, he would not have been able to work with brands like eBay on his own. That is why he describes the platform as a "good tool". Another designer makes the same point, giving example from a different brand. She said:

[23]Of course, working for Mercedes has great prestige for a designer. I'm not just saying this in terms of portfolio or CV. Especially in the context of Turkey; it is not easy to find an opportunity to work in such companies, because it is very difficult to reach such big, giant brands among many designers. But through the platform, you get the chance to experience designing for them. You get the chance to work with a global company. It's a very good experience. I think that even seeing what kind of problems they detect or how they foresee the future are things that carry a designer many steps further in the professional sense and expand her vision.

The designer again underlines, thanks to the platforms, a designer from Turkey can do design projects for global brands. In addition to this, the statement of the designer also explains why this opportunity is important to a designer. The points of the designers show that the opportunity to work with global companies is important in two aspects. First, doing projects for global brands is important in terms of putting and displaying these projects in the portfolio. Second, it plays an important role in reaching the design vision of global brands.

In the above quote, the designer touches on the positive impact of the projects made for these companies on a designer's portfolio or CV by using the word "prestige". Since a portfolio is a collection of work samples, experiences, and accomplishments, it is a great way to demonstrate the competencies that designers have. It is also used as a self-promotion tool to use in applying for new work opportunities. It seems, for these reasons, the designer considers beneficial exhibiting her projects for global brands in the portfolio. However, surprisingly, the second aspect was emphasized more by the designers. Designers find it more important to be able to design for global brands in terms of reaching the design vision of these brands. As the last sentence of the above statement clearly shows, according to the designer, this opportunity leads to designers' professional development. Another designer explains the two important aspects of the opportunity to work with global brands as follows:

[24] Being in cooperation with those brands that we can call global... There was Nespresso, for example. Of course, these projects can be used as attractive elements in the portfolio, but the more important thing for me is: I graduated [from the design school] and then worked at a manufacturing company for nine years. I always say, there is no other place... I opened my eyes with this company and for now, I have closed my eyes with it. I do not know any other in-house design work system or culture. I have never had any other manager; I worked with the same manager for nine years. I have not met anyone with a different vision in terms of design. In that sense, I think it's a huge opportunity: A designer's ability to see the design approach and vision of world-class brands, to get ideas and learn from it.

Similar to the quote above, the statement of the designer starts with the importance of working with global brands for the portfolio, and ends with being able to see design vision of global brands. She says “attractive” to refer to the effect of the designs made for global brands on the portfolio. She thinks it is important in terms of attracting and persuading potential employers or clients. It creates a good reputation for the designer. But the quotation clearly illustrates that the designer attaches more importance to be able to see the design approach and vision of global brands. She suggests that seeing the latest trends and design approaches of leading companies is instructive. Designers believe that being able to reach this vision of companies by doing the projects they open on the platforms contributes to their professional development and competence. Below, another designer gives examples from leading brands addressing diverse industries, emphasizing the importance of being able to see the design vision of these brands.

[25][...] There is Volkswagen, Victorinox, for example. Miele, Henkel, Airwick etc. It is difficult to reach these companies on your own. But thanks to the platforms, you can work for these companies. Reading their design briefs help to learn their vision. Global companies, leading companies in their sector... What is their perspective on the world? When they want to create something new, what do they pay attention to? What do they think will change in life? What do they think in which direction the industry will advance? You can see all of them in their design briefs, and I think these provide really important knowledge and good vision for us designers.

While telling about learning the vision of companies, the designer mentions design brief. That is because of that design brief is a document which defines the core details of the upcoming design project including its goals, objectives, scope, etc. Therefore, on a design brief, designers can see the current design problems and kind of projects can be developed accordingly, from the perspective of the leading companies. In the quote above, the designer explains this clearly with rhetorical questions. Similar to the other designers, according to this designer, being able to design for leading global brands is also significant in terms of developing their professional competence. To be able to follow and learn from the design visions of leading brands lead designers to develop their professional competencies.

The main findings under competence are first, continuous learning on the platforms; and second, the opportunity to design for the global brands. On platforms, while working, designers are also in a learning environment, where they can learn both from the projects addressing diverse areas and from each other. According to the designers, this learning environment has a major role in their professional development. Designers suggest that seeing diverse projects, perspectives, and design approaches, contribute to developing their competencies. When describing the platform's contribution to professional competence development, designers often refer to design education. They associate learning on the platform with learning in school.

The interviews with designers show that the designers participating in this study, who graduated from the design schools in Turkey and stepped in a professional life in Turkish context, do not believe they have a chance to work in such global brands. For this reason, platforms become golden opportunities for designers. Designing for global brands is important for them in two ways: (1) to be able to display the projects in their portfolios, and (2) to contribute professional development by following and learning from the design visions of these brands.

Interviews showed that the latter was more emphasized by the designers. It can be said that designers care more about professional development than portfolio with respect to designing for global brands. Next, the findings on relatedness are presented.

4.2.3 Relatedness

Relatedness is the last main topic of the analysis of interview data. Relatedness refers to connection with and attachment to other people. The feeling of relatedness is enhanced when individuals are respected and cared for by others, and are part of an inclusive environment. In the coding process of the data obtained from the interviews, two main themes emerged under relatedness which are (1) network and (2) transparency. The findings relevant to relatedness are presented in the following sections under these two main themes.

4.2.3.1 Network

The first theme emerged under relatedness is network. Although the interview guide did not include any specific question regarding network, interviews with designers surprisingly show that, for the designers, crowdwork depends strongly upon network. Professional networks, both from the past and created on the platform, play a major role in this way of working. Having, building, and maintaining networks are important when starting the platform and to ensure the maintenance of crowdwork activities. In the following sections, first, the importance of network when starting crowdwork; and second, that of building and maintaining it for the constancy of crowdwork activities are presented.

4.2.3.1.1 The Importance of Networks when Starting Crowdwork

Professional connections of designers are very important when starting crowdwork through platforms. Interviews show that the vast majority of the participants have heard about the crowdwork platforms from their professional network. Designers' professional network consists of connections including classmates from higher education and colleagues met during project-based jobs or in-house positions. Only three of the 22 participants of this study self-discovered the platforms. All of the three participants came across the platforms during their job search on the Internet while continuing their post-graduate education abroad and were not able to follow standard employment models for some reasons such as not having a work permit in that country and not being able to work actively in the service sector due to the language barrier. Except for the designers who discovered platforms as an alternative way of generating an income during a search arising from a need, 19 participants heard about the platforms from another designer around them and started engaging crowdwork in this way. One of these designers explains when and how he started crowdwork:

[26]I have been experiencing crowdwork for two years. I started with the suggestion of another designer friend of mine. He sent me a project and said 'Why don't we do something together?' That's how I started. [...] Just as a friend of mine recommended me there, we did a project together, in the same way, I proposed it to another friend.

This quote clearly illustrates the role of professional networks of designers in getting acquainted with the platform and this way of work. With each designer inviting another colleague, it can be said that the designer population on the platforms increases in a chain reaction. This model has become widespread among designers and visible as a new work model, as each designer suggests platforms to one or more people in their professional network.

The findings show that when suggesting platforms to their colleagues, designers often go with an offer to collaborate on a project, which was open at that time. The following quote also demonstrates this:

[27]I have a friend at work. I was always telling the people at the office to enter this platform and do projects etc. He [a friend] came in [the platform] and did his first project with me. I said 'Let's do it together' to be encouraging. It was a project that we [collaborated] with him.

In this quote, by encouraging the designer refers to guiding his friend with his own experiences on the platform, and to enable the friend to get used to the platform and the way the platform works. It seems the professional network also supports the process of warming up and adapting to the platform in the early stages.

The above quote is from a designer who invited his colleague to the platform and collaborated with him in his first project. The below quote, on the other hand, from another designer, who did her first project on the platform with the person who suggested the platform to her. So it shows the perspective of the person who is new to the platform. She says:

[28][...] That collaboration was the first project I participated in Jovoto and I did it with one of my friends who recommended the platform to me. He had participated in [projects] before [on the platform]. He had experience. Of course, it was useful for me to learn how the platform works. Since I did projects with him, my visibility increased very fast, I was invited to the projects afterwards.

Designers who are new to the platform seem to prefer to do their first projects with colleagues who recommended the platform to them. Thus, the professional network plays an important role in the early stages of the platform work in terms of learning the work process and being adapted. In this way, they benefit from the experiences of their friends who have been working on the platform for a while. Some of the participants, as demonstrated in the previous quote, also believe that working with

someone who has been active on the platform for a while makes them visible faster, so that they can start to receive invite projects individually on the platform quickly.

Being visible on the platform and receiving invitation to the projects are among the top issues frequently and strongly emphasized by the designers during the interviews. Greatly affecting the designers' experiences on the platform and in crowdwork, these issues seem to be related the networks established on the platform. The next section presents the importance and the influence of building and maintaining networks on the platform for the continuity of the crowdwork activities.

4.2.3.1.2 The Importance of Building and Maintaining Networks on the Platform for the Constancy of Crowdwork Activities

As presented in the previous section, professional network from the past is important when starting the platform and in the early stages, but it is not enough to ensure the continuous work on the platform. Interviews with the designers show that it is equally important to establish new networks within the platform with the project guides to ensure participation in invite projects regularly.

As explained above in the beginning of this chapter, there are two types of projects on the platforms: (1) publicly open projects, and (2) invite projects. True to its name, anyone from the community of the platform can participate in the former one. However, to be able to participate in the latter, community members must receive invitations from the platform. At the beginning, designers join platforms for open projects. When entering the platform, they know just about publicly open projects. However, once they get to know about the invite projects as soon as they enter the platform, they start chasing the invite projects. Therefore, the projects that

are emphasized more by the designers in the interviews are invite projects. From the designers' point of view, there seems to be two main reasons for this. First, the number of the invite projects is higher than publicly open ones. Second, in the invite projects, the cost of the project is determined from the beginning and everyone participating in the project is paid the exact amount at the end of the process. In publicly open projects, not everyone earns money. However, the payment is guaranteed in invite projects. Therefore, designers pay more attention to invite projects as they consider these projects as a more secure way of earning money on the platforms. However, as designers constantly emphasized during interviews, being invited to the projects is not that easy. Being a member of the platform is not enough to receive invitations to projects. As mentioned in the previous sections, on the platform, there are the project guides, the platform's own employees, who is assigned for each project, either invited or open to everyone. The critical role of the guides in invite projects is that guides are the ones who choose the community members to be invited to the projects from the talent pools previously mentioned. For this reason, according to the designers, the way to be constantly invited to projects is to establish personal relationships with guides. One of the participants puts as follows:

[29] If you want to be constantly present on a platform and to be visible on that platform, not only how good your job is, but also the support you get is important here. The support of the platform... So you have to connect with the employees [of the platform]. You have to do these things in order to be permanent.

What the designer means by "being visible" on the platform is to be noticed by the project guides and included in the list of the guides to be invited to projects. The term "employees" here, when talking about the necessity of connecting with these people to accomplish being visible, refers to the guides. The quote clearly shows that being visible and constantly being invited to projects and becoming permanent on the platform accordingly, does not happen by itself. To achieve this, the designer must make an extra effort to build network with the project guides.

Another designer explains that being constant on the platform cannot be achieved spontaneously and networking with guides is crucial with the following words:

[30]My observation is that you need to do a lot of projects in order to be on the platform permanently. But 'If the project comes, I do it' logic does not work. You should get the project. You should run after the guides. So you have the opportunity [to get more projects]. You need to create this network on Jovoto. If you miss the train, it's running. It's such a system. Those who have gained experience there, carry the flag. Of course, this experience means the project, but trying to get the project is the background of this. Trying to communicate with the guides, reminding yourself...that's why, the moment you stop making the effort, you don't have that opportunity.

Therefore, it is necessary to make an extra effort to establish personal relations with the guides. Only in this way designers can constantly take invite projects and keep being active on the platforms. Otherwise, they fall behind other community members who make this effort, and cannot continue to be visible. As a result, they cannot survive on the platform. The designer also emphasizes that it is not enough to establish this network once. It is critical to constantly remind designers themselves to the guides. In relation to maintaining network with the guides by constantly reminding themselves, another designer gives an example from a friend who also works on the platform.

[31][My friend] received too many projects for a certain period of time. He received invitations to many projects, one after another, for a certain period of time. Then, [invitations] stopped. So he wrote [to the guides]. You are constantly reminding yourself. Your own motivation... Saying 'I want to work on projects.' You are trying to convince them [the guides]. They are your customers now, on the platform. So it's like writing a motivation letter [laughs], writing a short paragraph... 'I'm very enthusiastic. I want to do it. I really enjoy this platform.' [Laughs] things like that.

It is obvious from the designer's statement that if designers do not constantly remind the guides about them, designers are forgotten after a while and become invisible on the platform. They start not getting project invitations and go back to the beginning. Thus, a continuous effort is required. The above quote presents an

example from a designer made this effort, writing to the guides and trying to convince the guides to get the job. However, there are also designers among the participants who do not make this effort. Although they are aware that the way to ensure continuity on the platform is to establish a network with the guides, some of the designers do not prefer to make this effort all the time. One of the participants expressed:

[32]On the platform, in order to have a job regularly, in addition to doing projects as much as possible, you also need to have a connection and relations with the project guides, who will invite you to more projects. You have to build that network. For instance, I was a little behind on that aspect. I couldn't make an effort to develop my network. I couldn't show that patience to the platform. In short, let me say this, this was the part demotivates me. It takes a little bit of hard work and effort to show yourself, make yourself visible.

The above words belong to a designer who quit working on the platform after experiencing it for a while. As her words demonstrate, being compelled to constantly make an effort to be able to take projects demotivated the designer and she chose not show this effort and left the platform. Interviews with the designers revealed that, as illustrated in the above quote, not all designers can show the patience to the platform to make continuous effort, because when entering the platform, designers think that on the platforms, they can make projects when and how they want. Designers believe they will access easily the projects already opened there, upload their ideas, and earn money. But when they immediately start running after invite projects, designers do not anticipate to encounter such conditions of invite projects. Indeed, designers expressed having to make a continuous effort to build and maintain network with guides in order to get and make projects as a disappointment, when they were asked if there was anything they did not predict when entering the platform, but encountered after they started working on the platform. Another designer who worked on the platform for a while and left the platform complains that working on the platform is not what it seems from the outside. She noted:

[33] An image is drawn that you can make a lot of money here [on the platform], but to reach it, you have to spend time as if it's your main job, because it is very difficult to be discovered [on the platform]. Never happens like 'Let me put two or three of my work, so the [project] invitations will rain on me'. You have to run after the people on that platform and constantly remind yourself. So I gave up after a while, because that [crowdwork] can only be an additional income. I have a salaried job and I don't know, I can only think as 'Let me get into this [project], maybe 200 euros, a thousand dollars will come' etc. If you are lucky and start earning money as soon as you enter [the platform], then, it can be tried. But I gave up after a while.

It is apparent in the account of the designer that doing invite projects on the platform is actually not as easily accessible and under the control of designers as they think. The designers, who started to work on the platform with the motivations that they could do any project they wanted from any field and could generate an income very easily thanks to the short-term projects and foreign currency, may get disappointed after some time, when they realize they have to spend a lot of time and effort to get a project. While designers think that they can make projects and earn money by only investing their creativity, they realize that being able to do projects actually depends strongly upon the internal relations of the platform and developing relationships with the platforms' employees. In this way, designers comprehended that the image created by the platforms is not actually real.

As the last quote illustrates, if designers are going to spend so much time and effort making a design project, they find it more appropriate to spend it not on the platform, but on conventional ways of working, which are mostly their main source of income. As can be seen in the early quotations, designers attach importance to be permanent on the platform, but when they realize the effort required to achieve to be permanent, they give up. Then, designers start to see the platform as an additional, short-term job that can only be done when the project comes along incidentally. The designers' think in this way probably because they see conventional ways safer compared to working on the platforms.

4.2.3.2 Transparency

The second main theme that emerged in the analysis under relatedness is transparency. According to the designers, there is a lack of transparency in design crowdwork with respect to four issues. These are (1) criteria for receiving invitations to the projects, (2) selection of the projects, (3) educational backgrounds of the guides, and (4) the work outcomes. In the following sections, each is presented separately.

4.2.3.2.1 Criteria for Receiving Invitations to the Projects

As demonstrated in the previous section, invite projects have a major role in designers' opinions and experiences on working on the platform. Designers often emphasized invite projects when answering different questions about working on the platform. The interviews show that one of the prominent issues regarding the invite projects is the criterion that should be met in order to be invited to these projects. Designers often mentioned this when asked if they had a problem or difficulty with the platform. Most of the designers described the uncertainty of the process, starting from being a member of the platform to receiving invitations to projects, as a problem. The main problem here seems to be that no one in the community has a clear idea of what to do in order to receive invitations to projects. While the designers explain that they do not know how this process works, they make predictions based on their own observations. One participant noted:

[34]I don't think anyone knows exactly what we should do [to get invitation]. Usually, of course, there has to be a reason for you to be invited to something [laughs]. In order to be invited, I think, you have to upload your works or something. It was the same with Upwork. You upload your own portfolio or something like on Behance, and you start getting new jobs. I guess.

Here the designer talks about the Jovoto platform. The quote shows that by comparing it with other platforms that she has experienced, the designer got the idea that in order to receive invitations to projects on Jovoto, she should create a portfolio in which she includes examples of her past works in her profile on this platform, similar to other platforms. The information provided by the Jovoto platform about the invite projects on its website confirms this observation of the designer.

The platform suggests that to receive invitations to projects, there are some steps that need to be completed after becoming a member of the platform. Most significantly, the community members who want to be invited to projects are required to upload examples from their past design works to their profiles on the platform. After forming a portfolio on their profiles, members need to get their profiles verified. The employees of the Jovoto platform, the guides, are responsible from verifying the profiles of the platform members. When the entries of the members are confirmed by the guides, members are given the pro title, and they become included in the invited project loop, which is called talent pool on Jovoto.

On its website the platform claims that designers who upload past works are quickly approved and included in the pool. However, the experience of the designers does not support this. The following two quotes demonstrate the experiences of designers who uploaded examples from their previous works but could not get approval for a long time.

[35]Honestly, I didn't understand [the process of being invited to projects], I didn't understand how it works, because my friend told me, for example, 'Upload your work, then you can receive invitations to projects'. But it wasn't like that for me. It took a long time [to get the invitation]. Maybe it would have taken longer, if I hadn't mailed [to the guides]. I don't think everyone goes through this process the same way. It was unclear. At first, I didn't quite understand how it went. I still don't understand [laughs].

The quote shows that the process of getting an invitation to projects is not experienced in the same way by all designers. Since he did not receive an invitation despite uploading his works, he found the solution by writing to the project guides to make his profile get verified. The designer, who owns the quote below, says she followed the same strategy when she thought that she had a longer process to be verified than others on the platform. Although designers followed the strategy of getting their profiles verified by writing to the guides, and eventually succeeded in receiving an invitation to the project, this process and the criteria that must be met still do not seem apparent to them. While complaining about this, the designer uses “unclear” to define the criteria for getting invited to the projects. In the below quote, the other designer similarly describes the process of being invited to projects as “full of unknown”. She said:

[36][The difficulty I had] was trying to join the invite [projects] loop. I also had a problem with being verified before. For example, even though I uploaded my works, I wasn't verified. Then I had to send emails about it and make a reminder. Well, this is a process full of unknowns. For example, some say, “I put my one job and I got the pro title the next day.” Oh, okay! But then the other says, “I put two or more jobs”. You don't know what to upload. What is required, for example, to get the pro title? Need to share even links to LinkedIn accounts? I don't remember much of them. Do you know? Karma... What are they called? There is a certain list. There are things like the number of projects you have participated in, the number of ideas you have won, the number of comments you have posted etc.

Paralleling the quote above, the point of the designer indicates karma points, another criterion in getting the pro title that is necessary to join the talent pool and thus be invited to projects. Karma is the list that is composed of the activities of members on the platform. The examples given by the designer above and more are included in the list of karma. Karma point is a numerical value obtained as a result of these activities. As the platform suggests, karma points affect members' order on the platform and their visibility. For this reason, karma points have an effect on the chance of platform members to receive invitations to the project. So the higher the karma point, the greater the chance of being invited to projects. As the quote

shows, designers are aware that karma points have an effect on being invited to projects. However, they do not have information such as which activity is worth how many points, which affects karma points the most. Designers do not know what they have to do or which one they concern more to get the pro title. The mind of the designer above is not clear at all on this subject. She thinks that as the researcher, I may know, since I am conducting a study on the subject and asks me. It seems that the designers do not trust the information implicitly put and presented on the platform. They find the information obscure and not very clear.

The designer's words below explain the reason for this distrust of the platform regarding the criteria to be invited to projects. It was mentioned that the platform announces on the website the significant effect of karma points on receiving invitations to projects. Contrary to this, by telling his experience, the designer below proves that a platform member can receive invitations to projects without having any karma points.

[37][...] Let me explain what I understand, because it is not clear at all. People actually need to be active in open projects for a while [to be able to get invitations]. That's what it's suggested. But, for example, I received an invitation without participating in any open projects. I didn't have a single point [laughs]. It is not clear what's going on there.

The designer has neither get verified his profile nor participated in a publicly open project after becoming a member of the platform. He received an invitation directly to a project without doing any of these. After that first project, he continued to do only invite projects on the platform. He still does not join any publicly open projects. He is aware that what he has experienced is quite different from what is proposed by the platform.

From the statements of all designers, it is obvious that the process of and the criteria for being invited to projects is not transparent and changes from one community member to another. Interviews with designers clearly show that this process does not work the same for everyone. Sometimes designers with unverified profiles or no karma points are also invited to projects. Supporting this, another designer notes as follows:

[38][...] I don't know. It's [the process of being invited to projects] a mystery. I don't think anyone understands it, because as I observed, the time to reach the invitation stage is different for everyone. You have to upload your portfolio there and have it approved as the platform says. By the way, I don't know exactly whether mine is approved or not. It may also not be approved. Sometimes they invite you. Those processes are secret [smiling]. What they do, according to what [criteria] they verify [profiles] and invite projects... Nobody knows how this process works. I thought later that there might be other things in the back, if you have relations with the guides, they might be inviting you [to the projects] without looking at them. I don't know.

The designer experienced and observed that the process of being invited to projects works differently for everyone and the platform does not provide transparent operation and information about the process. To define this inexplicit process on the platform, she uses such terms like “mystery” and “secret”. Based on her experience and observations, the designer claims that behind receiving invitation to the projects, there seems something other than the criteria suggested by the platform. She believes neither examples of previous works nor karma points, but rather suggests that the way to be invited to projects is through networking with the project guides. Another designer below makes the same argument.

[39]Now, for example, I see some people, I look at their profiles, they are worse than me. There is nothing [on their profiles]. I see that they are invited to projects. Why was he invited? I wasn't? I have done a lot of projects. These issues are not transparent. Maybe, at the background, there are alliances with the guides, I don't know.

The designer complains that although he has many project experiences on the platform displayed on his profile, he was not invited to a project. However, another member of the platform who does not have much works on his profile can receive that invitation. Since the designer does not find it fair and cannot understand why that person gets the project despite the unmet criteria, he believes it can be possible through the relations with the project guides.

In the last two quotes, both designers express this network issue not by emphasizing it, but in a noncommittal way. Saying things like “maybe” and “I don’t know”, they talk about this network issue as a possibility. But in the previous section, under the network topic, the importance of having relations with project guides is already presented from the designers’ perspectives with the statements of them (see Section 4.2.3.1.2). So although they may not sound confident, what the two designers mentioned above once again highlights the role of network with project guides in platform work.

4.2.3.2.2 Evaluation of the Projects

During the interviews, when the designers were asked if the community has a negative impact on the work done on the platform, a considerable number of participants mentioned the community voting in the evaluation phase of publicly open projects. In publicly open projects, during the evaluation phase, community members can vote on each other’s submissions. In this way, the community determines the projects to be selected together. Through this application, the platform seems to encourage the engagement of its members more in the diverse processes and aim to increase interaction among them. However, interviews with the designers showed that community voting has turned into a problem. According to them, it is a system that is not very fair and does not produce proper results.

In relation to community voting, the following three quotes illustrate the opinions of designers who participated in publicly open projects for a while after joining the platform, but now only participate in invite projects. One designer explained why community voting is a problem as follows:

[40] There was community voting in open challenges. That was a problem. For example, how transparent are community votes? There were already people who knew each other and they were voting for each other in the background. For example, when I first entered [the platform], I told the people in the office that, they weren't doing anything at first, but they were voting for me, so I was in the top three, for example. People were doing [such] things. Even though my project is better, by giving one [point to my project], giving himself five [points], maybe asking friends for more votes... There are small groups in the back... that mechanism is not very transparent.

The designer emphasizes both at the beginning and at the end of his statement that the evaluation process in publicly open projects is not transparent because of the community votes. It seems that while the platform is actually trying to do something embracing by including its members in this process, the opposite happens. Enabling the community to vote each other's projects causes community members to group among themselves. As can be seen from the example given by the designer himself, community members tend to gather votes from their own surroundings. Moreover, these people do not even have to be active members of the platform. As the example of the designers' colleagues from his full-time job clearly shows, those who are not active on the platform and who do not have project experience can vote. It seems even possible to create a profile on the platform just to vote. Participants suggest that when this is the case, while there are better projects that are worth an award, other projects may be among the selected ones, and this situation causes unfair results. Another designer again talks about the community members' being grouped.

[41] In the evaluation [phase], community members vote. [...] those with a circle of friends had more chance, for example, in those voting. I mean, those who have been there for a long time. I don't know if something like that was

going on, but I felt it a few times when I saw the [selected] projects. It's like an alliance.

According to the designer, the larger the person's circle, the higher the chance of winning a prize in publicly open projects on the platform. Based on her observations, the designer implies that people who have been on the platform for a long time are allied and support each other. It seems that these people only or mostly use their right to vote for each other's projects. There is an exchange of votes among them. In her statement below, one participant says similar things.

[42]Public projects are evaluated with community votes. For example, you give points and it comes to the top. There were some people very popular. You know, she comments on everyone, follows everyone, social things like that. We can think of it like Instagram, a bit like influencers [smiling]. Then I realized that the same man or the woman always get high [points]. But you can't make sense of the projects. But she has her own audience. I think there was such a trade situation.

Here the designer talks about a part of the platform members who create their own circle, or audience as she described, by interacting with other members on the platform one by one. There seems an exchange here, just like in the previous one. Even if there is no direct exchange of votes, there seems to be votes in exchange for a follow or comment. For the very reason, the designer defines it as “trade” in the last sentence of her statement.

What designers told during interviews makes clear that in the project evaluations, where all the platform members are free to vote, mostly the ideas of the members with a wider personal circle are selected rather than the ideas that are really good and meet the brief given at the beginning of the project. They are worried that of this process will not be redesigned in a more transparent way, it can damage the image of the platform resulting in both its members and clients lose trust in the platform. Designers suggest that members may lose their trust in the platform due

to the fact that better ideas do not receive awards and always the ideas of the same people are awarded. Clients, on the other hand, may start to think that the platform is not a very good alternative for collecting creative ideas as they spend their money for poor ideas while there are better ones. It is a good idea to incorporate people as much as possible in the processes in such virtual environments, where they cannot physically connect, but it should be built in a way that will be fairer for everyone.

4.2.3.2.3 Educational Background of the Guides

The third issue lacking of transparency on the platform is the educational background of the project guides. As the data collected from the designers show, the role of the project guides in platform work is notable. Beginning from the main role as an intermediary body between clients and the platform community, many issues related to working on the platform are closely linked with the project guides. One of the tasks of the project guides on the platform is to make comments and give feedbacks on the ideas or solutions the community produce during the projects. During the interviews, designers mentioned that they have concerns about how much they should take the guides' comments and feedback into account. What causes the designers to have such a concern is that the designers have no idea about the backgrounds or the expertise areas of the project guides. Such information about the guides assigned to each project is not provided by the platform. Therefore, designers do not have open access to this information. The designers' accounts show that when they cannot decide whether to consider the feedback of the project guide, designers try to find out their backgrounds or the areas of expertise. One participant states she once looked at the guide's educational background.

[43]I don't remember all of them, but I do remember that once I looked at a person and he was a designer. It could cause doubt if I didn't see him [as a designer]. It might not be very good if [the feedback] was given by an ordinary person. I could have ignored the feedback or it could have been a

demotivating factor. For example, I thought that because he was a designer, he made comments from a designer's point of view. I think that's a good thing [guides' being a designer].

Since it is not available on the platform, designers often obtain this information about guides through business and employment-oriented social networks such as LinkedIn. It seems, for designers, it is important to get feedback from people who come from the design field. The designer remarks that if the guide giving the feedback was not the designer, then the designer could be demotivated to do projects on the platform. Another designer says very similar things with the following words:

[44] Throughout the project, guides comment on the ideas you have uploaded. And you don't know their background anyway. As I got some comments and could not make sense of, I searched for the names of the guides on LinkedIn and tried to learn about their expertise. Then I saw that there are a lot of marketers among them. Almost none of those commenting and evaluating your project were actually designers. Now when you look at it that way, yes, it happens in every company. It was the same in the manufacturing company I worked for previously. Okay, we had a voice as designers, but the person who will make the sale is always stronger because it brings money to the company. However, seeing this on the platform demotivated me, because I wish that there were designers in the team of the platform.

Similarly, to figure out the backgrounds of the guides, the designer checked their LinkedIn accounts. The quote illustrates the designer's disappointment after learning that many of the guides come from not a design but a marketing background. Both quotes above mention the demotivating effect of the guides coming from a field other than design. It seems that since the core of these platforms is creative problem solving, designers think that the guides employed in platforms are supposed to be from the field of design, just like them. The designers obviously enter platforms believing that this is the case, because they are disappointed when they encounter that some of the problematic issues in designers'

relations with experts from different fields, such as marketing, in conventional work models show up again in platforms. Another designer, who became aware of the guides' backgrounds after starting to work on the platform, explains:

[45] On the platform, someone comments on your projects. There are people we call guides. Oh, but not always designers. At the company, a marketer or an engineer would comment on the projects; it was an inconvenience. That's why I liked the platform. Later, I learned that there were no designers [on the platform], or only a few. I quit not long after that.

As the statement of the designer clearly shows, what she likes about the platform is that she thinks people from the other professional groups cannot interfere with her work on the platform, as it was in the company where she worked as an in-house designer. She gives marketers and engineers as example to the other groups of professionals. This is because of that these two professional groups are the ones with whom designers working in the context of Turkey have the most problematic relations in conventional business models, especially in in-house jobs, as seen from the two quotes above. It seems when entering the platform, the designer had a motivation that she would only work with designers like herself. But, after a while, she saw that it was not what she thought.

We do not know if the only reason she left the platform was that the platform did not meet the expectation of the designer regarding the background of the guides, but it can be said that negative experiences of the designers with their colleagues from different fields, especially in their in-house jobs, re-emerge in the platform negatively affects the designers' thoughts about the work they do on the platform. Designers get disappointed. If the educational backgrounds or the areas of expertise of the guides are clearly stated on the platform, the designers can know this from the very beginning and their disappointment can be avoided. Therefore, designers can be prevented from thinking negatively about working on the platform.

4.2.3.2.4 Work Outcomes

In the analysis of the data gathered from the interviews with industrial designers, the theme work outcome is used to define what happens to the design solutions after designers generate and submit them to the platform, rather than the deliverables that designers create for the pre-defined problems. So it is not the designer's work, but what the platform or the client does with it after collecting from the designer.

On platforms, designers upload their ideas to the platform at the end of the period of time given them to develop solutions. After uploading their ideas to the platform, if a designer participated in the invite project, she receives the payment directly. If the project was publicly open, a designer gets paid if her idea is among the selected ones. In both methods, designers are only informed about whether their projects are selected by the client or not. Interviews with the designers showed that on the platforms, designers are not provided with any information about the future of their works after they completed the task and submitted on the platform. During the interviews, designers voiced they do not know what happens to their ideas after submitting them. While describing the design for a project he was invited to, a designer said:

[46][...] I don't know, I'm not sure if anything done with that idea anyway. I don't know much about where the idea is going. I have no information. I have no idea what happened after I uploaded it.

When he says whether anything is done with his idea, what the designer actually means seems to whether that idea has been realized or not by the client. On the platforms, designers are not able to see if clients realize their projects, or use their ideas as a starting point to develop new projects. In most of the platforms, in accordance with the terms and conditions, by making the payment for only once,

clients get the all rights of the ideas of designers. For this reason, even if clients realize the projects of the designers later, they do not have to inform the designers. As a result, designers never know what happens to their ideas. Interviews with designers show that designers are not happy with this nontransparent feature of the platform. Even if they agree to sell their ideas to the values determined for each project from the beginning, they want to be informed about the outcomes of their work. In this sense, designers draw a parallel between making projects on the platforms and participating in design competitions. Two quotes below illustrate why designers find platforms and design competitions similar in relation to the work outcomes.

[47] This is the same as participating in design competitions. You don't see the result of what you've done. Even if you're awarded... You may or may not be the winner of the competition, but in both cases, you don't see the result. You don't see it here [platform] either. So, you don't know what happened to that thing you did. It's like you did it and it went to another universe. You have no idea what's going on after you submitted the work.

The above and below quotes belong to two designers who participated in design competitions in Turkey. Therefore, they make this comparison based on their experiences in design competitions held in Turkey. In Turkey, in the majority of design competitions, three or four projects selected are deemed worthy of awards. Afterwards, some activities, such as award ceremonies or celebrations, are held by the organizers of the competitions. However, the award-winning designs are often not realized. In fact, no information is given about what the award-winning and non-awarded designs turn into. This is exactly why, according to the designers, platforms and competitions are very similar. In neither, are these processes transparent. The outcome of the designers' work is unknown. Below, another designer shares the similar thoughts:

[48] It's like insecurity in design competitions, because you get your reward and then someone gets a commercial income from it. Even if it doesn't, you don't know what happened to it [the design]. You left it there and it went into space.

The account of this participant parallels the previous quote. She also remarks that similar to industrial design competitions, opening projects on the platforms is more advantageous for organizing companies or other types of organizations than for the designers, as long as the clients opening the projects on platforms realize the ideas selected. But, she emphasizes that in both ways, designers do not know the fate of their ideas. What seems also common in the last two quotes is that both designers use terms like “another universe” and “space”. It can be said that designers use these terms to emphasize the unknown here, on the work outcomes.

Regarding relatedness, two main themes emerged from the interviews. Designers emphasized the importance of network and the problem of transparency in platforms. Interviews revealed that networking is significant in crowdwork. While professional network from the past is important when starting and adapting the platform, building new networks and maintaining them on the platforms is crucial for becoming permanent on the platform. Interviews also unveiled that, on the platforms there is a problem of transparency in four aspects. The criteria for getting invited to projects, evaluation of the projects, backgrounds of the project guides, and the work outcomes are different facets of the platforms which are lacking of transparency. These four aspects are directly related to designers’ interactions with other stakeholders of the platforms, including guides, other community members, clients, and platforms’ administrators. The lack of transparency in these aspects and in the relations with these stakeholders results in designers’ disappointment and failure of expectations from the platforms.

4.3 Summary

As explained in detail in the research design chapter, interviews were used to gather the data on the research topic. Interviews were conducted with 22 industrial designers. Data gathered through individual interviews with designers are analyzed

under three main themes coming from the theory on which this study is grounded. Autonomy, competence, and relatedness are the three main themes under which the findings are presented.

The first part of the analysis chapter introduced the Jovoto platform and described some of the prominent features of the platform including the guides, project types, and karma points, since these features were directly related to the topics that the designers emphasized during the interviews and their experiences on the platforms. This first part of the analysis section is formed in order to provide preliminary information about the Jovoto platform and platforms that work similarly, and to prepare the reader for the findings. The second part of the chapter presented the findings obtained from the interviews under autonomy, competence, and relatedness.

Analysis of the interviews first presented the findings related to autonomy. Dissatisfaction with monotonous and uncreative tasks in conventional work models and the opportunity to deal only with the creative side of the design process are the two topics related to autonomy.

The majority of the participants especially the ones working as in-house designers in their full-time jobs, mentioned their dissatisfaction with monotonous and repetitive tasks. These designers consider doing design projects on the platforms as a way to avoid this monotony in their professional practice. As projects addressing different fields are being opened on platforms, designers deal with a different task each time. Designers claim that doing monotonous and repetitive tasks hinders their creativity, but the opportunity to constantly make different projects on platforms enables designers to continuously develop their creativity. It is important for designers to be able to develop their creativity because their job is to develop

creative solutions. Therefore, doing the same tasks continuously without the need to demonstrate their creative powers does not satisfy designers professionally. At the point where they think that they do not use their creativity, designers think that they do not realize their profession as it should be.

The accounts of the designers show that two features of the platforms provide designers to deal only with the creative side of the design process: platforms' creative idea focus and intermediation between designers and client organizations. During the interviews, designers emphasized that platforms expect innovative ideas from the community rather than the design solutions ready to production or detailed in all aspects. Accordingly, on the platforms, the design process ends when the idea generation stage is completed, and designers are not responsible from the stages and tasks after idea generation. Designers find to be able to work in this way on the platforms professionally more satisfying as they are not responsible for doing technical tasks, mostly described as chores and drudgeries during interviews. Instead of doing these tasks, they have the opportunity to do only their own job which is creative problem solving. In addition to the creative idea focus, platforms' intermediation between designers and the client organizations also allow designers to do only their own job. Designers find the platforms' intermediation more comforting, as they do not have to deal with problems designers have in a direct interaction with clients. Designers suggest that intermediation avoids problems in communication with clients, weak design briefs, and payment. In crowdwork, these are the responsibility of the platform, while the designers are only responsible for revealing their strength, which is creative thinking. In relation to all these, designers placed great emphasis on creativity. If their working environment provide designers with the tasks which enable them enhancing their creativity, designers find their professional practice more meaningful and become professionally satisfied.

The second section demonstrates the findings related to competence. Interviews with the designers show that doing design projects on platforms contributes to the development in designers' professional competence in two ways, which are (1) continuous learning, and (2) the opportunity to work with global brands.

The accounts of the designers show that platforms enable continuous learning in two forms: learning from diverse projects and learning from the community. Designers stressed that being able to do diverse design projects is instructive and leads in developing professionally, since projects for different fields are opened on the platforms and designers need to know and learn the diverse fields in which they do not have experience before by doing research. Designers believe they contribute to the development of their professional competencies by learning new things and applying what they have learned in their design solutions. According to the designers, community members also facilitates the platforms becoming a learning environment. The designers voiced that some interactions among the community including collaborations, being able to see other's projects, and comment on them, are still instructive and support professional development of designers. Designers associate both learning from different projects and learning from the community with education in design school. This is because of that design students are given projects at schools from different sectors or fields in order for them to experience designing on as many subjects and areas as possible until they graduate. The reason why they associate learning from the community with education at school is on the other hand, because design students can see the design approaches and solutions of their classmates at school during wall critiques and juries. During interviews, designers put a lot of emphasis on school, as they see the features on the platform similar to design education.

Interviews revealed that, regarding professional competence, having an opportunity to work with global brands is important again for two reasons: being able to display

the designs done for global companies on one's professional portfolio and reaching and learning from the design vision of these companies. From the perspective of the designers, the second is more important. Designers believe it will be prestigious and attracting to exhibit these projects in their portfolios. However, being able to see the design vision of leading global companies from the projects they open on the platforms which enables designers to keep up with the latest design problems and trends globally, makes a great contribution to their professional development.

Lastly, analyses of the interviews illustrate the findings connected to relatedness. The findings under relatedness in the analysis were grouped under two major themes. These are (1) networking, and (2) transparency.

Networking has emerged as an important factor in crowdwork. Interviews showed that networking is important in starting, getting adapted, and becoming permanent on the platform. Interviews revealed that the vast majority of the participants of this study are informed about this work model and enter platforms thanks to their professional networks including classmates from design school and colleagues in full-time jobs. As well as entering the platform, professional networks are also useful in the process of adapting to the platform. The designers suggest doing their first projects with colleagues who invited them to the platform plays a very important role in learning the operation of the platform and contributing to their visibility. According to designers, becoming permanent on the platforms, on the other hand, strongly depends on building new network on the platform with the guides. In fact, designers emphasize that networking with guides alone is not enough; it is also important to maintain this network by constantly reminding themselves to the guides. While some of the designers make this effort in order to be invited to the projects constantly and to be permanent on the platform, some of them stop designing on the platform for this reason or continue by participating in only publicly open projects when there are any available. From the very beginning,

designers come to the platforms just only knowing about publicly open projects and with the aim of participating in them. However, as soon as they become aware of the invite projects opened more often with a guaranteed income, designers' focus shifts to the invite projects. As they cannot foresee constantly striving to get invitations to the projects by building and maintaining network with the guides, designers assert that the platform is not actually delivering what it promises which is the freedom to design whenever and for whatever subject.

Interviews disclosed that from the perspective of the designers, platforms are lacking transparency in four issues. (1) Criteria for being invited to projects, (2) evaluation of the projects, (3) backgrounds of the guides, and (4) the work outcomes are the issues which are not transparent according to the designers. First, the designers claim that being invited to projects is experienced differently by everyone on the platform, and community members can receive invitations to projects in different ways than the conditions suggested by the platform on its website. Therefore, the designers assert that this process is actually not as clear as the platform suggests it is, and there are other internal factors that affect to get invitations to the projects such as individual relationships with the guides. Second, the evaluation of the open projects is not transparent. Designers declare community voting in open projects causes poor designs to be awarded. Due to the alliances in the community, everyone votes the projects of the community members in their own circle. Not knowing by which criteria projects are evaluated and the poor designs awarded because of the alliances among the community decreases the trust of the designers in the platform. Third, information about the educational backgrounds of the guides, who have the biggest role in the design work done on the platform, is not provided to the community. The designers tell that when the comments made by the guides did not make sense to them, designers began to question the expertise of the guides. Designers, who have learned through their own efforts that the guides are not designers, but mostly people from different professional areas such as marketing and engineering, are disappointed with the

platform. Designers argue that the guides who have the biggest role in these platforms, main focus of which is to develop creative solutions, should be designers. Designers enter the platforms believing that it is. But later they see that the situation here on the platform is just like in conventional design work models. Lastly, after the designers upload their ideas to the platform and the project process is completed, designers have no information about their ideas. Designers do not know about whether their ideas will be developed or realized or not. Not being informed about the future of the ideas they developed as a solution to a design problem after uploading them to the platform demotivates designers. In this regard, designers draw a parallel between the platforms and the industrial design competitions organized in Turkey in which ideas are collected from design students or young professionals but mostly are not realized.

The next chapter presents the main conclusions of this thesis.

CHAPTER 5

CONCLUSIONS

This chapter presents the conclusions of this research. The chapter begins by demonstrating an overview of the study. Then the main conclusions obtained from the analysis of the interview data are discussed with reference to the existing literature. Following the main conclusions, suggestions for design practice and design education in Turkey and platforms are offered. The chapter is concluded with a discussion on the limitations of the study and the recommendation for further research.

5.1 Overview of the Study

In this thesis, first the reviewed literature was presented. Sources from diverse areas were reviewed. The literature started with the meaningful work theory, which forms the framework of this study. Then, to improve an understanding of the research topic, existing literature on crowdwork and the industrial design profession in the context of Turkey in which this thesis is written was presented.

Following the literature review, the research design was described. This study aims to develop an understanding of the experiences of industrial designers in doing design projects on crowdwork platforms and whether design work on the platforms can constitute meaningful work or not. In order to accomplish this aim, a qualitative approach was adopted; and semi-structured interviews were selected as data collection method. The research was conducted in two stages which are the pilot study and the main study. In total, 22 industrial designers were interviewed.

The following chapter demonstrated the findings obtained from the research. The chapter illustrated the analysis of the findings derived from interviews with 22 industrial designers experienced in doing design projects on crowdwork platforms.

The last chapter of the thesis demonstrates the conclusions of the study. The main conclusions of the study are presented in the following section.

5.2 Main Conclusions

Based on the findings obtained from the interviews with designers, this study draws two prominent conclusions. The following sections demonstrate the main conclusions of this study in light of the discussions in the existing literature.

5.2.1 The Relationship between the Three Needs of SDT for Meaningful Work

Interviews with designers showed that doing design projects on platforms meets the needs of autonomy, competence, and relatedness at different levels. The designers who participated in this study define autonomy through the type of work they do. During the interviews regarding the design process, they make a distinction between technical and managerial tasks and creative tasks. According to the designers' definition, technical work includes production-related work, CAD modeling, Photoshop, etc., which designers describe as monotonous and boring in interviews. Managerial tasks cover responsibilities of managing communicational and financial issues in direct interaction with the clients. Designers find it relaxing and more comfortable not having to deal with these issues on intermediary platforms. Creative work contains on the other hand, a creative problem-solving process composed of defining the problem, generating ideas, and finding the most effective solutions. During the interviews, designers greatly emphasized creative work, as they believe it is the core of designers' profession. The findings of the

study show that, according to the designers, in the case of crowdwork, autonomy refers to the ability not to be in charge of technical and managerial works and to be able to focus only on creative work, the core of the profession. In crowdwork on platforms, the designers are happy with being able to end the design process once they generated the creative solution(s) by putting only their creativity, their professional strength. Platforms' offering designers a creativity-focused form of professional practice rather than repetitive and monotonous work and managerial responsibilities seems to meet the designers' need for autonomy.

For designers, competence refers to professional development and mastery. Designers' definitions show that this professional development is not about developing the technical skills designers will need while performing their job. Regarding competence, they do not refer to having mastery in CAD modeling or any IT competencies and new technologies. Instead, designers refer to developing their discipline-based knowledge. It is not surprising that designers always emphasize the design school and education there when talking about competence since design school is the environment where foundational discipline-specific knowledge is conveyed to students. The findings show that in relation to competence, designers draw attention to the continuous learning environment and the opportunity to work with global brands provided by the platforms. Continuous learning on platforms refers to gaining new knowledge based on the sectors by making design projects for different fields each time. Similarly, seeing different approaches to design through the open interaction with community members facilitates gaining new design-related knowledge. In addition, the opportunity to design for the leading global brands and to see and follow the current design trends and the design vision of these brands contribute designers' mastery in their profession. Therefore, the findings show that platforms support developing designers' professional competence in terms of their discipline-based knowledge.

For the designers, regarding the need for autonomy and competence, working on platforms seems to draw a positive picture. On platforms, designers can do the creative work they seek, which they consider the essence of their job, instead of monotonous, tedious work and challenging responsibilities. It can be said that designers achieve autonomy on platforms as platforms allow them to do the part of the design job they want to be responsible for. In addition to allowing designers to practice the essence of their profession, platforms' encouraging the designers to contribute to their professional knowledge meet the competency needs of designers.

However, the situation changes when the needs for autonomy and competence mentioned above intersect with the third need, relatedness, that SDT describes. The main determinant for the meaningfulness of the work on platforms is the relationship between these three needs. But the findings revealed that when relationships get involved, in terms of relatedness, designers have negative experiences and disappointments with their expectations of the platform. Designers have to strive to build and maintain a network with the project guides and become visible among the whole community. The findings demonstrated that designers are faced with the requirement to put in so much time and effort on platforms where designers think they can do projects whenever they want. Having to fulfill this requirement demotivates designers. In addition, there are nontransparent features and processes in the inter-organizational relations of the platforms. The fact that platforms, which list transparency among their core values on their websites and declare that their aim is to make their work more transparent for all stakeholders, are not transparent in many respects, contrary to what they claim disappoints the designers and breaks their trust in platforms. Platforms that respond to designers' search for autonomy and support the development of their professional competencies fall short in terms of relatedness.

The reviewed literature underlined that to achieve meaningful work, it is essential to meet all three basic needs, autonomy, competence, and relatedness, suggested by SDT (Deci and Vansteenkiste, 2004; Gagne and Deci, 2005). The findings of this study indicate that there may be a more complex relationship between the three. If the platforms are not transparent enough or cause designers to encounter unpredictable conditions, providing the autonomy designers seek or supporting professional competence cannot prevent designers from breaking their trust in platforms and leaving them. None of these needs can be said to be more important or play a more prominent role than the other in achieving meaningfulness. On the contrary, the three needs seem to support and complement each other. Therefore, it can be said that instead of considering these three needs that must be met separately, as the current literature suggests, they should be considered as dimensions that intertwine and are closely connected.

Contrary to the findings of this study, in the reviewed literature, regarding the results of their study exploring meaningful work from the perspective of in-house designers and design consultants, Björklund and van der Marel (2019) suggest that there are dominant criteria in meaningful experiences for these two groups of designers and that these criteria are different for each group. While the most critical need for in-house designers is autonomy, for consultants, it is relatedness. However, Björklund and van der Marel (2019) add that although the dominant criteria of meaningful experiences differ between these two groups of designers, for both groups meaningful design work is deeply tied to the other organizational actors with whom designers interact. Instead of the design practice itself, designers find meaning in the social and organizational context of the work. The findings of this study confirm this suggestion of Björklund and van der Marel (2019). Designers have disappointments, and their expectations fail in matters that result from their relations with other actors on platforms and when they start having concerns about the organizational structure of platforms. Their relationships with the guides and alliances among the community are examples of this.

5.2.2 Crowdwork as Virtual In-house Design Work

The findings of this research are not just limited to showing the extent to which and in what ways platforms offer meaningful work practice. The findings also demonstrate that, from the perspective of industrial designers, designing on platforms imitates working as an in-house designer in an organization.

Interviews displayed that the expectations of designers when entering platforms and after they started designing on platforms are different yet, quite contradictory. Designers' expectations change after they start working on platforms. The vast majority of the designers in the sample of this study enter these platforms with the recommendation of their connections to try platforms. Designers are highly motivated by the opportunity to participate in diverse projects that interest them when they come across and earn extra money, which is a considerable amount due to the exchange rates between Euro and Turkish lira. But after a while, for designers designing on platforms evolves into a practice that they take more seriously. Designers start wondering and having concerns about the whole processes and the relationships within the platform, and want to have a full knowledge of them. They start questioning how the work is conducted and the roles and positions of all the other actors involved in work on platforms. The findings illustrate that designers consider the intermediary platform as an organization; and themselves and the other actors as employees of this organization. Aligned with this, the conditions regarding the relationships of designers with other actors in in-house work are reproduced here, on platforms.

Regarding in-house design work in Turkey, the relationships between designers and their non-designer colleagues and employers have been discussed in the academic field for many years. The authority problem in design-related roles and responsibilities, lower professional status designers hold compared to their non-designer colleagues, and hierarchical relations are the poor conditions experienced

by in-house designers in Turkey (Öztürk Şengül, 2009; Kaygan, 2012; Etemoğlu, 2013; Öz, 2015; Kaygan and Demir, 2017).

Öztürk Şengül (2009) argues that in manufacturing companies in Turkey, not industrial designers but different occupational groups such as engineers and production managers dominate design-related roles and responsibilities. Similarly, Kaygan (2012) and Öz (2015) present the dissatisfaction of industrial designers with reference to their lower professional status compared to their non-designer colleagues, especially engineers, who have access to higher-income and managerial positions. Hierarchical relations also exist in companies. Designers generally do not have the opportunity to present their own designs to the management themselves because of not having direct access to the management (Kaygan and Demir, 2017). Designers are not given the opportunities to present their own works and attend meetings and are kept away from these (Öz, 2015). This causes designers never to be sure if their designs are delivered correctly and not feel respected (Öz, 2015; Kaygan and Demir, 2017). Etemoğlu (2013) adds that the interventions in designs by the sales teams in designs negatively affect the designers' motivation in this work model.

On the platforms, only one actor, the guides, replaces all of the people mentioned above; i.e., engineers, project managers, people from marketing and sales teams with whom the designers have relations in their physical in-house work. As emphasized in the analysis, designers assume that on these platforms, which they consider creativity-oriented, the guides involved in each process and have critical roles are people with the design background like themselves. However, as discussed above, as a result of their own efforts, designers realize that the guides are mostly people from diverse backgrounds, including management, marketing, and engineering, just like the in-house model. So, again, in many design-related issues, not designers, but people from other fields have the roles and responsibilities. The people providing intermediation, preparing design briefs,

evaluating and giving feedback to design ideas, presenting the collected ideas to the clients, and make the final decisions with the clients do not have a background in industrial design. Therefore, it becomes obvious that what seems like an idealized design process is actually a model where designers are not really involved.

Returning to the very beginning, the discussion on the meaningful work, we can say that working on platforms does not actually provide full autonomy to the designers. Platforms may avoid designers doing monotonous and repetitive work and focus on creativity, but the recent discussion proves that designers do not have authority on design-related issues on the platforms. On the platforms, designers may be provided with the opportunity to do the creative jobs that is the core of their profession, but they cannot be said to be included in and have authority over the design decisions and processes.

All this turns the platform into a virtual in-house work rather than a new employment model through the eyes of the designers. When this is the case, it is inevitable that designers will not see working on the platform as a permanent work model. Seeing that the conditions in the in-house model reappear here too, for their future career plans, designers mention mainly two models. First, almost half of the designers prefer going back to the conventional in-house work with a guaranteed salary and job security, although what brings them to the platforms is already the strict hierarchy and boring work routine in these companies. Concerning this, the other half seeking creativity and full-independence plans to become entrepreneurs for their future careers. These designers talk about their plans to establish small businesses in which they sell products, design, and production of which belong to them. Similar to design crowdwork, this model seems to be another emerging employment form in the design field in the context of Turkey (Dilek and Kaygan, 2021).

5.3 Recommendations for Design Practice and Design Education

Although this study is on design crowdwork that takes place on platforms, it emphasized important points on in-house design work in Turkey. This is because the participants of this study escape to platforms because of unhappiness and dissatisfaction in their in-house jobs, which is expected to be safer. As presented in the literature, the demand for industrial design in the Turkish industry started in the big manufacturing companies (Er, 2009). After almost 30 years since the first demand for industrial designers in the industry, Kaygan et al.'s (2020) study shows that in-house design work is still the most common form of employment for designers in Turkey. In addition to its dominancy in the industrial design job market in Turkey, the findings of this study show that poor working conditions of in-house work still persist and not much improvement has been made in industrial designers' working conditions, especially in manufacturing companies.

Serious assessments and improvements should be made on the conditions of in-house design work. Although in-house work is still the most common form of employment, new employment models such as freelance work, crowdwork, and entrepreneurial design work are emerging. However, poor conditions that are not resolved in the in-house model can be carried over to new models or may cause designers' exploitations more as they escape from the conditions in in-house work before being professionally ready. Improvements to be made in in-house working conditions would support a healthier diversification of design practice and provide designers with a more sustainable career path instead of trying and returning back to the in-house model. Designers should not choose this model and face professional dissatisfaction simply because it is safer.

In addition, interviews showed that designers make a very sharp distinction between creativity and social skills regarding the abilities they need to have as professionals. As emphasized in the analysis, the designers underline that it should

not be necessary to develop social skills; instead, it is sufficient to work only by revealing creative strength. However, the findings show that this distinction is not very realistic. Although designers think this way, social skills acquired in subjects such as communication with employers and clients, building professional networks, and career planning and management will prepare designers to be equipped for self-employment models such as freelance work, crowdwork, and entrepreneurial design work mentioned above. Courses that are designed to increase such social skills of designers should be included in the current design education curriculum. Young designers equipped with these skills in school will not be discouraged so harshly by self-employment models.

Another suggestion regarding design education would be to include existing design employment models and conditions in the undergraduate education program. Today most design students still do their compulsory internships in manufacturing companies and design consultancy firms, as these two forms dominate the industrial design job market. For this reason, industrial design students cannot be informed about or have a chance to try new employment models until they start professional life or hear about them from the other designers. In relevant courses, students should be provided with information about each emerging employment model both on a global scale and in the Turkish context. Introducing all forms of employment with their positive and negative aspects from designers' perspective will enable designer candidates to see all the career paths they can follow after graduation and help them choose the most suitable model professionally and personally. Similarly, master's programs can be opened to guide designers on these issues.

As presented in the reviewed literature, there is a significant increase in design graduates in Turkey with newly opened industrial design programs. However, how this significant increase will affect the human resources structure remains only a question. In conventional models, the work conditions still do not provide

professional satisfaction for designers. Therefore, many designers seek other career paths. In addition to conventional models, new employment forms are emerging, but designers graduate without having sufficient knowledge and equipment about these models. Considering all these, as suggested above, necessary adjustments and improvements should be made in both current design practice and education.

5.4 Recommendation for Designers Experiencing Crowdwork Platforms

It seems inevitable that platforms will continue to become widespread, thanks to the continuous developments in the Internet and ICT technologies and the digital transformation of work. People are showing more and more interest in platforms day by day, but as the findings of this study show, some may leave the platforms due to the discouraging work conditions after working for a while. In this research with industrial designers working on platforms, it was found that the designers were not happy with unclear features and processes in inter-organizational relations of the platforms. These negative experiences hinder trust in the crowdwork and platforms. Some designers left the platforms because of this.

This is the situation that awaits designers who will work in this environment. Compared to conventional organizations, platforms are more dynamic environments where labor turnover is fast and frequent. Someone who chooses to leave the platform can be replaced immediately. It would be unrealistic to think of platforms as the same as secure organizations and suggest that they be more transparent to their employees, because this seems exactly what the platforms want, this dynamic and temporary workforce. Therefore, the recommendation of this study for designers who have already experienced working on platforms or who want to do design work on platforms is to start this working model by being aware of this situation, instead of considering platforms as secure organizations.

5.5 Limitations of the Study and Recommendation for Further Research

There are two main limitations of this study. First, like every theory, self-determination theory (SDT) used in this study had some limitations. SDT draws a framework that approaches the meaningfulness of work from three basic dimensions: autonomy, competence, and relatedness. There may be other perspectives on the meaningfulness of work for industrial designers, but SDT was used in this study to explore meaningful work, and the meaningfulness of work for industrial designers was discussed with these three dimensions.

Second, this thesis does not consider any online platform as a case for the study. However, the platform that was most emphasized in the interviews with the designers and commonly experienced by them is Jovoto. The fact that the designers mostly talk about their experiences on Jovoto causes a limitation for this study. It may not be correct to generalize the findings of the research to all platforms where industrial design related work is done. The findings of this study may not be applicable to all platforms.

As explained in detail in the previous chapters, this study was carried out in Turkey, with industrial designers who graduated from the design schools and mostly started their professional life in Turkey. The study can be enlarged with the data obtained from different contexts.

This study argues that design crowdwork does not constitute meaningful work for Turkish industrial designers. For them, crowdwork almost replicates the most common and established design work model in Turkey in which industrial designers generally have professional dissatisfaction. In this new way of working, designers have similar negative experiences. Regarding this, a future comparative study can be conducted by collecting data from the designer platform participants from another country where industrial designers' status and working conditions are

entirely different. Exploring whether doing design projects on crowdwork platforms constitutes meaningful work from the perspective of industrial designers from a different context, and making comparisons would be very interesting.





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APPENDICES

A. Informed Consent Form (Turkish)

Katılımcı Bilgilendirme ve İzin Formu

Bu araştırma, Orta Doğu Teknik Üniversitesi Endüstri Ürünleri Tasarımı Bölümünde İrem Dilek tarafından, Doç. Dr. Pınar Kaygan danışmanlığında yürütülmekte olan doktora tezi kapsamında yapılmaktadır. Bu çalışmanın amacı; dünya çapında giderek yaygınlaşan, müşterilerin ve hizmet sunucularının internet üzerinden buluştukları platform aracılığıyla çalışma biçimini Endüstri Ürünleri Tasarımı mesleği açısından incelemek ve bu platformlarda tasarım hizmeti veren Endüstri Ürünleri Tasarımı mezunlarının deneyimlerini anlamaktır. Bu çalışma, İnternet üzerinde sayıları giderek artan tasarım platformları ve bu platformların tasarım mezunlarına yeni bir çalışma biçimi ve ortamı sağlaması sebebiyle önem taşımaktadır. Çalışma, katılımcıların geçmiş mesleki deneyimleri ve platformlar üzerinde deneyimledikleri tasarım işine odaklanarak, endüstri ürünleri tasarımı mezunları için dünyada giderek yaygınlaşan platforma dayalı çalışma biçiminde işin anlamlılığını araştırmayı amaçlar.

Bu çalışma kapsamında gönüllü olan katılımcılarla mülakatlar yapacaktır. Mülakatların, tüm dünyaya yayılan COVID-19 salgını sebebiyle çevrimiçi araçlar üzerinden yapılması planlanmaktadır.

Mülakatlar esnasında ses kaydı alınacaktır. Ses kayıtları analiz edilerek anonimleştirildikten sonra yalnızca akademik amaçlı yayınlarda kullanılacak ve yukarıda ismi belirtilen araştırmacı dışında kimseyle paylaşılmayacaktır. Elde edilen bilgiler kullanılırken katılımcıların kimlikleri gizli tutulacak, kişilerin verdikleri bilgilerle kimliklerinin eşleştirilmemesine özen gösterilecektir. Görüşmelerin yeri ve zamanı katılımcı ve araştırmacı tarafından, ortaklaşa belirlenen gün ve saatler göz önünde bulundurularak belirlenecektir. Görüşmelerin tahmini olarak bir buçuk saat sürmesi beklenmektedir.

Bu çalışmaya katılmak tamamen gönüllülük esasına dayanmaktadır. Bu formu okuyup onaylamanız, araştırmaya katılmayı kabul ettiğiniz anlamına gelecektir. Ancak, çalışmaya katılmama veya katıldıktan sonra herhangi bir anda çalışmayı bırakma hakkına sahipsiniz. Çalışmaya katılmayı kabul ettiğiniz takdirde izin formunu karşılıklı olarak imzalayacağız ve birer kopyasını saklayacağız. Araştırma süresince herhangi bir şikâyetiniz olursa, bu tez çalışmasının danışmanı olan Doç. Dr. Pınar Kaygan ile iletişime geçebilirsiniz. İletişim bilgilerini aşağıda bulabilirsiniz.

Zaman ayırdığınız için teşekkür ederim.

İrem Dilek

iremd@metu.edu.tr

Tez Danışmanı

Doç. Dr. Pınar Kaygan

pkaygan@metu.edu.tr

Yukarıda yer alan ve araştırmadan önce verilmesi gereken bilgileri okudum ve gönüllü olarak üzerime düşen sorumlulukları anladım. Çalışma hakkında yazılı ve sözlü açıklama aşağıda adı belirtilen araştırmacı tarafından yapıldı. Görüşmeler sırasında alınan ses kayıtları ancak anonimleştirildikten sonra ve yalnızca akademik amaçlı yayınlarda kullanılacak. Bunun dışında, katılımcının yazılı izni olmadan başka hiçbir amaç için kullanılmayacak ve araştırmacı ve tarafım dışında kimsenin orijinal kayıtlara erişimi olmayacak. Kimliğim ve verdiğim bilgiler gizli tutulacak ve belirli anonimleştirme süreçleri doğrultusunda tarafımla eşleştirilemez hale getirilecek. Bu koşullarda söz konusu araştırmaya katılmayı kabul ediyorum.

Katılımcının Adı Soyadı

Tarih

İmza

__/__/__

Araştırmacının Adı Soyadı

Tarih

İmza

__/__/__

B. Interview Guide (Turkish)

Giriş

- Araştırmacının kendini ve araştırmayı tanıtmayı, elde edilen verilerin ne şekilde kullanılacağını açıklaması, gizliliği yeniden vurgulaması
- Varsa, katılımcının araştırma ile ilgili sorularının yanıtlanması

1. Katılımcı Hakkında

- Öncelikle biraz kendinizden bahseder misiniz? (Eğitim geçmişi, şu an ne yapıyor olduğu vb.)
- Daha önce tasarımcı olarak iş deneyimleriniz oldu mu? Olduysa bunlardan bahsedebilir misiniz? (Nasıl bir organizasyonda? Hangi görevlerde?)
- Platforma dayalı çalışma biçiminin yanında hali hazırda maaşlı/mesaili bir işiniz var mı? Varsa, o işinizden biraz bahseder misiniz? (Nasıl bir organizasyonda? Hangi görevlerde?)
- Platformlarda tasarım yapmaya ne zaman ve nasıl başladınız?
- Hangi platform ya da platformlar üzerinden tasarım yapıyorsunuz? Bunların hangisini daha çok tercih ediyorsunuz? Neden?
- Bu platformları nasıl keşfettiniz?
- Platformlara nasıl kaydoluyorsunuz?
- Platformlarda ne yapıyorsunuz? Nasıl çalışıyorsunuz? Sistem nasıl işliyor?
- Bu platform(lar)da fikri haklarla ilgili süreçler nasıl işliyor?
- Platform(lar)da yaptığınız tasarımların haklarını müşteriye bırakıyor olmak bu işle ilgili negatif bir düşünceye sebep oluyor mu?

2. Tercih, Motivasyonlar ve Beklentiler

- Sizi online platformlarda tasarım yapmaya iten sebepler/motivasyonlarınız nelerdir?
- Bu çalışma biçimi sizin için bir firmada ya da bağımsız tasarımcı olarak çalışmaktan nasıl farklı? (sanal ortam/fiziksel ortam, birisi için çalışma/kendi kendine çalışma vb.)
- Bu sebepleri düşündüğünüzde platformdaki tasarım işi beklentilerinizi karşılıyor mu?
- Hangi noktalarda beklentilerinizin karşılandığını düşünüyorsunuz?
- Karşılamadığı noktalar var mı? Platformda tasarım yapmanın başta tahmin etmediğiniz yönleri var mıymış?

- Bir tasarımcı olarak tam da istediğiniz gibi bir işi seçebilecek olsanız bu nasıl bir iş olur? (Tasarım süreci, iş arkadaşları, yönetim, hiyerarşik düzen, vb.)
- Platformlarda yaptığınız iş bununla ne kadar örtüşüyor? Ya da hangi noktalarda örtüşüyor, hangi noktalarda ayrılıyor?

3. Bireysel / Ekip Olarak Çalışma

- Platformlarda bireysel çalışmayı mı tercih ediyorsunuz?
- Platformlar üzerinde birlikte çalıştığınız, iş birliği yaptığınız kişiler oluyor mu?
- Bireysel ya da diğer platform çalışanları ile iş birliği halinde çalışmayı tercih etmenizin sebepleri nelerdir?
- İş birliği yaptığınız kişiler veya platformun diğer çalışanları ile ne sıklıkla iletişim halinde oluyorsunuz?
- Genellikle hangi konular ile ilgili iletişim kuruyorsunuz/kurma ihtiyacı duyuyorsunuz?
- Platformlar üzerinden tanıştığınız kişilerle platform dışında da iletişim kuruyor musunuz? Bu sizin için önemli mi?
- Platformlarda sizinle aynı çalışma biçimindeki insanlara ne kadar bağlı hissediyorsunuz? Bunu daha önceki tasarım iş deneyimlerinle karşılaştırabilir misiniz?
- Platformun diğer çalışanlarının platformda yaptığınız iş üzerindeki olumlu etkilerinden bahsedebilir misiniz? (yardımlaşma-dayanışma ortamı, öğrenme ortamı, aidiyet duygusu vb.)
- Platformun diğer çalışanlarının platformda yaptığınız iş üzerindeki olumsuz etkilerinden bahsedebilir misiniz? (rekabet, ortaya çıkan işlerin tasarım mesleğine uygunluğu vb.)

4. Platformun Aracı Olması

- Platformlar, siz ve tasarım iş tanımını veren müşteriler arasında aracılık yapıyor, bu işleyişi nasıl buluyorsunuz/ne düşünüyorsunuz?
- Müşterilerle doğrudan iletişim halinde olmayı mı yoksa böyle olmasını mı tercih ederdiniz? Neden?
- Müşterilerle birebir iletişim içinde olmadan tasarım yapıyor olmanızın avantajları sizce nelerdir?
- Müşterilerle birebir iletişim içinde olmadan tasarım yapıyor olmanızın dezavantajları sizce nelerdir?
- Bugüne kadar müşteri ile birebir iletişimde olmama durumuyla ilgili herhangi bir sorun yaşadınız mı? Yaşadıysanız biraz bahsedebilir misiniz? Bu sorunu nasıl çözdünüz?

- Herhangi bir sorunla karşılaştığınızda platform bu sorunun çözülmesinde nasıl ve ne kadar rol oynuyor?

5. Sanal Ortamda Çalışma

- Bu çalışma biçiminin sanal ortamda gerçekleşiyor olması hakkında ne düşünüyorsunuz?
- Sanal ortamda gerçekleşiyor olması yaptığınız işle ilgili düşüncelerinizi ne kadar ve nasıl etkiliyor? (gerçeklik, belirsizlik, risk vb.)

6. Platforma Dayalı Çalışma Modelinin Geleceği ve Öneriler

- Platformlar üzerinden tasarım yapmaya devam edeceğinizi düşünüyor musunuz? Neden?
- Platforma dayalı tasarım iş modelinin geleceği hakkında ne düşünüyorsunuz?
- Kendi kariyerinizle ilgili gelecek için ne düşünüyorsunuz?

C. Quotations (Turkish)

- [1] Şirkette endüstri şartları ve ne yapacağın zaten çok belli, motomot bir şey. Çok anlamlı bir mesleki pratik bulamıyorsun. En başta, ilk yıllar beni biraz eğledi. En azından şeyi görmüş oluyordum endüstriyel tasarım bir iş olarak nasıl yapılıyor, kimlerle etkileşime giriyorsun, işte mühendislerle ne yapıyorsun falan filan. Bir yandan da skills falan onları geliştiriyorsun aslında. Ondan sonra ama bir süre sonra şeyden dolayı sıkılmaya başladım. Buradaki iş hep aynı. Bir süre sonra araştırma bile yapmadan proje yapıyorduk yani. Brief gelince Rhino'yu açtığın bir süreç düşün. Tabi yani bir meslekten ne beklersin, o da var, ama iş dünyası böyle çok şey değil gibi geliyor bana; zihinsel gelişmeye çok uygun değil gibi geliyor.
- [2] Bu tür şirketlerde çalışırken bir süre sonra gerçekten devlet memuru haline geliyorsun. Ben hep söylüyorum. Başlıyorsun işe mezun olduktan sonra, bir yükselme eğiliminde grafik gösteriyor, sonra duraksamaya giriyorsun. Sonra hatta düşüşe geçmeye başlıyorsun. [...] Kendimi geliştirmek amacıyla başladım [platforma]. O dönem çok durağan bir dönemdi. Her şey stabil gitmeye başlamıştı. Ne gelişim kaydedebiliyordum, ne de böyle sabit gidiyordu. Artık şeydi, kendime mesleki olarak bir şey katamamak kendi kişiliğime de zarar veriyordu.
- [3] Tasarımcının bence yapması gereken şey, kendini sınırlamaması ve pek çok şey tasarlayabilmesi. Tam bu noktada da bu platformlar aslında bize bunu sağlıyor. Orada beni tatmin eden şey her seferinde bir başka şey tasarlama heyecanı. Yani bu önceden söylediğim gibi 10 sene boyunca TV kumandası tasarlamak değil. O kadar bambaşka şeyler var ki, sürekli başka şeyler görerek, yaparak yaratıcılığın tetikleniyor. Hep aynı şeyi tasarlamak değil, bambaşka şeyleri tasarlamak çok ufkumuzu geliştiren bir şey. Ben inanılmaz keyif alıyorum ondan çünkü bir seferinde atıyorum 7-8 sene sonrası için beyaz eşya sektöründen bir çözüm sunarken, bir sonrakinde enerji sektörüne bir app geliştirebiliyorsunuz veya sadece bir marketing strateji belirleyebiliyorsunuz, bir service design yapabiliyorsunuz. Pek çok farklı şeye açık oluyorsunuz.
- [4] Çok farklı, çok iyi projelerle çalışıyorum. Hatta daha cesur projelerde çalışıyor olmak... Şöyle bir örnek vereyim: Ben bir ambalaj tasarım ajansında çalışırken orada belirli bir marka vardı. Bu marka yirmi yıldır var. Ve önümüzdeki sene yine sadece küçük değişiklikler isteyecek. Ama Jovoto'da öyle değil; her seferinde farklı bir şey yapıyorsunuz. Sıfırdan

oluştduğundan daha cesur şeyler. Bunlar zaten çok yaratıcılık barındıran durumlar.

- [5] Benim için en cezbedici ve motive edici yanı, [platformda] çok farklı brief'lerle karşılaşılıyor olmamız. Normalde, yani şu an benim son 10 müşterim, birbirine çok benzer client'larken, sizin Jovoto'da bulacağınız ilk 10 iş birbirinden tamamen farklı işler, tamamen farklı kapsamlar, tamamen farklı yaratıcılıklar isteyen şeyler. Dolayısıyla, bu çok büyük bir avantaj. Sürekli yaratıcılığınızı tetikleyen farklı alanlara dair düşünme imkânınız var.
- [6] Fikir tasarımı... Yani hemen şu an hazır ürünler değil de hani biraz da böyle artı fikir. Ürün olabilir, service olabilir ama fikir. Daha fazlası değil. Platform daha spark-level ideas dediğimiz şeye odaklı.
- [7] Jovoto'da benim gördüğüm beklenti şu: arkadaşlar hadi bakalım fikirleri toplayalım ve biz iyi bir şeyler çıkarsa bunun üzerinden bir şey yapacağız gibi bir ortam var Jovoto'da. Daha fazlası değil yani.
- [8] Firmalar da oraya [platforma] fikir çeşitliliği olsun diye başvuruyor aslında. Son tasarımdan ziyade çoğunlukla fikir çeşitliliği olsun, "inovatif bir şeyler çıkarsa ve biz bunları geliştiririz" diye baktığını düşünüyorum. Senden inanılmaz son ürün beklemiyor. İş yerinde yaptığın proje iki ay sürerken, bu platformda 1 hafta sürüyor, 2 hafta sürüyor. Bir de üretimde de iş bimiyor ki! Ondan sonra da onu aylarca takip ediyorsun bir sürü angarya iş. Orada proje bitti mi kapanıyor zaten ama üretimde öyle olmuyor tabii. Yok işte revizesi oluyor, takibi oluyor, prototipi oluyor. Bir sürü işlere giriyorsun ondan sonra. Bunlar da biraz angarya fazla oluyor orada. Ben bir de işin başlangıç kısımlarını daha çok seviyorum. Araştırma, fikir geliştirme... Ideation daha çok sevdiğimden ya da kendimi o kısımda daha iyi hissettiğimden bu tarz platformlar Jovoto vs. bana daha iyi geliyor. Ürünü sonlandırma işi daha yorucu geliyor bana, sıkıcı geliyor. Bu ideation kısımları daha çok ilgimi çekiyor çünkü yaratıcı kısım burası bence.
- [9] Modelle, render al, teknik işler vs. bunlarla uğraşmadan, yaratıcılığını, fikrini koyuyorsun. Sadece tek bir fikir isteniyor, çok bitmiş bir şey istenmiyor. Yani tabi işin yaratıcı kısmı orası. Çünkü üç boyutlu modellemeye bile başladığından andan itibaren biraz daha sıkıcı ve bayık

bir hale geliyor süreç. O yüzden evet yani o çok genel bir motivasyon kaynağı.

- [10] Platformda artık olay, özellikle de şu Jovoto’da, şuna dönmüş durumda; yaratıcılık bekliyorlar. Senden işte normal firmada çalıştığın gibi bir Photoshop ya da üç boyutlu modelleme beklemiyorlar. “Şu modelleme olmamış, bunun burasının round’unu arttır.” gibisinden bir şey beklemiyorlar. Böyle teknik, sıkıcı şeyleri takmıyor. Dolayısıyla yaratıcılık ya da yaratıcı mesleği benimseyen birisi için bu çok motivasyonel bir şey oluyor. Diyor ki işte “Fikirlerime önem veriyorlar. Fikirlerim para ediyor benim. Uğraşım ya da tabiri caizse yaptığım amelelik değil fikrim!”.
- [11] Direkt iletişim bence bu platform işinin doğasına aykırı zaten. O zaman freelance işe dönmüş oluyor. Bilmiyorum, yani ruhuna aykırı gibi geliyor bana şu an. Ben mesela freelance iş yapmıyorum artık. Freelance bir proje yapıp insanlarla uğraşmaktansa revizelerle mevizelerle. Buradan bir proje yaparım daha iyi. Hem maddi hem manevi... Dışarıdan iş almıyorum mesela artık. Buradaki sistemin tadına vardığım için ya diyorum bunlarla mı uğraşacağım ve almıyorum mesela şu an. Bir sürü iş geliyor da yapmıyorum. Bir freelance iş yaparken adam sürekli bir şey isteyecek, brief düzgün gelmeyecek, ödeme vaktinde olmayacak bilmemne. Uğraşmaya değmez. Yani senin üzerinde direkt bir baskı yok, sen sadece işini yapıyorsun. Aracı bir guide var.
- [12] Böyle ara bir kurumun olması, yani işi garantiye alan bir varlığın olması, aslında bizi sadece kendi işimize odaklanıp, kafamız rahat bir şekilde çalışıp, en iyi yaptığımız şeyi yapmamıza, ona konsantre olmamıza yardımcı oluyor. Diğer kısımlarla, endişelerle uğraşmıyoruz. O yüzden ben arada guide olmasından memnunum ve bence böyle daha başarılı olunuyor sanki. Sınır olmayınca zaten sömürmeye çok müsait bir meslek bizimki çünkü müşteri kendi istediğini yaptıramayınca sizi sanki bir bilgisayar gibi kullanmak istiyor ama aslında sizin rolünüz bu değil. Sizin rolünüz firmanın hedeflerini, potansiyelini, müşterilerini anlayıp ona göre bir yol çizebilmek. Aslında onların bir çeşit ortağı olabilmek o işte. Ama bence bu platformların işte bir artısı da bu riski en azından bu dertleri sizden alıp götürüyor. Siz bunları düşünerek vakit kaybetmiyorsunuz. Kısa zamanda işinize konsantre olup, emeğinizi vermeye çalışıyorsunuz.
- [13] Guide varken seni daha özgür ve imkanlı ve en önemlisi rahat kılıyor her şey. Guide’ın olması acayip bir tampon görevi görüyor bence. Yani zaten bu işi freelance’ten farklı kılan şeylerden biridir bu bana sorarsanız. Yani

müşterinin o korkunç isteklerine, habire seni aramasına, habire bir şey istemesine, sonuna kadar sömürmesine... bunların önüne geçen bir sistem. Sizin tasarımcı olarak bu dertlerle uğraşmanızın önüne geçiyor. Size sadece işin yaratıcı kısmına odaklanmak kalıyor.

- [14] Bence aracı servislerle bu insan [tasarımcı] daha iyi şeyler yapabilir. Ve bence zaten... Tasarımcının da yetkinliği olmalı mı bu tarz bir özellik? Olursa tabi ki faydasına ama olmadan da adam çok iyi tasarım yapıyor zaten asıl işi bu! Yani şey demiştin ya: her işi bilen yapsın. Bence işin bu kısmının bir servise dönüşmesi gayet olması gereken bir şey diye düşünüyorum.
- [15] Platformda hep farklı projeler oluyor. Ben onlara bir nevi ne diyeyim farklı araştırma konularına girip oradan bir şeyler öğrenince sonra onları daha çok kombine edip daha geniş bir alanı görmüş olunca o güzel bir motivasyon kaynağı. Ben genelde şey yapıyorum, önce bir araştırma yapıyorum konuyla alakalı. Literatür ve market araştırması. İnternette o konuya bakıyorum mesela sağlık konusu ya da başka bir şey. Mesela örnek vereyim, fırın çalışanlarıyla alakalı bir servis tasarımı vardı. Hiç fırında çalışmadım, bir şey bilmiyorum falan hani o konuyu araştırıyordum önce. Mind mapping falan o tip çalışıyordum. Sonrasında o süreçte aklıma fikir gelince onu yapıyordum. Sonra yüklüyordum işte. Farklı projeler böyle bir challenge yaratıyor. Sürekli araştırma yaparak öğrenmeyi sağlıyor. E bu da tabi geliştiriyor seni.
- [16] Birazcık bahsettiğim gibi benim günlük şeyimde hep benzer konular, aynı ürün grupları üzerine çalışıyorum. O tasarımcı kasını farklı konularla motive etmek, geliştirmek istediğim için o arayışa girdim diyebilirim. Hani farklı konularda farklı kısıtlamalar içerisinde o tasarımı geliştirmek mesleki olarak daha geliştirici bir şey olarak görüyorum.
- [17] Farklı projelerle uğraşmak... Yani çok farklı projeler hem herkese açık olanlarda var hem davet geliyor ve farklı sektörlerle dair işte böyle okuldaymışçasına yeni şeyler araştırıyorsun. Yeni şeyler öğreniyorsun ve o alanda da bir şeyler yapabildiğini görmek sana kendini iyi hissettiriyor. Profesyonel olarak ne kadar yapabileceğini görüyorsun. Ve aynı zamanda profesyonel olarak geliyorsun da farklı farklı şeyler yaptıkça, öğrendikçe.
- [18] Bu Jovoto'da insanlar da sizin tasarımınızı puanlayabiliyor ya da yorum bırakıyor. O aslında güzel bir şey. Pozitif bir yön diyebilirim. İnsanlar fikir veriyor, yorum yapıyor. Bir de Jovoto'da şey de var hani, tanımadığınız

kişiyile ekip de olabiliyorsunuz aslında. O yüzden farklı kişilerle temas edebileceğim, sürekli bir aslında öğrenme ortamı gibi öyle bir fırsat yarattığı için de o da güzel bir şey, özellik diyebilirim. Çünkü herkes çok farklı yerlerden, çok farklı iş şeylerinden gelen insanların farklı bakış açılarıyla size yorum yapabileceği bir ortam. O çok yönlü bakış açısı o anlamda sizin tasarım yapış biçiminizi, mesleki gücünüzü besler diye düşünüyorum. O etkileşim besler yani. Farklı bakış açılarını orada görebildiğiniz için.

- [19] Her fikir değil ama bazı fikirler gerçekten sizi çok geliştirecek ve sizin aslında hiç düşünmediğiniz, ya da düşündüğünüz ama bulamadığınız, çözemediğiniz bir nokta olabiliyor. Bir açık nokta olabiliyor. O bir cümlesiyle oraya ışık tutabiliyor. Ya da sizin o noktada düşünmenizi ve farklı şeyler keşfetmenizi sağlayabiliyor. Kaldı ki sizin projenize hiç yorum yapmayabilir. Siz onun projesini görüyorsunuz. Bu yine tamamen farklı bir kapı, farklı bir pencere açabiliyor. İnsanların farklı yaklaşımlarını görmek benim için çok öğretici.
- [20] Okulda proje yaparken duvar kritikleri alırdık ya da jürilerde birbirimizi izler, bakış açılarını ve fikirlerini görürdük. Burada da [platformda] insanların bir tasarım problemine genel bakış açısını görebiliyorum. Örneğin fikirlerimin genel bakış açısına ne kadar yakın olduğunu görebiliyorum ya da hiç düşünmediğim başka bir şey görebiliyorum. Bunların hepsi öğretici oluyor. Tasarımcı olarak size kesinlikle katkı sağlıyor. Sadece görmek bile.
- [21] Sizinle aynı projede çalışan diğer insanların fikir ve yaklaşımlarını açık olarak görüyorsunuz. Çünkü normalde herkesin bu kadar aynı projeye yaptığı işi görme fırsatınız olmuyor. Üniversite öğrencisiyseniz sınıfta çalıştığınız zaman oluyor işte duvar kritiklerinde, jürilerde ama yine o sınıfla limitlisiniz. Bu tip projelerde dünyanın dört bir yanından insanın aynı projede akli nasıl çalışıyor bunların hepsini görmüş ve gözlemlemiş oluyorsunuz. Bu da aynı zamanda başka bir ufuk açıyor diyebilirim. Daima yeni bir şey öğrenmenize olanak sağlıyor.
- [22] eBay'e tasarım yaptım mesela. Nereden haberim olacak ki benim? eBay'le bir bağlantım olamaz, çok zor, ama bu sayede oluyor. Hayatta böyle yurt dışı firmalarıyla nasıl çalışacaksın ki başka zaten? Jovoto bunun için iyi bir araç.

- [23] Tabi ki Mercedes’le iş yapmanın bir tasarımcı açısından çok büyük bir prestiji var. Bunu sadece portfolyo ya da CV açısından söylemiyorum. Türkiye şartlarında bu tip yerlerde çalışmanız çok kolay sağlanır bir imkân değil. Çünkü birçok tasarımcının arasından özellikle de Türkiye’de o kadar büyük, dev markalara erişmek çok zor. Ama platform aracılığıyla siz buralara tasarım yapmayı deneyimleme şansı elde ediyorsunuz. Uluslararası bir firmayla çalışma şansı elde etmiş oluyorsunuz. Bu da çok güzel bir deneyim. Ne gibi problemler saptıyorlar ya da geleceği nasıl öngörüyorlar bunları görmek bile bir tasarımcıyı mesleki anlamda çok ileriye taşıyan, vizyonunu genişleten şeyler diye düşünüyorum.
- [24] Global dediğimiz o markalarla iş birliği halinde olabilmek... Nespresso vardı mesela. Bunlar tabi şey portfolyoda da görüldüğünde cezbedici, tercih edilesi unsurlar halinde kullanılabilir ama bende şöyle imaj: ben mezun oldum ve dokuz yıl bir şirkette çalıştım. Hep söylüyorum yani, hiçbir başka yer... Gözümü orada açtım ve şu an için orayla kapatmış durumdayım. Başka hiçbir tasarım işi, in-house design işi sistemlerini bilmiyorum, hiçbir yöneticim olmadı başka; dokuz yıl aynı yöneticiyle çalıştım. Hiçbir farklı vizyona sahip biriyle karşılaşmadım tasarım anlamında. O anlamda bence çok büyük artı yani. Bir tasarımcının dünya çapındaki markaların tasarım yaklaşımını, vizyonunu görebilmesi, ondan fikir edininip öğrenebilmesi.
- [25] Mesela Volkswagen var, Victorinox var mesela çakı. Miele vardı mesela. Henkel, Airwick falan. Yani bu tarz firmalarla tek başına hadi ben gideyim de çalışayım dediğinde zor. Ama platformlar sayesinde bir şekilde çalışıyorsunuz ve CV’ne bu şirketlerin ismi de giriyor. Onların verdiği brief’i okumak bir kere onların vizyonunu öğrenmeye yardımcı oluyor. Global firma, sektörünün lideri firmalar, bunların dünyaya bakış açısı ne? Yeni bir şey yaratmak isterken oluşturdukları brief’te neye dikkat ediyorlar? Hayatta neyin değişeceğini düşünüyorlar? Neye göre sektörün ilerleyeceğini düşünüyorlar? bunları brief’te görüyorsunuz ve bunlar gerçekten bence güzel bir öngörü oluyor biz tasarımcılar için. Acayip bilgi ve vizyon sağlıyor.
- [26] Ben de iki senedir bu işin içindeyim. Başka bir ürün tasarımcısı arkadaşımın önerisiyle başladım. O bana bir projeyi gönderdi. “Neden birlikte bir şey yapmıyoruz?” dedi. Bu şekilde başladım. Nasıl ki beni oraya bir arkadaşım tavsiye etti; birlikte proje yaptık, aynı şekilde ben de başka bir tasarımcı arkadaşıma teklif ettim.
- [27] İş yerinde bir arkadaşım var. Ben iş yerindekilere diyordum “Bu platforma girin bakın.” vesaire diye. O girdi işte ve ilk projesini benimle yaptı. Ben

dedim “Hadi birlikte yapalım.” diye, biraz da teşvik edici olması açısından. Onla yaptığımız bir projeydi.

- [28] [...] o ekip çalışması zaten ilk Jovoto’ya katıldığım projeydi ve bana platformu öneren arkadaşlarımdan biri ile yapmıştım. O daha önce de katılıyordu, biliyordu. Tabi benim de platformun işleyişini öğrenmem açısından faydalı oldu. Onunla proje yaptığım için görünürlüğüm de hızlı oldu, projelere davet aldım sonra.
- [29] Özellikle eğer bir platformda sürekli var olmak, o platformda görünür olmak istiyorsanız, sadece işinizin ne kadar iyi olduğu önemli değil, arkanıza aldığınız destek de önemli oluyor burada. Platformun desteği. Çalışanlarla bağ kurmanız lazım yani. Sürekli olabilmek için bunları yapmak zorundasınız.
- [30] Benim gözlemim, baya bir proje yapıyor olmanız lazım orada. Ama “proje gelse de yapsam” olmuyor yani. Siz alacaksınız projeyi. Peşinden koşacaksınız guide’ların. Sizin fırsata sahip olmanız lazım yani. Sonrasında, yani siz treni kaçırsanız, kaçıyor. Öyle bir sistem. Orada deneyim kazanmış olanlar bir şekilde bayrağı götürüyordu. Tabi bu deneyimden kasıt evet proje ama projeyi almak için uğraş da bunun arka planı. Guide’larla iletişim için, kendinizi hatırlatmak için uğraş. O yüzden çabayı bıraktığınız an o fırsat kalmıyor zaten size.
- [31] Belli bir zaman için çok proje almıştı [arkadaşım]. Mesela belli bir süre art arda baya proje almıştı. Sonrasında bir kesilmişti. Yine o da yazmıştı yani. Sürekli kendinizi hatırlatıyor gibi oluyorsunuz işte. Kendi motivasyonunuzu... “Ben projeler üzerinde çalışmak istiyorum.” gibi. Bir yerde ikna etmeye çalışıyorsunuz yani. Sizin de müşterileriniz onlar oluyor, guide’lar. Yani böyle bir motivation letter yazar gibi [gülüyor], ufaktan bir paragraf yazıp... “Çok hevesliyim, yapmak istiyorum. Bu platformdan çok keyif alıyorum.” [gülüyor] gibi şeyler.
- [32] Platformda düzenli olarak iş alabilmek için mümkün olduğunca çok proje yapmanın yanında bir de guide’larla iletişimler, ilişkiler kurmanız gerekiyor. Onlar sizi davet ediyor projelere. O network’ü kurmak zorundasınız yani. Ben o konuda mesela birazcık geri kaldım. O network’ü kuracak çabayı gösteremedim. Platforma o sabrı gösteremedim. Yani

kısacası şöyle diyeyim, demotive ettiği kısım, orada biraz sıyrılma kısmı. Birazcık kendini gösterebilme için sıkı uğraş ve çaba istiyor.

- [33] Sana böyle buradan çok iyi para kazanabilirsin gibi bir şey çiziliyor ama ona ulaşmak için sanki senin asıl işin oymuş gibi bir vakit harcamak gerekiyor. Çünkü keşfedilmek de çok zor. “İki üç tane işimi koyayım, teklifler ya da davetler yağar” gibi olmuyor yani hiçbir zaman. O platformdaki kişilerin peşinden koşman, kendini sürekli hatırlatman gerekiyor. Bir süre sonra pes ettim yani çünkü yani o böyle ancak ek bir gelir olabilir yani ben normalde çalışıyorum ve ne bileyim “Şuna da gireyim, hani belki gelirse 200 Euro gelir, bin dolar gelir” vs. Belki şanslı olursan ve ilk girdiğin gibi para kazanmaya başlarsan o yol denenebilir belki. Ama ben böyle bir süre sonra pes etmişim yani.
- [34] Tam olarak ne yapmamız gerektiğini bence kimse de bilmiyor ama. Genelde tabi ki yani sizin bir şeye invite edilmeniz için o invite edilmeye bir sebep olması gerekiyor [gülüyor]. Onun için de böyle kendi işlerini falan yükleme gibi şeyler yapmak gerekiyor. Upwork’te de öyleydi. Behance’te falan oluşturur gibi kendi portfolyonuzu falan yüklüyorsunuz, öyle size işler geliyor, sanırım.
- [35] Açıkçası onu ben de çok anlamamıştım yani işin nasıl yürüdüğünü çünkü arkadaşımın bana dediği mesela “Ya işlerini yükle, hemen verified olursun zaten, invite’larla ilgili davetler alırsın”. Ama benim için öyle olmadı epey sürdü işte. Mail atmasam belki daha da uzun sürecekti. Herkesin bu süreci aynı şekilde yürümüyor bence orada. Çoğu şey belirsizdi yani. Neyin nasıl gittiğini bu konuda ben de pek anlamamıştım ilk başta. Hala da çok anlamış değilim zaten [gülüyor].
- [36] Benim yaşadığım şey invite only loop’una dahil olmaya çalışmaktı. Hatta öncesinde verify edilmekle de ilgili bir problem yaşamıştım. Yani işlerimi yüklediğim halde bir türlü verify olmuyordum mesela. Bununla alakalı mailler falan atmam gerekti çoğunlukla. Ya şöyle, bu bilinmezlerle dolu bir process. Kimileri mesela diyor ki “ Ya ben tek bir işimi koydum, ertesi gün pro title’ı aldım.” Ha, okey! E kimi diyor “Ben iki iş koydum”. Bilmiyorsunuz ne yükleseniz. Ne gerekli mesela pro title’ı almak için [?] LinkedIn hesaplarına kadar paylaşmak mı gerekiyordu bir şeylerdi. Onları çok hatırlamıyorum. Biliyor musunuz? Karma... Ne diye geçiyor bunlar? Belli bir liste var. Katıldığınız proje sayısı, kazandığınız fikir sayısı, post ettiğiniz yorum sayısı gibi gibi şeyler var.

- [37] Ben ne anladığımı anlatayım. Anladığım diyorum çünkü orası hiç net değil yani. Bazısının da bir süre açık projelerde aktif olması gerekiyor sürekli. Öyle deniyor. Ama ben hiç açık projeye katılmadan davet aldım mesela. Tek bir puanım yoktu yani [gülüyor]. Orada ne olduğu pek belli değil.
- [38] Bilmiyorum, orası bir muamma. Kimsenin de anladığını sanmıyorum çünkü herkese göre değişiyor benim gözlemlediğim davet alma aşamasına gelme süresi. Oraya portfolyonuzu yüklemeniz ve onaylatmanız gerekiyor. Benimki onaylı mı onaylı değil mi onu da tam bilmiyorum bu arada. Onaylı olmaya da bilir. Bazen öyle davet ediyorlar. Ya çok muamma o süreçler [gülümsüyor]. Ne yapıyorlar, neye göre onaylıyorlar da davetli projelere davet ediyorlar kimse bilmiyor bu süreç nasıl işliyor. Ben arkada başka şeyler olabilir diye düşündüm sonradan, guide'larla muhabbetiniz varsa bunlara bakmadan da çağırıyor olabilirler belki. Bilmiyorum.
- [39] Şimdi de mesela bazı insanlar görüyorum, bakıyorum profillerine boş yani, bir şey yok. Invite only projelere davet edildiğini görüyorum. Neden o davet edildi? Ben edilmedim? Ben bir sürü proje yaptım. Bu konular şeffaf değil yine. Arkada belki guide'larla bir gruplaşmalar var bilemiyorum.
- [40] Açık challenge'larda community oylaması var. Orada şey sıkıntısı var mesela: Community oylamaları ne kadar şeffaf? Hali hazırda birbirini tanıyan insanlar var ve arka planda birbirlerine oy veriyorlar. Mesela ben ilk girdiğimde ofistekilere söyledim onlar da bir şey yapmıyorlardı başta ama bana oy veriyorlardı öyle öyle ilk üçe girmiştım mesela. İnsanlar bu tip şeyler yapıyordu mesela. Benim projem iyi olmasına rağmen bir [puan] verip, kendine beş [puan] verip, arkadaşlarına belki puan verdirerek. Küçük küçük gruplar vardır arkada... o mekanizma çok şeffaf değil.
- [41] Seçimlerde platform üyelerinin oyladığı oluyor. Mmmm, yani daha çok çevresi olanın bir tık daha şansı oluyordu mesela o oylamalarda. Yani çok daha eskiden beri orada olanların. Öyle bir şey dönüyor muydu bilmiyorum ama ben birkaç kere hissettim sanki, seçilen projeleri gördüğümde. Gruplaşma gibi bir şey diyebiliriz.
- [42] Bu herkese açık projelerde community puanlaması var. İşte mesela puan veriyorsunuz, rating veriyorsunuz, en üst sıraya geliyor falan. Şimdi bazı popülaritesi yüksek olan kişiler olabiliyordu. Hani böyle herkese yorum yapar, herkesi takip eder, olur ya öyle sosyal şeyler. Instagram gibi

düşünebiliriz biraz bloggerlık gibi [gülüyor]. Hani öyle kişilerde mesela bazen şeyi tespit ettiğim olmuştı. Hep aynı adam ya da aynı kadın sürekli yüksek alıyor yani. Ama böyle projesini anlamlandıramıyorsun ama bir kitlesi var onun yani. Böyle bir alışveriş durumu var bence.

[43] Hepsini tamamen hatırlamıyorum ama bir kere bir kişiye baktığımı ve onun bir tasarımcı olduğunu hatırlıyorum. Onu görmesem evet şüphe uyandırır. Alelade birisi [yorum] yapsa çok iyi olmayabilirdi. Feedback'lerini dikkate almayabilirdim ya da demotive edici bir etken olabilirdi bu. O kişinin mesela kendisi de tasarımcı olduğu için tasarımcı bakış açısıyla yorumlar yaptığını da görmüştüm. Geliştirici yorumlardı. O iyi bir şey bence.

[44] Proje boyunca guide'lar, yüklediğiniz fikirler hakkında yorum yapıyor. Ve onların backgroundunu bilmiyorsun. Bazı anlam veremediğim yorumlar gelince LinkedIn'de guide'ların isimlerini araştırdım ve uzmanlıklarını öğrenmeye çalıştım. Sonra gördüm ki aralarında çok fazla marketingci var. Projenizi yorumlayan ve değerlendirenlerin neredeyse hiçbiri aslında tasarımcı değildi. Şimdi böyle baktığınız zaman evet her şirkette oluyor. Benim çalıştığım şirkette de öyleydi. Tamam, tasarımcılar olarak söz sahibi olduk, ama satışı yapacak kişi her zaman daha güçlü çünkü şirkete para getiriyor. Ancak bunu platformda görmek moralimi bozdu, çünkü en azından platformun ekibinde tasarımcılar olsun isterdim.

[45] Orada da projelerinize birileri tarafından yorum yapılıyor. Guide dediğimiz kişiler var. Ha, ama hep tasarımcılar değil. Şirkette pazarlamacı, ya da atıyorum bilmem ne mühendisi yorumlardı projeleri, bu bir rahatsızlıktı. Platform o yüzden hoşuma gidiyordu. Gerçi orada da tasarımcılar değilmiş onu da sonradan öğrendim ama. Zaten ondan sonra da çok zaman geçmeden bırakmıştım.

[46] Bilmiyorum, sonuç olarak zaten o fikirle bir şey olup olmadığından da emin değilim. Fikrin nereye gittiğine dair pek bir şeyim yok. Bilgim yok. Yükledikten sonra ne olduğunu fikrime hiç bilmiyorum.

[47] Yarışmaya katılmak gibi yani. Yaptığın şeyin sonucunu görmüyorsun yani. Para kazansan da. Yarışmada da kazanabilirsin ya da kazanamayabilirsin ama her iki durumda da sonucunu görmüyorsun. Burada da görmüyorsun. O yaptığın şeye ne olduğunu bilmiyorsun yani. Sen onu yaptın ve başka bir evrene gitti gibi. Yükledikten sonrasına dair hiçbir fikrin yok.

- [48] Ya şeylerdeki gibi bu ya o tasarım yarışmalarındaki güvensizlik gibi. Çünkü gene ödülünü alıyorsunuz ve sonra üzerinden ticari olarak bir gelir elde ediyor, ya da etmiyorsa da siz ona ne olduğunu bilmiyorsunuz. Oraya bıraktınız ve uzaya gitti.



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