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Interior design versus interior decoration: evaluating the public's perception of design television shows

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**Interior design versus interior decoration: evaluating the public's
perception of design television shows**

by

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A thesis submitted to the graduate faculty

in partial fulfillment of the requirements for the degree of

MASTER OF FINE ARTS

Major: Interior Design

Program of Study Committee:
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Ames, Iowa

2008

UMI Number: 1454639

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ACKNOWLEGEMENTS

I wish to acknowledge and thank a few people who have been an instrumental part in my success both in my personal life and in my academic life. First I would like to thank God for His abundant blessings in my life and for the talents and abilities He has given me. I have had to overcome many obstacles and have been challenged on several levels and my faith in God has been a strong foundation on which I live my life.

My husband Brooks, is my best friend and provides constant support and encouragement as well. He is my polar opposite and is the perfect balance in my life. I want to thank him for being the great man that he is, the one I lean on, the one I share my thoughts with, the one who I dream with, the one who is there for me no matter what, and the one I love. Brooks has been there for me in so many ways during my pursuit of an undergraduate degree and graduate degree, and I want to thank him for his patience and support while I pursued my dream.

I would also like to thank my family and friends for their constant support throughout my life, mentally, physically, and financially. My parents, grandparents, and sister have all had a positive impact on me and have shaped the person who I am today and I continue to grow into. My family has always believed in me and encouraged me to set high goals and to achieve those goals. They have, and continue to support me in all that I do and I am forever grateful to them.

ABSTRACT

Interior Design is a field that greatly impacts society and the well being of the world's inhabitants. It is imperative to make sure that designs as well as students and professionals practicing interior design, impact society in a positive manner that are well received, emotionally, physically, and psychologically. But important questions to be asked are: how are designs perceived if the users are falsely educated about interior design? If the public is only educated about design through "design television" that has little or no credibility based on several factors such as entertainment demands, proper examination, education and experience of those practicing interior design on television, where does that leave interior design credibility in the public's eyes?

Clearly, significant advances have been made in educating interior design students and there is starting to become an imbalance between designers and consumers. Not enough proper education about interior design is being provided to the public. An earlier survey, conducted by this author, has found that the general public is not well educated about interior design and the depth of knowledge and ability that comes with the profession. There is a concern that with the growth of popularity of "design" television shows, the public has been miss-educated about interior design. The television audience could easily conclude based on what is viewed that: interior design is about surprising the client, good design is trendy and cool, quality and speed are synonymous, anyone can be an interior designer regardless of education, examination or experience, designing a space is either incredibly expensive or

cheap, and interior designers are often zany and flamboyant airheads (Martin, 2004, pg.160-163).

This study addressed the kind of public perceptions and views of interior design that have been generated by watching television design shows, and compared the perspectives of television viewers with that of what interior design actually is. The intention was to determine how much proper public education there needs to be, and develop a conclusion about how to properly and accurately educate the television viewers about the real interior design profession compared to that which is seen and portrayed on television. This study reviewed strategies by which the profession of interior design might seek to close the gap between perception and intervention.

CHAPTER 1: INTRODUCTION

Statement of the Problem

"It is easy to see that we are living in a time of rapid and radical social change. It is much less easy to grasp the fact that such change will inevitably affect the nature of those academic disciplines that both reflect our society and help to shape it" (Fiske & Harley, 1992). With the ever changing forms of education and the rapid growth of technology, design professions are now dealing with perceptions formed from the abundant public attention focused on their fields, especially through viewing television. Whether the information shown to the television viewers is accurate or not, individual perceptions of the interior designers and their professions are being shaped by the television industry.

Within the last 10 years an increase in interest of interior design has sky-rocketed and a majority of this interest is said to have come from an adequate supply of television design programs. For example, while searching programming of 10 television channels, at one point, it was revealed that there are more television design shows available to viewers now than ever. After adding up the number of design programs on over 10 television channels it was apparent that there were approximately 200 different design programs to select from, and that is just within 10 channels. But a closer examination of the "interior designers" represented on those design programs showed that less than 40% of those claiming to be interior designers had any formal education in interior design, or even a closely related background. The percentage drops significantly to only 8-10% when looking at those who are actually certified interior designers.

Background of the Study

During the process of interviewing for jobs and having conversations with my own family members about finding the right interior design position the topic always came up, "I am an interior designer, not a decorator, what they do on television is only a slice of what interior designers are capable of, don't you know the difference?" Surprisingly, even my family, (and for the most part, the general public) seem to have developed perceptions of interior design based on what they have seen on television. In some cases, those perceptions may be accurate views based on extensive personal knowledge of interior design. In other cases, they could be completely intolerant views just by watching television, and of course there are passive perceptions as well.

It began to grow tiring to explain to people that typically, rooms don't get designed in two days by professional designers and that those situations are simply not typical of the interior design process. Attempts were even made to explain to principals at architecture firms that even though "interior designers" on television may never use CAD (Computer Aided Drafting), I use it all the time and also know what the acronym stands for. Architects and other individuals have told me before, "I had no idea you would learn about health and safety issues," and I couldn't help but wonder if that statement and similar ideas they have are based on watching television design shows. That curiosity is what led me to research the perceptions generated about interior design based on watching design television shows.

Significance/ Reason for the Study

This study was performed because it is important for interior designers to educate the public about its beliefs; therefore, this project is about helping to inform the interior design profession what the public believes. Within the public lie potential clients for interior designers and interior decorators. It is important that the potential client is educated about who can meet their design needs and which type of professional would be best for their particular situation, if the client is confused based on what they have seen on television, they might not seek the appropriate help for their design need. There is so much information available through several sources such as the internet, books, magazines, and television about "interior design". However, as all of us who perform research are aware of, not all sources are accurate. My curiosity grew when wondering if viewers of television design shows questioned the accuracy of their perceptions formed by viewing design programs on television, and what the perceptions of IDTVs were.

There is a concern between design professionals that there are uneducated perceptions of interior design being developed amongst the general public. As found in an article entitled *Design Versus Decoration*, "Frank Stasiowski, an author of several marketing and management books for architects and interior designers, stated that "the public does not even know what an architect does, let alone an interior designer." He stated that, "the public knows if they want a safe building, then they should hire an engineer. If they want the building to look nice, they hire an architect. This public perception becomes reality when people do not have correct information. If this is what the public thinks about architecture, can you imagine their perception of interior design and decoration? No wonder there is so

much confusion-and shows like "Designing Women" don't help matters much (Jensen, 2001)". A statement as follows by another interior design professional states, "Certainly, I hope that one day the perception of our profession will go far beyond "pillow fluffing." Generally speaking, the public – along with some professional architects and engineers - is not aware that interior designers are specialized in interiors, from programming and space planning, right through to construction documents and permits. To be an interior designer, we are educated and tested on interior products, building and fire codes, accessibility issues, and so much more" (Krisan, 2005, p.1).

Other uneducated views toward the interior design profession go much further than personal opinions towards interior design television programs. Due to a lack of proper education about the interior design industry, education, experience, and knowledge needed to become an interior designer, Clark Neily, a senior publisher for the Institute for Justice, openly shared his opinion in an article which was published in the Wall Street Journal. The article showed the lack of actual knowledge about the interior design profession and all it entails when he wrote, "Imagine you were a state legislator and some folks asked you to pass a law making it a crime to give advice about paint colors and throw pillows without a license. And imagine they told you that the only people qualified to place large pieces of furniture in a room are those who have gotten a college degree in interior design, completed a two-year apprenticeship, and passed a national licensing exam. And by the way, it is criminally misleading for people who practice interior design to use that term without government permission. You might stare at them incredulously for a moment, then look down at your calendar and say, "Oh, I get it -- April Fool!" Right? Wrong. These folks represent the

American Society of Interior Designers (ASID), an industry group whose members have

waged a 30-year, multimillion-dollar lobbying campaign to legislate their competitors out of

business. And those absurd restrictions on advice about paint selection, throw pillows and

furniture placement represent the actual fruits of lobbying in places like Alabama, Nevada

and Illinois, where ASID and its local affiliates have peddled their snake-oil mantra that

"Every decision an interior designer makes affects life safety and quality of life (Neily,

2008)."

The youth and public now, who are able to view design television shows many times

a day and can pick from over 200 different design shows, are very impressionable. They are

the individuals who will be the ones driving the interior design market in the future and will

either find value and see a need for interior designers or they will try to leave it up to

themselves to design their own interior. Older interior design practioners and their peers

weren't educated about interior design through design television programs and the public

currently seeks professional opinions from interior designers. Television has now become a

source of reference and communication. Interior design is being communicated to the public

through television "Communication is more likely to be effective where the source is

believed to have expertise, high status, objectivity or likeability, but particularly where the

source has power, and can be identified with" (McQuail, Blumer, & Brown, 1972). So now

with a generation growing up and being influenced by reality design television that can easily

be identified with, it is important to address and consider what would happen if individuals

are not properly educated about interior design. The younger generation, those college age

and younger, have the right to proper education about the interior design and how that differs

from what they are fed through television about "interior design". It is important that the younger generation be educated properly about establishing the difference between real and un-real so that they will know in the future when it is time for them to be the consumers and clients. It would be unfortunate if younger television consumers generate an uninformed perception about interior design, especially because they have the opportunity to determine how successful the interior design profession will be in the future.

Objectives and Goals for the Study

This study was performed to obtain current perceptions relating to interior design from viewers of design television shows. With the analysis of these perceptions, individuals in the interior design profession will be able to have a better understanding of how the general public views interior design based on what they see from watching design television shows. Following that understanding, individuals can determine what steps need to be taken to help the general public be able to generate more accurate and realistic perceptions about interior design. The long term goal is to accurately educate the public about the field of interior design and to help those viewing design television shows to learn about the interior design profession.

Research Questions:

1. What are the viewer perceptions about "interior design" based on selected shows on the subject of television?

2. What does the public think interior design is? What do they think is necessary for people to be designers? Where do they think designers work? Etc.

3. What are the viewer perceptions of the interior design profession and interior design professionals?

4. How are the issues (above) related?

5. How do different portrayals affect public perception of interior design, interior decorating, and of the interior design profession?

6. How would knowledge about the differences of the television shows and "interior designer's" education impact the design industry?

Assumptions

"We gather information about the world and interact with it through our actions. Perceptual information is critical for action. Perceptual deficits may lead to profound deficits in action," (wikipedia.org, 2007). It is believed that perceptions vary from positive to negative thoughts and opinions about interior design based on the information received from viewing design television shows and programs. Assumptions exist that perceptions vary from unrealistic expectations to realistic expectations about professional interior design activities and responsibilities based on several factors including the higher enrollment in collegiate interior design programs across the country. In an abstract written by Dr. Pamela Evans she stated, " Being children of the 21st century [freshman students entering a collegiate interior design program] each of them has viewed HGTV programs and has read the multitude of shelter magazines that have motivated them into choosing the fascinating career of interior design. The young adults have been intrigued by the ability of one individual, the "Interior Designer", to create in less than an hour an environment for a family. It seems that all one needs to possess is a good sense of aesthetics.......Fast forward to the beginning of

the second semester, the faces are still eager but a little more adult and a whole lot more tired

looking. The one thing that has changed is the number of faces. In fact it is about half of the

enrollment in September. The numbers after one semester in professional programs that do

not have strict first year enrollment guidelines can expect to lose approximately 40-50

percent of their freshman class….. Now that the media has driven enrollment numbers high

for entering freshmen, what happens when the bubble bursts for the students when they

realize the high academic and professional responsibilities for the major?" (Evans, 2007).

 "The increased demand — along with reality television shows like those on Home

and Garden Television and the popular TLC show "Trading Spaces" — are inspiring more

people to turn to careers as interior designers. "We've gotten a lot of response since those

shows came out," says Angela Hildre, an interior designer and instructor at Bellevue

Community College's interior-design program. In 1999, the school had 359 students

enrolled. In 2003, there were more than 568 during the first quarter" (Long, 2004, www.)

It is arguable that the same can be said for other professions as well, take for example,

mortuary science, criminalistics, and crime investigation. As Kim Rojas stated in her article

"Why you should Watch CSI", she said, "If CSI had been a show in 1968, I may not have

grown up to be a writer…. Using cutting-edge scientific methods and old-fashioned police

work to solve crimes the stars of the show make the laboratory portion of the show seem very

real. To kids, this may be inspirational" (Rojas, 2006, www). One may question if there was

as much interest in those professions prior to popular programs such as *CSI: Miami, Las*

Vegas, and New York airing on television. It is assumed that students entering those fields

have somewhat unrealistic expectations about those programs as well, based on what they have seen on television.

Because of television's purpose being for entertainment, the belief could become a reality that unless there is more education about interior design on design television shows, the general public (and the younger individuals, in particular) who view design television, will see interior design as entertaining and a "fun field that anyone and everyone can enter without education that meets national accreditations standards." If that is the case, then interior designers and the interior design profession could lose credibility that has been built upon education, examination and experience and clients could hold unrealistic expectations about interior design. "The health, welfare, and safety of the public are at stake daily in the decisions we [interior designers] make, and uneducated designers undermine the credibility of our [interior designers] profession" (Piotrowski, 2004, p. 24).

There are organizations such as American Society of Interior Designers (ASID), International Interior Design Association (IIDA), National Council for Interior Design Qualification (NCIDQ), that are devoted to obtaining and providing information to interior design practioners, educators, and students about the interior design field and all aspects that come along with the title of interior designer. But one can question what organizations are doing to prevent television viewers, especially individuals attending college and younger people, from developing perceptions of interior design that may not be accurate and perhaps a bit misleading about interior design? A reasonable inquiry would be whether organizations provide television viewers with accurate information about interior design in addition to what they are able to see from design television shows? It is true that interior design organizations

have made a phenomenal effort to help educate individuals studying, practicing, or teaching

interior design, but it is only assumed that education falls short of utilizing television as a

form of proper education. There is a question whether enough effort has been made to utilize

television and reach the millions of individuals that view design television, and if accurate

perceptions have been created about interior design?

Sub problems Relating to the Study

A possible sub problem is consumer socialization and how design television viewing

relates to psychological influence.

Qualifications for Researching this Topic

A personal belief of the author is that two of the most important qualifications for

doing anything of importance are to be goal oriented and tenacious. Those are two qualities

that this author possesses. Time management also is very important to understand and

acknowledge when preparing and enforcing principles and ideas for this study, not only

through a formal paper, but also through actions. Goal orientation, tenacity, and time

management were crucial for completion of this study.

Holding an undergraduate degree in interior design (from a CIDA (formerly FIDER)

accredited school (Iowa State University)) has significantly prepared the author to address

and research this specific topic. Graduate education is clearly an important qualification to

write this thesis because of knowledge in research, methods, and strategies that have been

gained from graduate level courses. In addition to interior design classes, education about

psychology and perceptual as well as cognitive development, have been inherently valid. Due to an interest in psychology, I have taken numerous psychology and sociology classes either to meet psychology minor requirements or out of plain curiosity about the subject matter.

In addition to personal strengths, and education, also comes work experience. My several different employment positions include having worked as a residential kitchen designer in a high end cabinet shop, commercial interior designer for an office system company, interior designer for a local architecture firm, interior design intern at the 2nd rated hospitality design firm in the nation (having worked on both the FF&E and the interior architecture half), and also as a corporate interior designer for an interior design firm. Lastly, participation in interior design organizations, through activity and scholarly writing have proven to be beneficial.

Limitations of the Study

Time will be the greatest and first limitation. It would be excellent to survey the entire country but time simply will not allow that. The second limitation is budget. It would be beneficial for this study to be funded and supported so that more of an effort could be spent developing surveying instruments and different methods could be explored both nationally and internationally. An increase in financial support would also aid in efforts to regulate the design television industry. The third limitation will be taking action. To establish, develop and set up a television rating system airing across the country is a rather

large task that would involve the assistance of several organizations and influential individuals.

Definitions of Terms

ASID: (American Society of Interior Designers) is a community of 38,000 members consisting of designers, industry representatives, educators and students committed to interior design through education, knowledge sharing, advocacy, community building and outreach. This society strives to advance the interior design profession and, in the process, to demonstrate and celebrate the power of design to positively change people's lives.

Architecture: The art or science of building; specifically the art or practice of designing and building structures and especially habitable ones.

CAD: A computer-aided design program used for drafting, modeling, and simulating spatial ideas in the design process.

Educator: An individual that educates, and is skilled in planning, directing, or administrating a form of education. An educator is a student of the theory and practice of education.

FF&E: This abbreviation stands for fixtures, furniture and equipment.

IDT: This abbreviation will be supplemented for: interior design television, the abbreviation is interchangeable with IDTS.

IDTS: This is the abbreviation that will be used for: interior design television shows.

IDTVs: This is the abbreviation that will be used for: interior design television viewers

IIDA: (International Interior Design Association) is a professional networking and educational association of more than 10,000 members around the world committed to enhancing the quality of life through excellence in interior design and advancing interior design through knowledge.

Interior Design and Interior Decoration: "The art and science of understanding people's behavior to create functional spaces within a structure. Interior Decoration is the furnishing or adorning of a space with fashionable or beautiful things. Decoration, although a valuable and important element of an interior, is not solely concerned with human interaction or behavior, whereas interior design is all about human behavior (NCIDQ)"

Interior Decorator: An individual who is primarily concerned with the aesthetic embellishment of the interior and rarely has the expertise, for example, to produce necessary drawings for the construction of non-load bearing walls and certain mechanical systems that are routinely produced by a professional interior designer.

"Interior Designer": This phrase is how this thesis will address individuals participating in television design shows and represent interior designers but who may not necessarily be qualified interior designers, may not have proper education, may not have taken proper

certification exams, and may not have adequate work experience or license to practice interior design.

Interior Designer: A creative, imaginative, and artistic individual who is disciplined, organized, and acts as a skilled business person. Interior designers combine the knowledge of people's behavior and function within a space with aesthetic vision. Interior designers work with clients and other design professionals to develop design solutions with health, safety and welfare in mind as well as function to meet the needs of the users. "An interior designer is a person qualified by education, experience and examination who:

1. Identifies, researches, and creatively solves problems pertaining to the function and quality of the interior environment;

2. Performs services relative to the interior spaces, including programming, design analysis, space planning, and aesthetics, using specialized knowledge of interior construction, building codes, equipment, materials, and furnishings;

3. Prepares drawings and documents relative to the design of interior spaces in order to enhance and protect the health, safety, and welfare of the public" (Ball, p.12, 2002).

NCIDQ: (National Council for Interior Design Qualification) serves a core purpose to protect the health, life safety and welfare of the public by establishing standards of competence in the practice of interior design.

Perception: The process of acquiring, interpreting, selecting, and organizing sensory information. The word *perception* comes from the Latin *percepio,* meaning "receiving, collecting, action, taking possession, apprehension with the mind or senses.

Practitioner: An individual engaged in the practice of a profession or occupation; a person who practices something specified.

Reality Television: A genre of television programming which presents purportedly unscripted dramatic or humorous situations, documents actual events, and features ordinary people. This term is commonly used to describe programs produced since 2000. Critics say that the term "reality television" is somewhat of a misnomer. Such shows frequently portray a modified and highly influenced form of reality, with participants put in exotic locations or abnormal situations, sometimes coached to act in certain ways by off-screen handlers, and with events on screen sometimes manipulated through editing and other post-production techniques.

CHAPTER 2: LITERATURE REVIEW

Objectives of Literature Review

The objective of this research was to study the perceptions of viewers of television design shows, and how those perceptions impact viewers' perspectives of the interior design industry. After reviewing perspectives and relevant information, recommendations are presented to help provide the television audience with a more rounded perception of interior design. This chapter presents a review of literature that contributes to understanding issues associated with this thesis.

There is a large variety of research to be found in regard to concepts of television, viewing television statistics, and subconscious reasons behind viewing television. All of those issues are applicable and relevant to understanding how perceptions about the interior design profession are generated through watching design television shows. The actual information about the interior design profession, as outlined by professional organizations, clarifies and explains the importance and significance of interior design, which counteracts and contributes to the depth about this topic.

Television at Home

When television was first introduced in the United States and shortly thereafter became a necessary home appliance, it had a prominent status that dictated its location in the household. It took up residence in the 1950s in the home's "best" space, the living room, and then moved into its own domain, the family room, in the late 1950s, 1960s, and 1970s.

Television sets subsequently proliferated as television transformed itself into an everywhere appliance. During the remainder of the century bedrooms, kitchens, even occasional whirlpool-endowed bathrooms, made room for the set (Bryant and Bryant, 2001, p.8).

As America's wealth increased, so did home ownership, rising from about 64% during the period between 1985 and 1994 to 66.3% in 1998 (Study: "U.S. Homeownership," 1999). With homeownership increasing so did the size of the home. American homes quickly grew from 1,100 square feet in the 1950s to over 2,000 square feet in the 1990s (de Graaf & Boe, 1997). Over the last generation the family size has decreased about 20%, however, the house size has increased about 50%. Greater living space has facilitated the accumulation of objects for entertainment geared toward the entire family, especially the television set. This accumulation lead to the design of media rooms in newer homes that could accommodate media centers. Thus, in addition to the many smaller and sometimes older television sets located in private or semiprivate areas of the home, Americans began to recreate the "electronic hearth", so revered in the 1950s, in a central location (Bryant and Bryant, 2001, p. 9). The media room has replaced the library in that instead of gaining knowledge and reading from books, individuals are receiving most of their knowledge from television and seeking relaxation from the glow of television sets.

More now than ever, individuals are working to the point of exhaustion. When those people working long hours come home, they seek some form of relaxation. Often, the easiest form of relaxation is simply watching television. Surprisingly enough, when looking at prime time programming, the block of programming television during the middle of the

evening (Wikipedia.org), design television shows found on most cable channels dominate

that block of time. Obviously there is a connection with higher interest in design shows

among adults and youth because that block of time is when a majority of television viewing

occurs, after school and work.

Colleges are showing a higher rise in interest of interior design amongst freshman and

those preparing to enter college, and television shows have definitely contributed to

generating some of that interest. However, the reality of what interior design actually is, is

different than that perceived by the entering freshman. Teenagers typically watch 11 hours

of television each week at home, and those hours are found to be right after school, when

design television programming is high. Because people have now become "multi-taskers"

media is consumed while performing other tasks, such as homework. The problem is not that

we have too many tasks to perform, it is that we need to absorb and make sense of so much

information from so many sources it makes processing that information viewed sequentially

much harder (Weeks, 1999, p. 3D). It is easy to see that design television shows can shape

perceptions of interior design amongst viewers. The lack of complete focus on what

individuals are watching may also impact the detail and accuracy of the information absorbed

from the television broadcast.

Television and Statistics

What people do with television is a topic worth thinking about and studying because

television enters into the everyday lives of so many different people in so many different

places in so many different ways. Today, around the world, 3.5 billion hours will be devoted

to watching television. Television viewers on average spend 22 hours a week watching and learning from television. But nowhere is television such an integral part of everyday life as in the United States. Ninety-two million homes in the U.S. have at least one TV set (98% of the population). Nearly 70% of those homes have more than 1 set. Nearly 60% of adolescents and about 30% of preschool children have a television set in their own bedroom. More American homes are equipped with television sets than telephones. Those sets are on in the average household for more than seven hours every day. Between seven and eleven P.M., Americans of every demographic, social, and economic group are spending most of their time in a place where a television set is playing (Allen, 1992, p. 1).

It is not only important to look at the numbers of individuals watching television but also to look at who is watching television and generating perceptions. Children are the future of our society and they are incredibly susceptible to perception generation through television. American children specifically spend the equivalent of a full-time work week watching television and using technological media (Bryant and Bryant, 2001, preface). With so many children and young adults watching television, one might think that they would be gaining some educational knowledge from what they were viewing. However, 21% of young adult and children's programming has little or no educational value. During prime time hours, when children and young adults are most likely to watch television, only 6% of programs are child and young adult friendly(McQueen, 1999, p. 1A), thus encouraging them to seek neutral programming such as technical education programming which includes cooking, sporting, and designing shows.

Now with the technological advances and DVR (digital video recorder) capabilities, viewers can deliberately select what design television programs they want to view and which programs they would not like to view. This means that if they have a preference for a specific type of design program, say for example a television show that does not accurately represent interior design, that is the only show they will view. They can skip over any program that they may not like but that may accurately represent interior design and thus lower the chances that they will become properly educated about interior design. A DVR could indirectly impact television viewers' perceptions.

If 98% of the public has access to television then that means that 98% of people can watch television and be influenced by what they see on television. Because individuals have been proven to learn from television this means that people watching television are educated in different ways. As with several other professions, individuals no longer need to attend an accredited interior design program to form opinions about interior design. Individuals watch television and believe they are learning from what they are viewing, regardless of if that information is accurate or not.

Design Television's Rise in Popularity

Much thanks goes to design television for generating so much interest in the interior design profession, increasing enrollment in interior design collegiate programs, and for interest in the profession in general. Design television shows have made "interior design" accessible to individuals of all ages, income levels and cultures. However, individuals were not always able to have so much access to interior design.

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Within the past 10-15 years there has been a colossal increase and demand for design programming on television, especially reality design programming. "Since it launched 10 years ago [article from 2004], Home & Garden Television [the leading carrier for design television programming] has grown into an international cable network reaching 89 million households in 27 countries by helping viewers do just that [replace a faucet, give home curb appeal, modernize an outdated kitchen]……..HGTV launched in December of 1994 with 6.5 million homes in 44 markets. "The channel has evolved from how-to programming with project oriented programs to, over the last five hears, lifestyle shows that place more emphasis on people's stories and experiences," said HGTV President Burton Jablin, "It was something that was getting delivered to people who need it; it was a niche that nobody thought about. We just hit a bull's-eye" (Harrington, 2004, www.). HGTV owns 33 percent of HGTV Canada and provides much of the Canadian network's daily programming. HGTV branded programming can also be seen in Japan, Australia, The Netherlands, Germany, Austria, Switzerland, Sweden, Norway, Denmark, Belgium, Greece, Hungary, Poland, Romania, Estonia, Bulgaria, the Czech Republic, the Slovak Republic, Thailand, New Zealand, Malaysia, Brunei, Latvia, Slovenia, and the Philippines. With the availability of design television spanning across the world and 3.5 billion hours a day devoted to watching television, there is a lot of opportunity to educate television viewers.

Learning and Communicating Through Television

"Today 75% of the American population gets the majority of its information from television, and 40% of American homes have no books at all" (Costanzo, 1994). Television is an important aspect of social learning. In the world today a vast majority of knowledge is

gained from not reading books but from viewing television. "It is easy to see that we are living in a time of rapid and radical social change. It is much less easy to grasp the fact that such change will inevitably affect the nature of those academic disciplines that both reflect our society and help to shape it" (Fiske, Hartley, 1992, preface). "The five general conditions which bear upon the effect of communication are the following:

1. The greater the monopoly of the communication source over the recipient, the greater the change or effect in favor of the source of the recipient

2. Communication effects are greatest where the message is in line with the existing opinions, beliefs and dispositions of the receiver.

3. Communication can produce the most effective shifts on unfamiliar, lightly felt, peripheral issues, which do not lie at the centre of the recipient's value systems.

4. Communication is more likely to be effective where the source is believed to have expertise, high status, objectivity or likeability, but particularly where the source has power, and can be identified with.

5. The social context, group or reference group will mediate the communication and influence whether or not it is accepted" (McQuail, 1972, p. 157-163).

Highly educated and economically advantaged families watch less television than do families with less education and lower economic status, probably in part because they have more alternatives (Comstock, 1991, p. 245). As television viewing among individuals increases beyond 10 hours per week, academic achievement declines dramatically.

Comstock (1991), using an analysis of the California Assessment Study, found that a linear, negative relationship, and other studies have suggested that viewing more than 30 hours a week is associated with low achievement and confusion. "When academically successful individuals watch television, they choose content that is more likely to be beneficial than that preferred by low achievers. Hence, it appears that intelligence and achievement may lead individuals to select different types of program content" (Bryant and Bryant, 2001, p. 37). It is arguable that individuals with more education are more likely to question what they learn; so if individuals that lack education of any kind view design television, they may just accept what they see as true and not question credentials, decisions, etc. of the designers and design programs they view, thus influencing their perception of the interior design profession.

When it comes to actually learning from television, research performed by Stanger (1998) found that most parents and teenagers believe "most" or "all" of both television and newspaper content. "Parents indicated a stronger degree of trust in television (62%) than in newspapers (53.8%). Teenagers expressed slightly more confidence than their parents in both television (69.6%) and newspapers (64.3%)" (Bryant and Bryant, 2001, p. 122). This alarming number supports that individuals believe what they see on television as truthful and factual. What happens when the content being fed to the viewers is not factual and possibly miss-represents what is actually being described, as is the case with most design television?

Importance of Content Analysis

For this study to be relevant, one must be aware that there needs to be some form of analysis of television itself. It was very important to not only review and analyze specific

design shows, but to also analyze television in general, as well as understand why television exists, what people gain from television, and so forth. Because this study examined viewers' perceptions, it was also important to know why people watch television, and what, the viewers hope to gain from viewing television. "The starting point of any study of television must be with what is actually there on the screen. This is what content analysis is concerned to establish" (Fiske, Hartley, 1992, p. 20).

To fully understand the television message we need to study its four dimensions:

1.   Existence: What is television output (or that of any mass medium), how much of what content and how frequently is it made available to us, are the sort of questions that this dimension of the study aims to answer.

2.   Priorities: What is important, how prominent, intense or central are certain factors or elements?

3.   Values: What value judgments are implied about which elements in cultural message system?

4.   Relationships: What is related to what, what are the structural meanings of the message?" (Fiske, Harley, 1992, p. 30)

There are specific needs posed by sociologists of mass communication that television viewers seek. These needs obviously are always derived ultimately from the individual psyche. The five basic needs that individuals fulfill through mass media are the following:

1. Cognitive needs: the acquiring of information, knowledge and understanding

2. Affective needs: the need for emotional and aesthetic experience, love and friendship, the desire to see beautiful things.

3. Personal integrative needs: the need for self-confidence, stability, status and reassurance,

4. Social integrative needs: the need for strengthening contacts with family, friends and others

5. Tension-release needs: the need for escape and diversion (Fiske, Harley, 1992, p. 72)

The "Reality" of Design Television

Reality television and design television may seem real to the viewers but behind reality television there are the same needs and demands of scripted television. All of the typical needs of creating television are filled by the producers, film editors, cinematographers, production managers, art departments, sound departments, various production assistants, and so forth. "Television seems to be describing the world as it is. This is most obvious with news and current affairs programs. These clearly make a claim to be telling the truth; they are describing the world as it really is. This claim is enhanced by the feeling that television is operating in the present, unlike any other medium. Not only is it describing reality, it is giving us the events as they happen" (Abercrombie, 1996, p. 26).

When trying to determine the difference between reality television from regular scripted television, the line begins to blur a bit. "The concept of realism itself is very difficult to define. One could argue that there are three features that distinguish realist television. First, realism offers a 'window on the world'. In the case of television, there is no mediation between the viewer and what he or she is watching. It is as if the television set were a sheet of clear glass which offered the viewer an uninterrupted vision of what lay beyond. Second, realism employs a narrative which has rationally ordered connections between events and characters. Realist cultural forms, certainly those involving fictional presentations at any rate, consist of a caused, logical flow of events, often structured into a beginning, a middle, and a closed conclusion. Events and characters, therefore, do not have a random or arbitrary nature, but are organized by rational principles. The third aspect of realism is the concealment of the production process. Most television is realist in this sense in that the audience is not made aware, during the programs themselves, that there is a process of production lying behind the programs. The illusion of transparency is preserved (Abercrombie, 1996, p. 27)."

When it comes to actually getting the design television viewers to believe what they are watching is professional interior design, performed by interior designers, it is relatively easy to lead them to believe what they are seeing is real. "The more "realistic" a program is thought to be, the more trusted, enjoyable - and therefore the more popular – it becomes. Yet realism too is an artificial construct. Its "naturalness" arises not from nature itself but from the fact that realism is the mode in which our particular culture prefers its ritual

condensations to be cast. There is nothing natural about realism, but it does correspond to the way we currently perceive the world (Fiske, Hartley , 1992, p. 160)."

Interior Design Myths Generated Through Viewing Television

The definition of interior design is not clearly understood by the general public. There are several factors that could contribute to misconceptions about interior design and professional interior designers in general. As stated above, "The more "realistic" a program is thought to be, the more trusted, enjoyable – and therefore the more popular – it becomes." This author found through analyzing survey results that a majority of the public is mildly educated about what interior design actually is.

Caren Martin, an interior design professor at the University of Minnesota has assembled a list of myths associated with the interior design profession and what can be considered to be possible perceptions of interior design gained from viewing design television shows. The following issues #1 through #6 are her perceived myths created by the design television industry:

Myth #1: The Goal of the Design Process is to "Surprise" the Client. "Surprise is the premise for 95 percent of the design programming that you will see, when in reality the client should be an integral, ongoing participant in the design process" (Martin, 2004, p 159-163. Clients and designers should work together from the very beginning to ensure that there are no surprises along the way. Good interior design can be achieved through keeping good communication throughout the process between clients and designers.

Myth #2: Quality and Speed are Synonymous. "The premise that a primary room in your home can be designed, demolished, rebuilt, furnished and decorated in two workdays is a fantasy. It takes a lot of time to create a design concept that supports the clients' needs; document how it will be constructed; specify materials, finishes, and furnishings; select contractors and suppliers; build and furnish the space, and resolve any issues" (Martin, 2004, p 159-163).

Myth #3: Anyone Can be an Interior Designer. "Rebecca Cole, host of Surprise by Design claims "If you can do the gestures, you can design a room." Sorry, Rebecca, but that's far from true" (Martin, 2004, p 159-163).

In addition to this myth the following statement was found offering adult education classes: "So you've seen *Trading Spaces* and *Decorating Cents* and you are ready to design projects of your own? Our summer class helps individuals design projects and become their own interior designers". In an interview with HGTV's *Design Star* contestant Adrianna Nussbaum, she stated that her design education simply came from living in New York City, and design magazines are her homework while HGTV is her lecture hall. Even an "interior designer" named Hildi Santo Tomas, famous from working on *Trading Spaces* has no form of design education; she just claims that interior design was a "fun part time hobby turned job".

"Qualifications are important for any profession, and interior design is no exception" (Martin, 2004, p 159-163). Professional interior designers are qualified by education,

experience, and a qualifying examination. They typically hold at least a bachelor's degree,

spend a minimum of two years under supervision of an interior designer or architect, and

pass an international board examination" (Martin, 2004, p 159-163).

NCIDQ administers the certification exam which includes "written and drawing

segments that cover building and life safety codes, ethics, and business practices, as well as

the principles of design, programming, space planning, code compliance construction

documents and the like" (Martin, 2004, p 159-163).

Myth #4: Good Design is Trendy and Cool. "Good design can be trendy and cool;

however design is considered good if it satisfies the clients' lifestyle needs, and is based on

the elements and principles of design" (Martin, 2004, p 159-163).

More often than not, "interior designers" seen on design television shows bring their

personal style to a space that may not be cohesive with the client's needs. For example,

in the book, *Rooms for Living, a Trading Spaces Book*, a bedroom that was "designed" on the

show had sheets of cardboard hot glued to the walls and ceilings. This bedroom was

described as, "funky styling that will leave you smiling."   As a designer, I can't say that this

room would leave me smiling; I would be more concerned with fire related issues. "Each

client is unique, and the design solution should be indicative of the client's needs and style,

not the designer's" (Martin, 2004, p 159-163).

Myth #5: Designing Your Space will be Super Expensive or Super Cheap.

"Neither is typically true……Professional interior designers provide a contract that spells out fees, timeline, and the scope of their work on the project [this is not often seen on design television shows]. The professional interior designer will be able to design something that is aesthetically pleasing, functional, and durable, no matter the budget" (Martin, 2004, p 159-163).

As an example Martin illustrated a room created for a design television program, "The $167,550 "inspiration" bedroom presented on *Sensible Chic*, complete with a $43,000 pair of lamps, is not typical. Programs like these leave you with the belief that interior designers are extravagant and their clients are all related to Donald Trump. That's not so. On the other hand, some of the cheap design solutions used in these shows are hardly good alternatives" (Martin, 2004, p 159-163).

Lastly **Myth #6: Interior Designers are Zany, Flamboyant Airheads.** In addition to Caren Martin's last issue, short informal questioning was performed in 2005 to determine how students at Iowa State University perceived interior designers based on what they had seen on television. These are a few of several interesting responses as follows:

1. "girls, specifically hot broads" –computer science major
2. "furniture and cute girls" – journalism major
3. "crazy women" – architecture major
4. "women who pick out color swatches and furniture groupings, they are un-educated and basically expendable" – architecture major

5. "the whack jobs from *Queer Eye for the Straight Guy*" – MAT

Engineering major

The truth is, "most interior designers are creative businesspeople. They know the impact the spaces they design will make on their clients and others, and that they have a responsibility to protect the health, safety and welfare of the public" (Martin, 2004, p 159-163).

Hypotheses

Some designers that are seen on television have little or no design education, experience, or certification and most design programs are created for "entertainment, to boost records in distribution, ratings and website traffic," as stated by Burton Jablin, President of HGTV. With this combination, one would typically not expect much credibility and accuracy from design television shows if either credibility or accuracy takes time or money away from television networks and all involved. Therefore, what is aired on television may not be accurate portrayals of interior design, the design industry, and those practicing and licensed in interior design. This mis-representation could lead television viewers to generate perceptions either negative or positive about the interior design industry.

Upon assembling and researching this particular topic of interior design versus interior decoration: evaluating the public's perceptions of design television shows, the following hypotheses were developed based on the literature leading up to this point:

1. Individual perceptions will differ noticeably between respondents that watch interior design shows regularly and those that never watch interior design shows.

2. The more a respondent watches IDT, the more likely he/she believes the following 3 of Martin's 6 myths:

    a. The goal of the design process is to surprise the client

    b. Quality and speed are synonymous

    c. Anyone can be an interior designer

3. The more a respondent watches IDT, the more likely he/she believes the following:

    a. Interior Designers are more aware of cosmetic issues than health, safety, and welfare issues.

    b. Interior designers are more likely to select paint colors and furniture than create construction documents and provide project management.

    c. Today's famous designers are more likely to be television designers than professional designers.

    d. Interior designers are more likely to work for television shows and interior design firms rather than architecture firms or other less known areas of design such as sales representatives, furniture stores, or kitchen and bath stores.

    e. Cheaper materials and processes are not always the best choice.

4. Individual perceptions will differ noticeably for key issues from the previous

   hypotheses across the following demographics:

   a. Age

   b. Gender

   c. Location

   d. Interest in Interior Design

Conclusions

All of the information included in this chapter is found to be completely relevant to

the study. Given the fact that the dates of some research are more than a year old the

statistics will clearly have changed in numerical data, however the information from those

statistics are still pertinent.

In reality there are some design television shows that are fairly factual in their

representation of interior design. But more often than not, interior design is not clearly

represented or depicted accurately, which could leave a lot of room for interpretation about

the profession of interior design for those that view design television. As found and stated in

this chapter, television has now become an important part of communication within our

society. It is important to study the perceptions of viewers of interior design television shows

and how those perceptions impact the viewers' perspectives of the interior design industry.

Following this chapter, the research method created to address and analyze the

research questions and hypotheses will be shown in detail, along with the results and other

significant contributing information.

CHAPTER 3: METHODS

Overview

Through the previous literature review chapter, the reason and need for research focused on generating perceptions based on what is viewed on design television was established. Research methodology is the general approach the researcher takes in carrying out the research project; to some extent, this approach dictates the particular tools the researcher selects" (Leedy and Ormrod, 2005, p.12). This chapter includes and will provide the documentation of methods and research tools used to research and interpret this particular topic.

The purpose of this survey study is to examine individuals varying in age, geographic location, experience, and views, and their perceptions and opinions of design television shows. This study will look at perceptions and views of the following:

A. Interior design's role in society

B. "Designers" on television

C. Tasks performed by "interior designers"

D. Design education and training required to be a designer

E. Employment opportunities for interior designers

F. Views of television design shows

G. Knowledge of acclaimed designers from television interior designers

H. Desire for determining design shows from decorating shows

I.   Desire for knowing professional interior designer's background

Benefits of the Study

The information gained in this study will benefit society by bringing awareness to interior design professionals, practioners, organizations, and educators of the need for proper education for the interior design consumer and television viewer, specifically for and within the television industry. Consumers and the public at large have the right to know if programs they are viewing employ educated, licensed or un-licensed designers that practice what is portrayed as interior design. Students enrolled in interior design programs are not the only ones that should be learning about proper interior design, decorating and the differences between the two. Design television viewers and the public at large, also clients of interior design, need to be just as educated about the different aspects of interior design.

Currently there is little to no information appearing on design television shows about the "designer's" education, background, or possible certification, given to the public, other than brief biographies that can typically be found by viewing a television program's website on the internet. With this survey there is hope that those who truly care about the profession of interior design will take note of the results and find a need to help educate the public and television viewers about what they are watching on television. After the results are known, the survey information should encourage and challenge the interior design industry to properly regulate interior design television shows much like is done within the actual profession of interior design, for the health, safety and welfare of those that are directly or indirectly associated with interior design television shows.

Population of the Study

Choosing the right population to participate in this study was important. Since there is concern over the future of interior design and possible clientele perceptions impacting the demand and need for professional interior designers, perceptions were examined that were generated by individuals enrolled in college. This is an important group to study considering that college students are a sizable population in reference to the general public (approximately 15 million). Individuals enrolled in college are in a formative period of their lives in which daily influences greatly impact their views and perceptions not only of society but that which comprises it (Leedy and Ormrod, 2005, p.215).

The demographics of individuals who participated in this study provide variety and depth due to having such varying backgrounds and interests, are somewhat representative of design television viewers in general. Individuals who participated in this study were currently enrolled in college; age varied. Traditional college students (ages 18-23) were able to take this survey along with non-traditional college students. The definition of non-traditional college students is: adults who return to school either full or part time while maintaining responsibilities such as employment, family and other responsibilities of adult life. Non-traditional students tend to be achievement oriented, highly motivated, and relatively independent (Cross, 1980, p.630-32). Non-traditional students generally prefer varied approaches to learning and value opportunities to integrate academic learning with their life and work experiences (Benshoff, 1991).

Limitations of the Study

This survey was administered online and while the survey was available for individuals across the country to participate, a large response for the survey came from students currently enrolled at Iowa State University. This survey study (Appendix D) was sent out through a mass email to all individuals enrolled full time at Iowa State University and who were above the required testing age of 18.

Due to the fact that a large sampling came from students at Iowa State University, a collegiate institution in the Midwestern part of the United States, the geographic location, and opportunity for adequate exposure to interior design may not be representative of other regions or the general population. For example, whereas students who participated in this survey living in large urban cities such as Los Angeles, New York City, or Dallas, will have the opportunity and possibly broader exposure to interior design, both low and high end. More exposure to design in general would be expected to allow students to develop, a more "rounded" and balanced perception of the interior design industry. Students who are not exposed to interior design in their daily lives, will rely more heavily on influence from television shows, magazines, and the internet.

Instruments Used

This survey (Appendix D) was a web-based survey that could be found on the internet at surveymonkey.com. It was important to perform a web-based survey in order to:

A.   reach a variety of individuals enrolled at various institutions across the world

B.   appeal to the selected demographic age group with a method familiar to them rather than traditional surveys performed through mail and phone interviews

C.   perform the survey in a timely manner with accurate measurement tools for reference.

By performing a web-based survey, it was possible to advertise the study's questionnaire on popular and commonly used social websites such as Facebook and MySpace (both social utilities are extremely popular and have a target audience comprised of young professionals and college students). Utilization of these social websites to connect with and receive responses from individuals all across the country and even the world for that matter, added more depth and dynamics to this study.

Testing Procedures

Prior to administering this survey, several revisions and reviews were performed both by the author and instructors familiar with and who practice professional surveys themselves. Before the survey was administered, there were pilot survey tests with voluntary college students who were not directly involved in the actual survey itself. By executing the test surveys it was possible to modify and make the proper corrections needed to achieve a more complete and accurate survey to be given and used for this thesis.

The surveys were administered 24 hours a day starting in November of 2007 and closing in March of 2008. The surveys were able to start after personally receiving human

subjects training and approval (Appendix A) from Iowa State University and survey approval

from the Institutional Review Board at Iowa State University (Appendix B).

Each survey started by participants reading the informed consent document

(Appendix C) and accepting or declining participation in the survey. This task was done by

checking one of two boxes provided, either the accept or decline box. After accepting to

participate in the survey the individual was directed to print out a copy of the informed

consent document that was also able to be printed out for my records as well.

The first question following the informed consent document verified that the

participant was 18 years old or older and if the participant is under the age of 18 they would

not be permitted to continue.

The survey (Appendix D) took approximately 5-15 minutes to complete 32 questions

about the participants own perceptions of interior design based on what they have seen

through design television shows. If the participants at any time were uncomfortable, did not

wish to answer any question, or if the question was not applicable to them, then they had the

option to skip that question. The demographic information that was asked covered: age, sex,

state of residence, city population size in which they reside, and the participants educational

background. Once the data was entered automatically and stored in the file, there were no

follow ups with the respondents.

Data Analysis of the Case Study

Data analysis was a key component for this study. "The human mind can think about only so much information at one time. – In fact, unless the researcher has obtained *very* few pieces of data (perhaps only seven or eight numbers), then he or she will want to organize them in one or more ways to make them easier to inspect and think about" (Leedy, Ormond, 2005, pg. 248). Through this survey there was an exceptional response from individuals across the country and even across the world. The survey reported over 2025 individuals' opinions.

The data was initially analyzed automatically by surveymonkey.com. By utilizing a website that specialized in surveys and statistical information, it was possible to have the information sorted out prior to organizing the information myself. Surveymonkey.com allowed simultaneous collection during the survey. Once each individual survey was submitted, the computer program charted each individual response by using percentages, and bar graphs (Figures 1-28). There was also the option to view the surveys individually or collectively. When viewed collectively the percentages and bar graphs would reflect all of the responses as a whole. Once the survey was closed, it was possible to download information into a spreadsheet or database and sort the information from there.

Due to the versatility of Microsoft EXCEL, it was chosen for additional analyses. After separating information and numerical data it was possible to input the results into a program called MyStat. In order to input the results into MyStat; the results were tabulated and broken down into several different organized categories.

After processing the information from the several categories there were different directions that each could take. The information gathered could be evaluated by analysis 1 which would provide all information in no particular order. Analysis 1 would have included all responses submitted regardless of if questions were left blank or answered incorrectly or inappropriately. Analysis 2 took all responses from individuals who completed the entire survey without leaving blank questions. It was determined that in order to get the most accurate and precise information, analysis 2 would be the primary category utilized, and expanded on. By using analysis 2 for the data analysis, it would be possible to work with complete surveys without omissions and have a more balanced comparison from question to question.

The decision to use analysis 2 allowed the survey to be broken down into sub-categories which were as follows:

1. Results by gender
2. Results by age
3. Results by interest
4. Results by education
5. Results by background
6. Results by field
7. Results by occupation
8. Results by location
9. Results by geography

By breaking the survey down into the previous 9 categories, accurate information was able to be sorted and broken down in 9 different methods. By utilizing the 9 options for which information could be gathered this method would maintain a good balance of information analysis.

The graphs and tables found in Chapter 4 were created using a combination of Microsoft EXCEL, MyStat, and SPSS 15.0. Initially the data was downloaded from the SurveyMonkey website into an EXCEL spreadsheet format. Using EXCEL the data was formatted and filtered to remove data from any respondents that did not agree to the consent statement and did not complete a majority of the survey. The data was then grouped into separate worksheets by hypothesis. The following survey questions were used for each hypothesis:

- Hypothesis 1: questions 3, 10, 11, 19, 28, 29, 30, 31, and 32
- Hypothesis 2: questions 12, 15, 19, 21, and 22
- Hypothesis 3: questions 13, 14, 17, 19, 23, and 26
- Hypothesis 4a: questions 2, 3, 10, 19, 30, and 32
- Hypothesis 4b: questions 1, 3, 10, 19, 30, and 32
- Hypothesis 4c: questions 3, 9, 10, 19, 30, and 32
- Hypotheses 4d: questions 3, 10, 19, 30, and 32

Each worksheet was then imported to MyStat to create frequency graphs and Pearson Correlations for each hypotheses dependent variables, as grouped by the independent variable. The graphs made in EXCEL and MyStat were based upon the percentage of the

overall number of respondents that chose each answer for a specific question and were

grouped by the correlating answer to another question. These graphs were then excellent

graphic representations of the interpretation of the data, depicting the highest and lowest

likely combinations of answers as well as correlations for specific questions and even

specific answers.

The worksheets were then converted from text to numeric based in EXCEL. The

converted worksheets were imported to SPSS. These numeric values were then recoded for

the appropriate statistical method. The recode values can be found in Appendix F. Using a

combination of T-Tests, One-ways, and Pearson Correlations, relationships were analyzed

for each independent/dependent combination.

CHAPTER 4: RESULTS AND DISCUSSIONS

Overview

In reviewing the goals and objectives for the study, the primary intention was to gather information relating to perceptions of the interior design industry from viewers who watch design television or do not watch design television, and simply evaluate the publics' perception of interior design. It was important for this survey to yield results that could, in the future, contribute to the interior design profession so that design professionals, organizations, and educators, may know what areas need to be focused on in more depth when educating the public about the field of interior design. The results gathered from this survey study are meant to be the foundation for shaping public education of the interior design industry.

The response to this survey was exceptional. Over 2000 data sets were used to create the grouped frequency graphs, T-Test tables, One-way tables, and Pearson correlation tables found under the following hypotheses' subsections using Microsoft EXCEL, MyStat, and SPSS. Additionally, Figures 1 through 28 in Appendix E were extracted from the SurveyMonkey website and represent the raw response data for each survey question.

Hypothesis 1: Individual perceptions will differ noticeably between respondents that watch interior design shows regularly and those that never watch interior design shows.
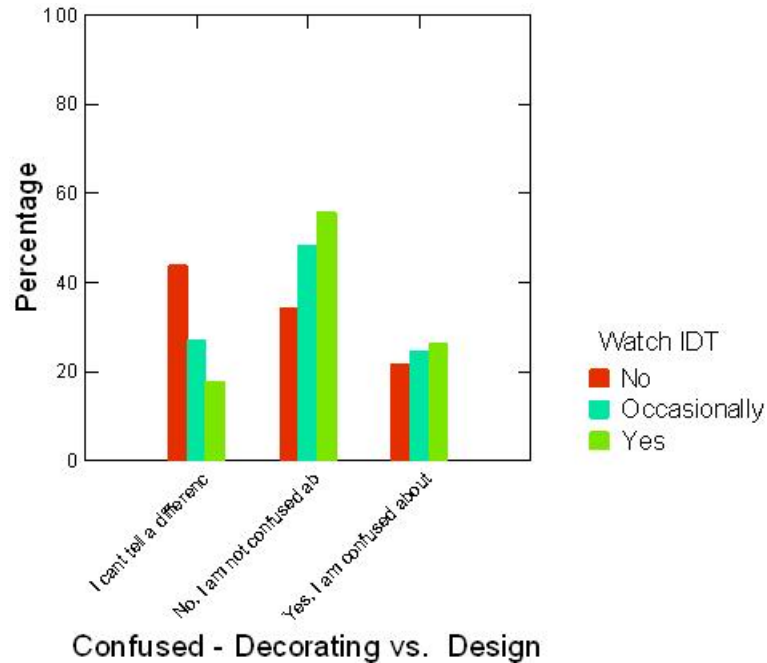
Figure 29. Watch IDT; Confusion – Design vs. Decoration

The above figure is a graph of the results for the question "Do you feel confused about the differences between interior design and interior decorating shows," as a percentage of the total respondents and grouped by the corresponding answer to the question "Do you ever watch any design shows on television?" Here, the largest group that cannot tell the difference is the group that does not watch IDT and the largest group that is not confused is the group that does watch IDT, while those that are confused are more evenly distributed.
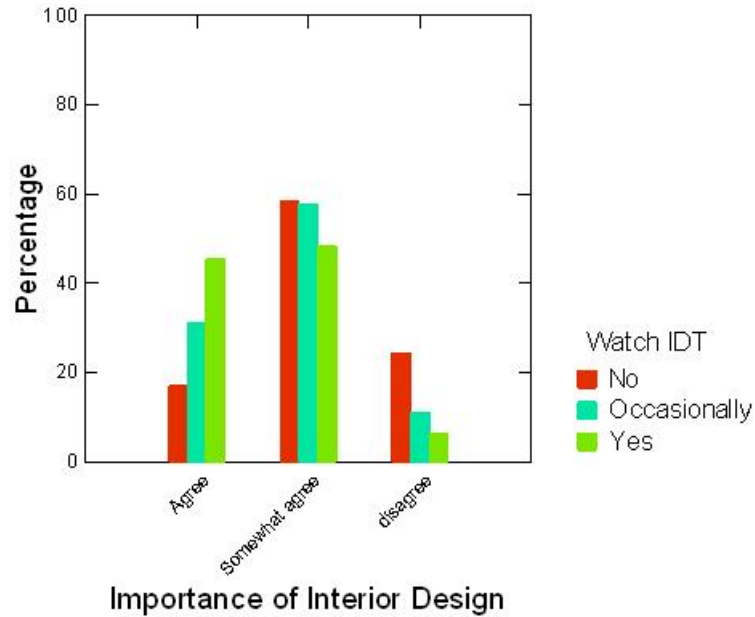
Figure 30. Watch IDT; Importance of Interior Design

In the above figure, the feedback from the survey statement "I believe that interior design plays an important role in society," is graphed as a percentage of the total respondents and grouped by the corresponding answer to the question "Do you ever watch any design shows on television?" While a large portion of each group answered "Somewhat agree," the respondents were more likely to answer "Agree" the more they watch IDT and more likely to answer "Disagree" the less they watch IDT.
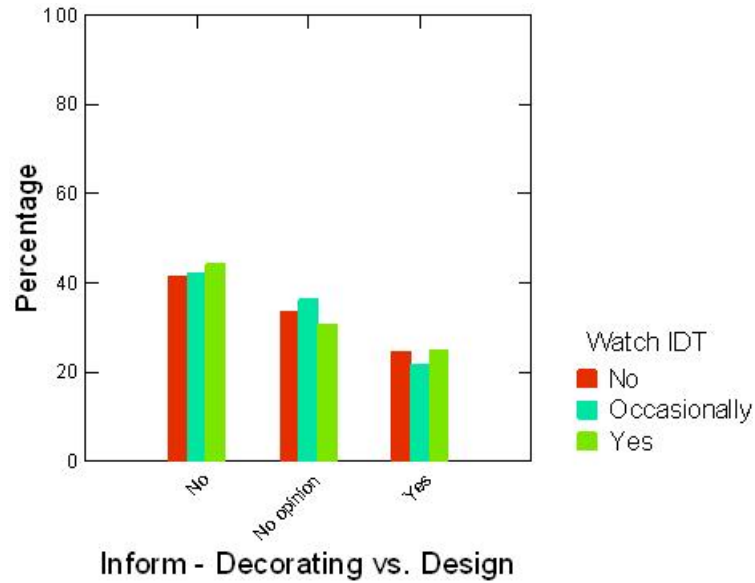
Figure 31. Watch IDT; Inform – Design vs. Decoration

For the above figure, the response to the question "Would you like to be informed about the differences between interior design and interior decorating shows" was graphed as a percentage of the total respondents and grouped by the corresponding answer to the question "Do you ever watch any design shows on television?" The results are evenly distributed across the groups, with the most chosen answer being "No."
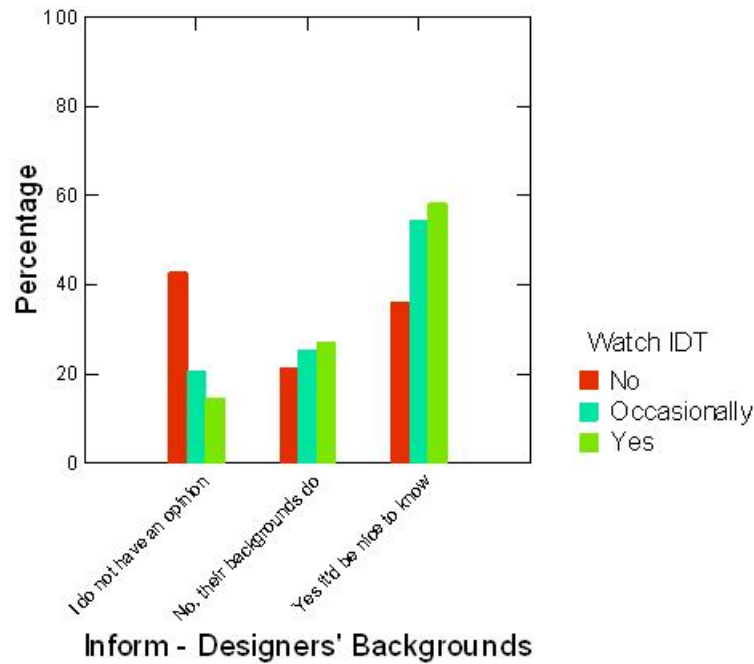
Figure 32. Watch IDT; Inform – Designers' Backgrounds

The above figure is a graph for the responses to the question "Would you like design shows to inform you of the design background of the designers before you take them and their actions seriously," as a percentage of the total respondents and grouped by the corresponding answer to the question "Do you ever watch any design shows on television?" The most received response was "Yes, it'd be nice to know" and the group that does not watch IDT was most likely to not have an opinion.

Obviously a correlation exists between watching interior design television and wanting to be informed of TV personalities backgrounds. As figure 32 demonstrates, those who watch interior design shows were more than 20% more likely to want to know television personality's design backgrounds. Individuals who participated in the survey and who

regularly or occasionally watch design television shows had a much higher percentage of

people who would like to know what television design show hosts and "interior designers"

have experience in or what their education and training has been. While people who do not

watch once again had the highest percentage of people that do not have an opinion, thus

supporting this hypothesis that perceptions would differ among those who do watch IDTS

and those who do not watch IDTS.
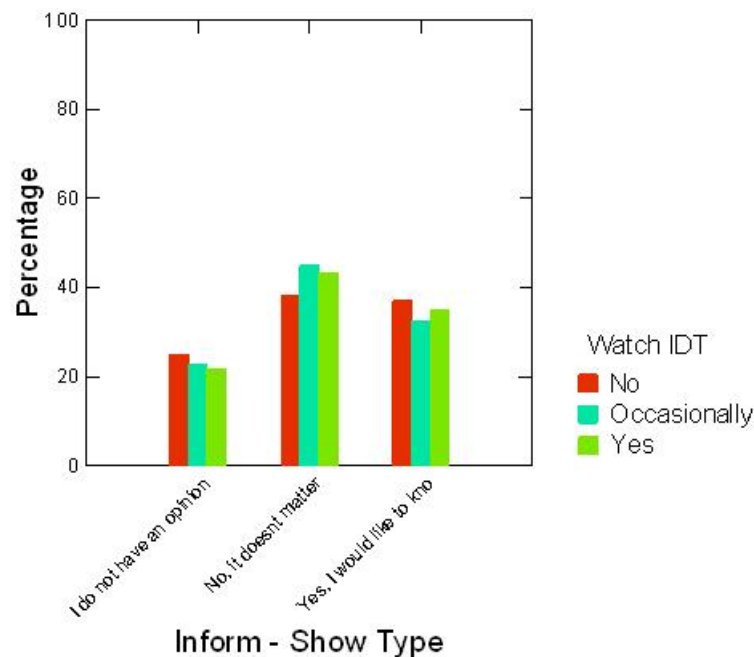
Figure 33. Watch IDT; Inform – Show Type

In the above figure, results for the question "Would you like to know if you are

watching an interior design or interior decorating show," were graphed as a percentage of the

total respondents and grouped by the corresponding answer to the question "Do you ever

watch any design shows on television?" The results are evenly split across the groups, with a

slightly overall percentage for "No, it doesn't matter."
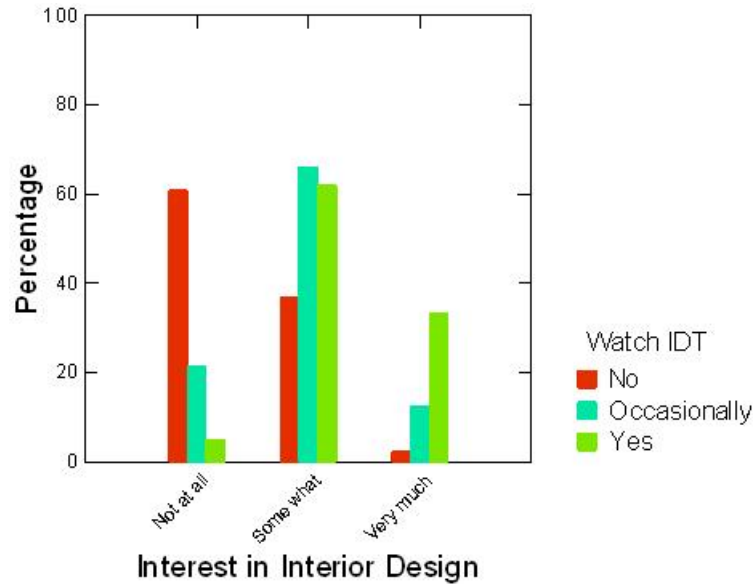
Figure 34. Watch IDT; Interest in Interior Design

For the figure above, feedback for the statement "I am interested in interior design,"

was graphed as a percentage of the total respondents and grouped by the corresponding

answer to the question "Do you ever watch any design shows on television?" Those that do

not watch IDT were most likely not interested in interior design, while those that do watch

IDT maintained at least some level of interest in interior design.
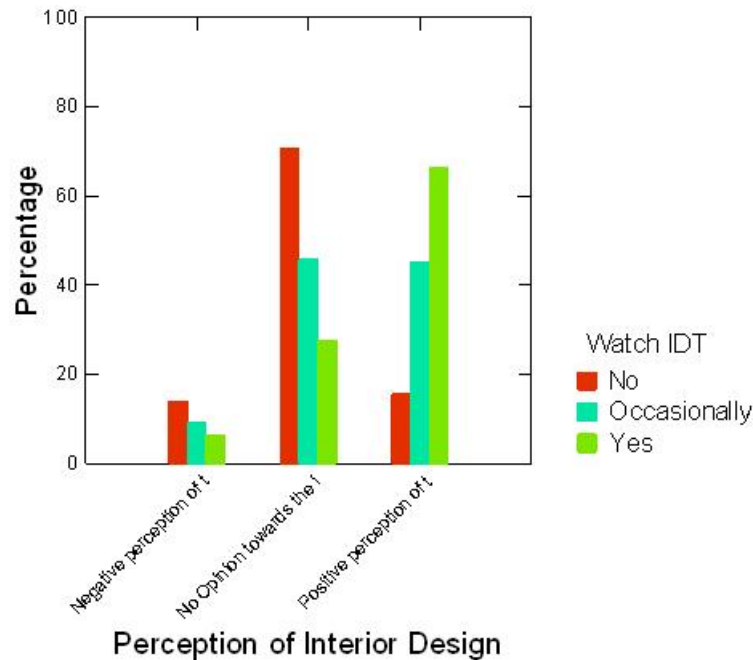
Figure 35. Watch IDT; Perception of Interior Design

The above figure is a graph of the responses to the question "What type of perception do you have of the interior design industry based on what you have seen on design television shows," as a percentage of the total respondents and grouped by the corresponding answer to the question "Do you ever watch any design shows on television?" The respondents that do not watch IDT were most likely to not have formed an opinion of the interior design industry, while those that do watch IDT are most likely to have a positive perception of the interior design industry. There is a noticeable correlation between not watching design television shows and not forming an opinion of the interior design industry. This information tells us that interior design shows have had and continue to have a positive impact on society's view of interior design and that interior design television shows play a leading role in educating the public about interior design. Whether the information that is provided in interior design

television shows accurately portrays the field of interior design or not, individuals who watch

these design shows have a positive perception of the interior design industry.
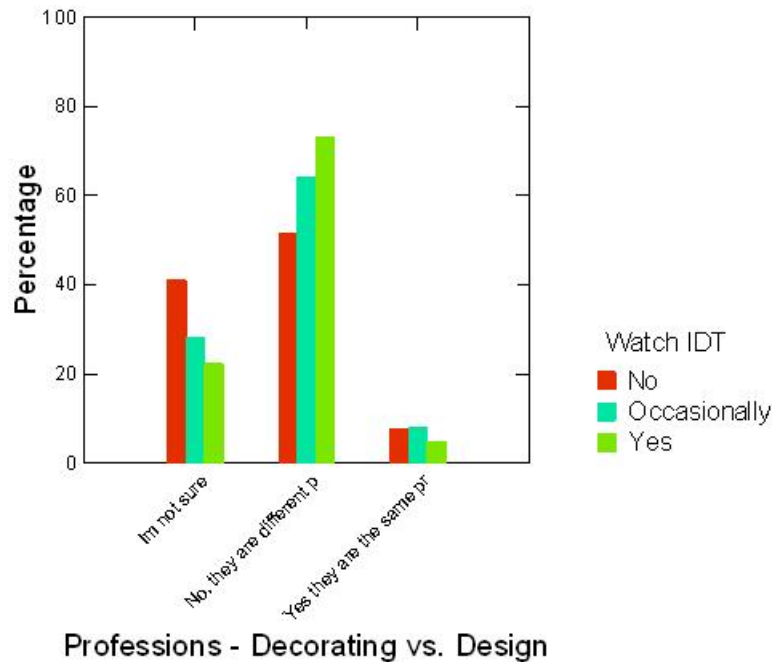
Figure 36. Watch IDT; Professions – Design vs. Decoration

In the above figure, the survey results for the question "Are interior design and

interior decorating the same," were graphed as a percentage of the total respondents and

grouped by the corresponding answer to the question "Do you ever watch any design shows

on television?" Only a small percentage of the overall survey results were "Yes they are the

same profession." Those that do watch IDT were most likely to answer "No, they are

different professions." Someone that was unsure was more likely to have belonged to the

group that does not watch IDT.

Table 1. Hypothesis 1, T-Tests

	Do you ever watch any design shows on television?	N	Mean	Std. Deviation	Error Mean	t-test Sig. (2-tailed)
Do you feel confused about the differences between interior design and interior decorating shows?	No = 0	324	1.8858	0.736	0.041	0.006
	Yes = 1	470	1.7234	0.859	0.040	

	Do you ever watch any design shows on television?	N	Mean	Std. Deviation	Error Mean	t-test Sig. (2-tailed)
I believe that interior design plays an important role in society.	No = 0	324	1.9259	0.635	0.035	0.000
	Yes = 1	470	2.3766	0.606	0.028	

	Do you ever watch any design shows on television?	N	Mean	Std. Deviation	Error Mean	t-test Sig. (2-tailed)
Would you like to be informed about the differences between interior design and interior decorating shows?	No = 0	324	1.8519	0.804	0.045	0.526
	Yes = 1	470	1.8149	0.809	0.037	

	Do you ever watch any design shows on television?	N	Mean	Std. Deviation	Error Mean	t-test Sig. (2-tailed)
Would you like design shows to inform you of the design background of the designers?	No = 0	324	2.1389	0.740	0.041	0.007
	Yes = 1	470	2.3000	0.872	0.040	

Table 2. Hypothesis 1, T-Tests

	Do you ever watch any design shows on television?	N	Mean	Std. Deviation	Error Mean	t-test Sig. (2-tailed)
Would you like to know if you are watching an interior design or interior decorating show?	No = 0	324	2.0123	0.873	0.048	0.133
	Yes = 1	470	1.9170	0.881	0.041	

	Do you ever watch any design shows on television?	N	Mean	Std. Deviation	Error Mean	t-test Sig. (2-tailed)
I am interested in interior design.	No = 0	324	1.4074	0.540	0.030	0.000
	Yes = 1	470	2.2702	0.552	0.025	

	Do you ever watch any design shows on television?	N	Mean	Std. Deviation	Error Mean	t-test Sig. (2-tailed)
What type of perception do you have of the interior design industry?	No = 0	324	2.0093	0.537	0.030	0.000
	Yes = 1	470	2.6043	0.599	0.028	

	Do you ever watch any design shows on television?	N	Mean	Std. Deviation	Error Mean	t-test Sig. (2-tailed)
Are interior design and interior decorating the same?	No = 0	324	2.4352	0.629	0.035	0.000
	Yes = 1	470	2.6723	0.568	0.026	

The above tables are the results of t-tests for the different questions for hypothesis 1. All but two of the questions show significant relationships, based on the p-values calculated by SPSS. P-values less than 0.05 are considered to have a statistical significance.

The p-values for the questions Important, Interest, Perception, and Professions are 0.000 when measured to three significant digits. This implies a significant difference in the answers between the groups that regularly watch IDT and never watch IDT. The questions Confused and Inform – Backgrounds also have p-values less than the 0.05 threshold.

Table 3. Hypothesis 1, Pearson Correlation Matrix

Pearson Correlation Matrix

	Watch IDT (-=Never, +=Regularly)	Confused (-=No, +=Yes)	Important (-=No, +=Yes)	Inform - Decorating vs. Design (-=No, +=Yes)	Inform - Designers' Backgrounds (-=No, +=Yes)	Inform - Show Type (-=No, +=Yes)
Watch IDT (-=Never, +=Regularly)	1.000					
Confused (-=No, +=Yes)	-0.174	1.000				
Important (-=No, +=Yes)	0.338	-0.197	1.000			
Inform - Decorating vs. Design (-=No, +=Yes)	-0.023	0.027	-0.021	1.000		
Inform - Designers' Backgrounds (-=No, +=Yes)	0.096	-0.025	0.175	-0.016	1.000	
Inform - Show Type (-=No, +=Yes)	-0.053	0.009	-0.092	0.358	-0.017	1.000
Interest (-=None, +=High)	0.613	-0.212	0.440	0.011	0.118	0.015
Perception (-=Negative, +=Positive)	0.454	-0.049	0.267	-0.015	-0.003	-0.023
Professions - Decorating vs. Design (-=Same, +=Different)	0.193	-0.381	0.251	-0.058	0.119	-0.047

Pearson Correlation Matrix (contd...)

	Interest (-=None, +=High)	Perception (-=Negative, +=Positive)	Professions - Decorating vs. Design (-=Same..
Watch IDT (-=Never, +=Regularly)			
Confused (-=No, +=Yes)			
Important (-=No, +=Yes)			
Inform - Decorating vs. Design (-=No, +=Yes)			
Inform - Designers' Backgrounds (-=No, +=Yes)			
Inform - Show Type (-=No, +=Yes)			
Interest (-=None, +=High)	1.000		
Perception (-=Negative, +=Positive)	0.361	1.000	
Professions - Decorating vs. Design (-=Same, +=Different)	0.224	0.129	1.000

The above table is the Pearson Correlation Matrix for all of the survey questions related to hypothesis 1. The strongest correlations for Watch IDT are Interest, Perception, and Important with coefficients of 0.613, 0.454, and 0.338 respectively. This means that moderate positive correlations exist between respondents that watch IDT and have a high interest in interior design, have a positive perception of interior design, and believe interior design is important to society. Other correlations exist between these three questions as well as between respondents that want to be informed about the differences between decorating and design and wanting to be informed about show types.

Hypothesis 1 Discussion

In reviewing the previous graphs, there are mild to moderate correlations for most of the questions analyzed. The correlations are easily viewed in figure 37. As previously stated, there are moderate positive correlations between respondents that watch interior design television and have a high interest in interior design, have a positive perception of interior design and believe interior design is important to society. As figure 29 supports, the more individuals watch television design shows, the less they question their perceptions of the differences between interior design and interior decorating. This information suggests that design television shows do in fact provide information to IDTVs that separates interior design from interior decorating.

According to figure 31, the results are evenly distributed amongst individuals who watch IDTS, occasionally watch IDTS, and do not watch IDTS, supporting the idea that information formally declaring what type of design or decorating show is being watched is not necessary. Individuals who watch design television are also more likely to have a positive perception of the interior design industry, according to figure 35. Figure 35 supports this hypothesis in that it demonstrates a noticeable correlation between individuals who watch IDTS and forming a positive perception of the interior design industry and individuals who do not watch design television shows and do not form an opinion of the interior design industry.

Individual perceptions do in fact differ between respondents that watch interior design shows regularly and those that never watch interior design shows, just not as strongly

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as one might believe. There are only mild to moderate correlations that exist when

comparing perceptions of IDTVs and non-IDTVs, the strongest correlation exists between

IDTVs and their interest in interior design to non-IDTVs and their lack of interest in interior

design.

Hypothesis 2: The more a respondent watches IDT, the more likely he/she believes the following 3 of Martin's 6 myths:

a.   The goal of the design process is to surprise the client
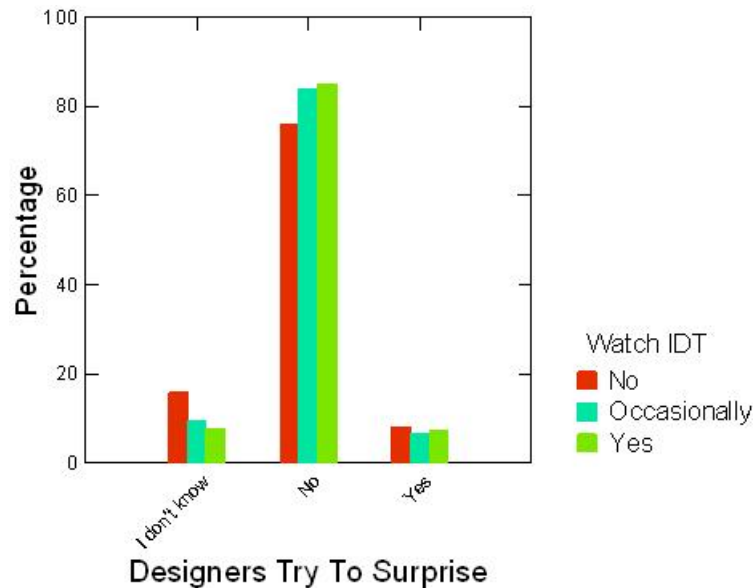
Figure 37. Watch IDT; Designers Try to Surprise

For the above graph, results for the question "Do you believe the goal of interior

designers is to surprise their clients," were graphed as a percentage of the total respondents

and grouped by the corresponding answer to the question "Do you ever watch any design

shows on television?" The amount a respondent watches IDT does not have a large affect on the respondents answer to this question. The overwhelming majority of the overall response was that interior designers are not trying to surprise clients, nor is it their goal to surprise clients.

b.   Quality and speed are synonymous
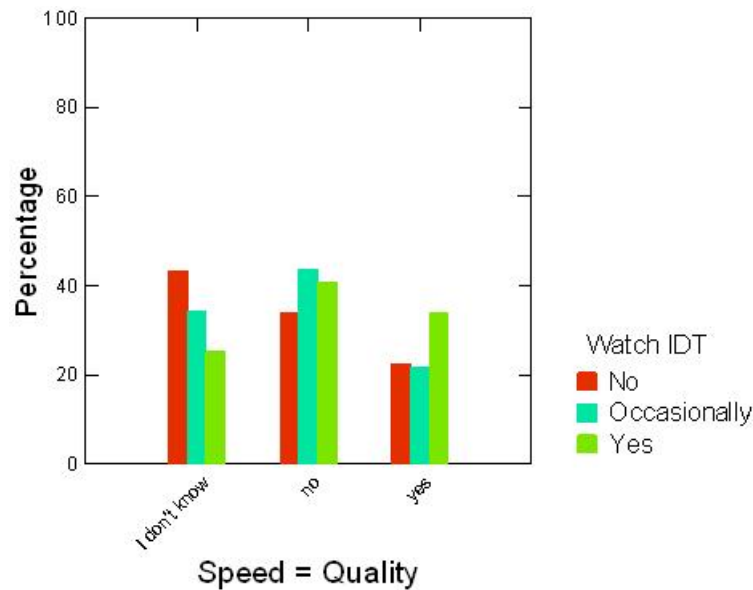
Figure 38. Watch IDT; Speed = Quality

In the above figure, the responses for the question "Do you believe good interior design can be achieved in 24-48 hours," were graphed as a percentage of the total respondents and grouped by the corresponding answer to the question "Do you ever watch any design shows on television?" The survey participants that answered "Yes" are more likely to regularly watch IDT.

c. **Anyone can be an interior designer**
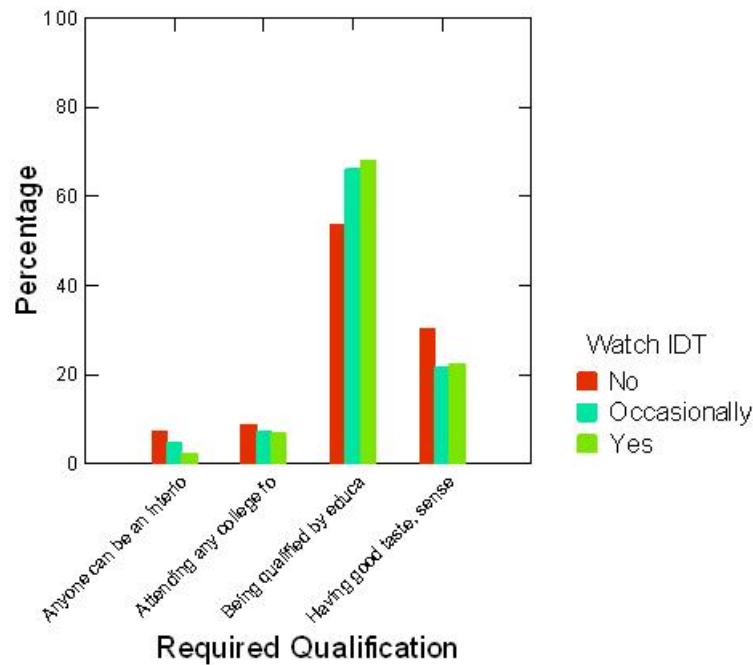
Figure 39. Watch IDT; Required Qualifications

The above figure is a graph of answers to the question "What do you believe is necessary for someone to be an interior designer," as a percentage of the total respondents and grouped by the corresponding answer to the question "Do you ever watch any design shows on television?" The most chosen answer overall was "Being qualified by education, experience, and examination" and was chosen by a higher percentage the more a respondent watches IDT. All other answers were chosen by a higher percentage the less a respondent watches IDT.
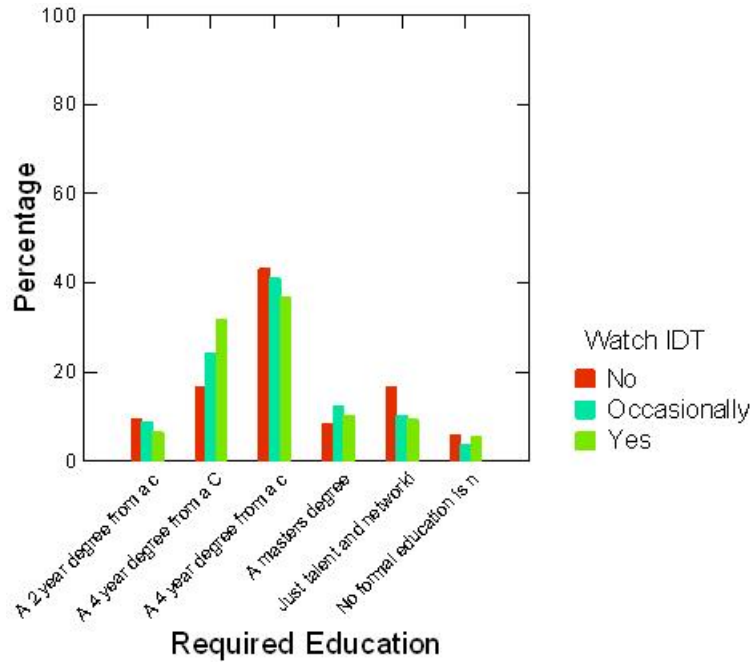
Figure 40. Watch IDT; Required Education

For the above figure, result for the question "What type of education is needed for someone to be an interior designer," were graphed as a percentage of the total respondents and grouped by the corresponding answer to the question "Do you ever watch any design shows on television?" The most chosen answer was "A 4 year degree from a college." The second most chosen answer was "A 4 year degree from a CIDA accredited college," and was more likely to be chosen by a survey participant the more the participant watches IDT.

Table 5. Hypothesis 2, Pearson Correlation Matrix

Pearson Correlation Matrix

	Watch IDT (-=Never, +=Regularly)	Designers Try To Surprise (-=No, +=Yes)	Speed = Quality (-=No, +=Yes)	Required Qualifications (-=None, +=E,E,E)	Required Education (-=None, +=CIDA)
Watch IDT (-=Never, +=Regularly)	1.000				
Designers Try To Surprise (-=No, +=Yes)	-0.066	1.000			
Speed = Quality (-=No, +=Yes)	0.032	0.156	1.000		
Required Qualifications (-=None, +=E,E,E)	0.110	-0.115	-0.208	1.000	
Required Education (-=None, +=CIDA)	0.099	-0.006	-0.185	0.444	1.000

The Pearson Correlation Matrix for the questions related to hypothesis 2 is depicted in the figure above. The strongest correlation is between Required Qualifications and Required Education. The more qualified a respondent believed an interior designer must be the more education they believed was required. No strong correlations exist between watching IDT and any of the questions examined in this hypothesis.

Hypothesis 2 Discussion

The results from this survey do not support this hypothesis or Caren Martin's article "TV Design Myths". For example, in figure 38, 82% of the survey participants responded that interior designers do not try to surprise their clients and in figure 37, less than 26% responded that they thought good designs could be developed and implemented in 24-48 hours. This runs contrary to Martin's first and second myths that the goal of IDTS is to surprise their client and that speed and quality are synonymous.

In figure 39, 63% of the respondents believe that interior designers are qualified by experience, education, and examination. More people responded that an interior designer is required to have either a 4 year degree from a CIDA accredited college or a 4 year degree

from any college than the rest of the choices combined in figure 40. These results do not support the myth portrayed on IDTS that anyone can be a designer, as outlined by Martin.

Not only do the responses to these three questions dispute whether the myths exist, but the data questions whether any relationship exists between how much a person watches IDTS and their opinions relating to the above questions. The responses are therefore defined independently from IDTS and must come from somewhere else. For direct responses from all individuals surveyed refer to Appendix E.

Hypothesis 3: The more a respondent watches IDT, the more likely he/she believes the following:

a.   Interior designers are more aware of cosmetic issues than health, safety, and welfare issues
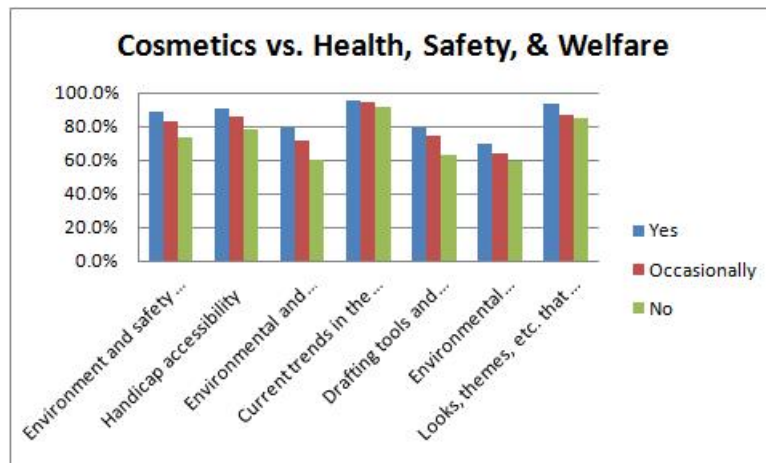
Figure 41. Watch IDT; Cosmetics vs. Health, Safety, & Welfare

For figure 41, results for the question "Interior Designers are aware of the following,"
were graphed as a percentage of the total respondents and grouped by the corresponding
answer to the question "Do you ever watch any design shows on television?" For this graph,
the answers "Current trends in the design industry" and "Looks, themes, etc. that apply to
rooms" are considered to be the cosmetic aspects of interior design while the other answers
are better related to health, safety, or welfare. The two cosmetic answers ranked number one
and number two in responses. A trend exists for each answer where the more a respondent
watches IDT, the more likely they believed an interior designer was aware of that answer.

**b.   Interior designers are more likely to select paint colors and furniture
than create construction documents and provide project management**
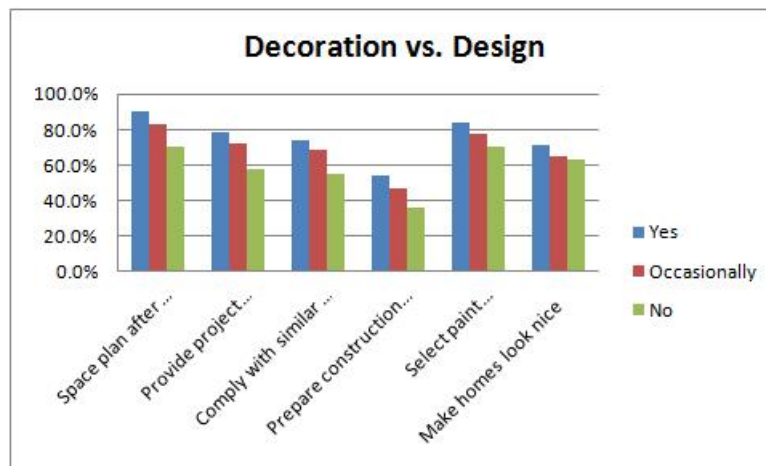
Figure 42. Watch IDT; Decoration vs. Design

In the above figure, responses for the question "What tasks do interior designers do,"
were graphed as a percentage of the total respondents and grouped by the corresponding
answer to the question "Do you ever watch any design shows on television?" Here, the

answers "Select paint colors, fabric, and furniture" and "Make homes look nice" are

considered to be the decoration aspects of interior design. The answer "Prepare construction

documents used in construction phases" is the lowest scoring. A trend exists for each answer

where the more a respondent watches IDT, the more likely they believed an interior designer

fulfills that answer.

c.   **Today's famous designers are more likely to be television designers than**

professional designers
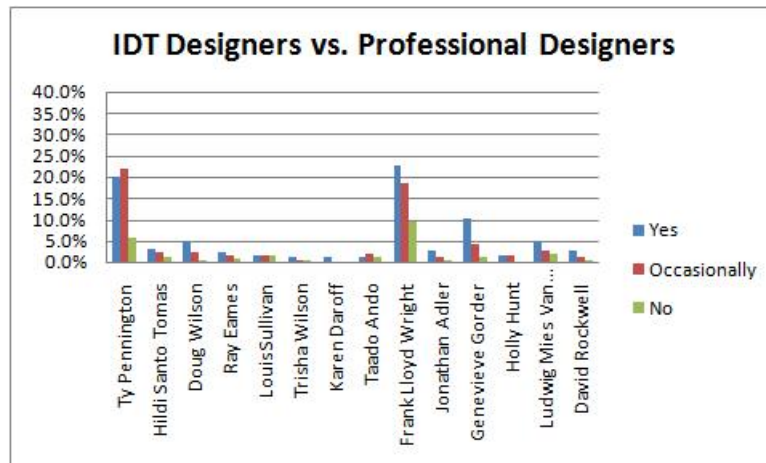
Figure 43. Watch IDT; IDT Designers vs. Professional Designers

The figure above is a graph of the responses for the question "Please select or type

your favorite designer by picking from 1 of the following choices," as a percentage of the

total respondents and grouped by the corresponding answer to the question "Do you ever

watch any design shows on television?" In this graph, the answers "Ty Pennington," "Hildi

Santo Tomas," "Doug Wilson," and "Genevieve Gorder" are considered to be IDT designers

while the rest of the answers are considered to be professional designers. Of the top six

scoring responses, four are the four possible IDT designers.

d.   Interior designers are more likely to work for television shows and

interior design firms rather than architecture firms or other less known areas of

interior design such as sales representatives, furniture stores, or kitchen and bath stores
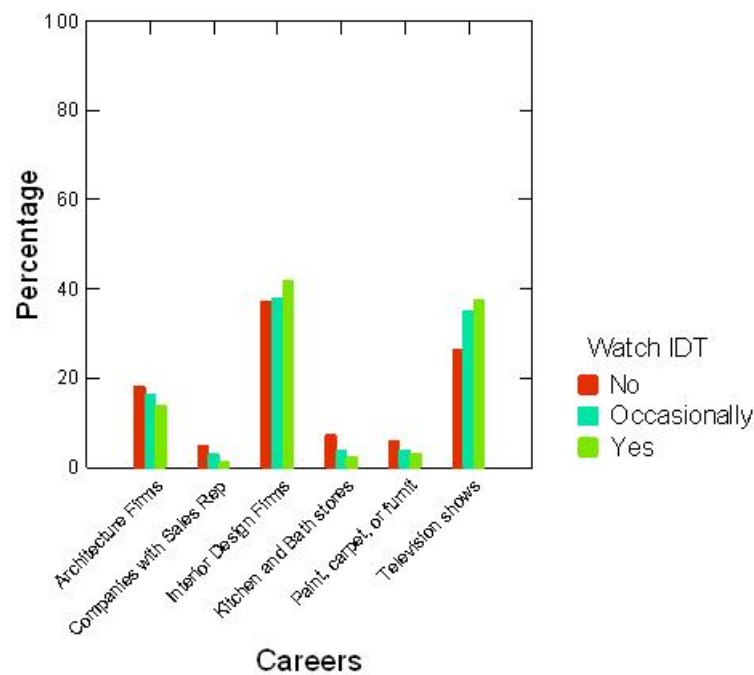
Figure 44. Watch IDT; Careers

For the figure above, the results for the question "Where are you most aware of

interior designers working," were graphed as a percentage of the total respondents and

grouped by the corresponding answer to the question "Do you ever watch any design shows

on television?" The answers "Interior Design Firms" and "Television shows" received the

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largest percentage of responses. The answer "Television shows" is more likely to be chosen

the more the respondent watches IDT.

e.   Cheaper materials and processes are not always the best choice
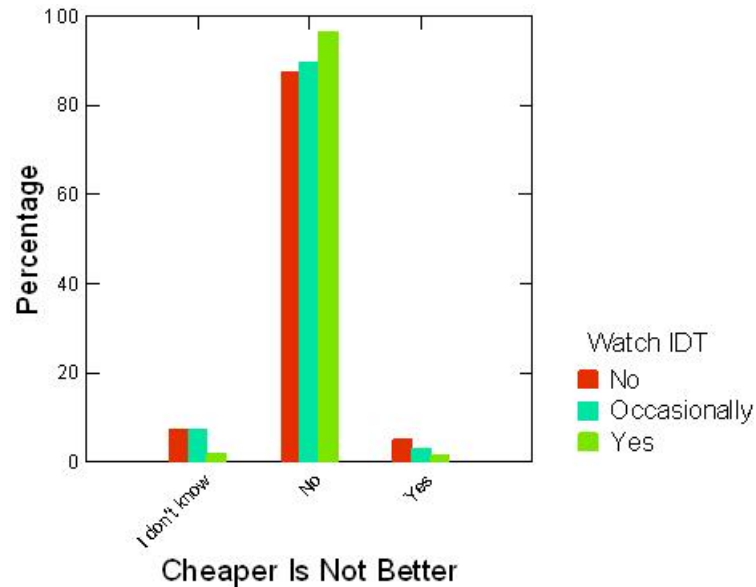
Figure 45. Watch IDT; Cheaper is not Better

The figure above is a graph of the survey responses for the question "When it comes

to materials and furnishings is cheaper always better," as a percentage of the total

respondents and grouped by the corresponding answer to the question "Do you ever watch

any design shows on television?" The overall majority of the respondents selected the

answer "No" regardless of what group they belonged to.

Table 6. Hypothesis 3, One-way ANOVAs

Do you ever watch any design shows on television?	N	Mean	Std. Deviation	Std. Error Mean	t-test Sig. (2-tailed)
No = 0	61	0.4344	0.188	0.024	
Somewhat = 0.5	360	0.4303	0.176	0.009	0.276
Interior designers are aware of the following: Yes = 1	275	0.4524	0.166	0.010	

Do you ever watch any design shows on television?	N	Mean	Std. Deviation	Std. Error Mean	t-test Sig. (2-tailed)
No = 0	61	0.5000	0.274	0.035	
Somewhat = 0.5	360	0.4951	0.258	0.014	0.983
What tasks do interior designers do? Yes = 1	275	0.4936	0.213	0.013	

Do you ever watch any design shows on television?	N	Mean	Std. Deviation	Std. Error Mean	t-test Sig. (2-tailed)
No = 0	61	0.4857	0.100	0.013	
Somewhat = 0.5	360	0.4499	0.109	0.006	0.063
Please select and type your favorite designer. Yes = 1	275	0.4537	0.113	0.007	

Do you ever watch any design shows on television?	N	Mean	Std. Deviation	Std. Error Mean	t-test Sig. (2-tailed)
No = 0	61	1.0984	0.436	0.056	
Somewhat = 0.5	360	1.1111	0.379	0.020	0.048
When it comes to materials and furnishings is cheaper always better? Yes = 1	275	1.0436	0.267	0.016	

The above is a one-way ANOVA table for the survey questions related to hypothesis 3. There are significant differences for the question Cheaper, and moderate differences for the question Designers.

Table 7. Hypothesis 3, Pearson Correlation Matrix

Pearson Correlation Matrix

	Watch IDT (-=Never, +=Regularly)	Cosmetics vs. Health, Safety, & Welfare (-=..	Decoration vs. Design (-=Decoration, +=Desi..	IDT Designers vs. Professional Designers (-..	Careers (-=Sales Rep, +=IDT/Interior Design..
Watch IDT (-=Never, +=Regularly)	1.000				
Cosmetics vs. Health, Safety, & Welfare (-=Cosmetics, +=H,S,W)	0.052	1.000			
Decoration vs. Design (-=Decoration, +=Design)	-0.006	0.557	1.000		
IDT Designers vs. Professional Designers (-=IDT, +=Pro)	-0.044	0.103	0.114	1.000	
Careers (-=Sales Rep, +=IDT/Interior Design Firm)	0.045	-0.020	0.052	-0.031	1.000
Cheaper Is Not Better (-=Diasagree, +=Agree)	-0.079	-0.066	-0.062	-0.073	-0.048

Pearson Correlation Matrix (contd...)

	Cheaper Is Not Better (-=Diasagree, +=Agree)
Watch IDT (-=Never, +=Regularly)	
Cosmetics vs. Health, Safety, & Welfare (-=Cosmetics, +=H,S,W)	
Decoration vs. Design (-=Decoration, +=Design)	
IDT Designers vs. Professional Designers (-=IDT, +=Pro)	
Careers (-=Sales Rep, +=IDT/Interior Design Firm)	
Cheaper Is Not Better (-=Diasagree, +=Agree)	1.000

The table above is a Pearson Correlation Matrix for the survey questions related to hypothesis 3. There is almost no correlation between watching IDT and any of the other questions. The only strong correlation in this hypothesis is between Cosmetics vs. Health, Safety, & Welfare and Decoration vs. Design. This is a positive correlation between survey participants believing interior designers are more aware of health, safety, and welfare topics and design-type tasks.

Hypothesis 3 Discussion

Based upon the analysis of the survey data, hypothesis 3 is not supported. As standalone statements, there is some support for some parts of this hypothesis. However,

when the results are compared by the amount of IDT the respondents watch, no correlations can be made. This corresponds with the results from hypothesis 2.

Figure 41 compares different sets of knowledge used by interior designers that were broken down into two categories: cosmetics and health, safety, & welfare. The results have shown that the two most chosen options were the two cosmetic options. The health, safety, and welfare options were not far behind, so while hypothesis 3A finds some support, the responses were much more even than expected. In addition, the interpretation of "trendy" as being classified as cosmetic, may be somewhat faulty.

In a similar manner, figure 42 compares the different tasks an interior designer performs.   For this statement, the choices were again broken into two categories: decoration and design. Unlike the previous hypothesis 3A, this one is not supported. The decoration tasks ranked as the second and fourth most chosen, out of six. This does not provide enough evidence to support the hypothesis that common perceptions are that interior designers are more likely to select paint colors and make homes look nice. Interestingly, each task was chosen by a higher percentage of respondents the more they watched IDT, regardless of if the task was decoration or design.

Hypothesis 3 is again not supported for 3C in figure 43, and once again the statement is supported. Two designers ranked very high in comparison to all the other. One was an IDT "designer" (Ty Pennington), and the other was a professional designer (Frank Lloyd Wright). Obviously these two designers were the most popular. But to support the statement

"Today's famous designers are more likely to be television designers than professional designers," three of the next four designers were also IDT designers. The public as a whole is more familiar with these IDT "designers" due to their public images and media exposure.

When comparing part D of this hypothesis, the data shows no correlation between how much a survey participant watches IDT and their perceived impression of where interior designers typically work. The hypothesis stating perceptions exist that interior designers only work at interior design firms and on television shows was supported when the results showed the two careers as the highest ranking.

Hypothesis 3E was also confirmed as a direct result of the survey data, as 91% of the participants responded that cheaper is not always better. However, similarly to the rest of this hypothesis, no significant differences can be acknowledged in the responses between the participants the more they watch IDT.

Analysis of the one-way ANOVA mean values for hypothesis 3 also supports that no correlation exists between watching IDT and the other questions. Once again, this lack of a relationship suggests that the responses and beliefs of the survey participants are being influenced outside of IDT, or that the influence of IDT extends beyond just the portion of the population that watches IDT and affects society's perception of interior design as a whole.
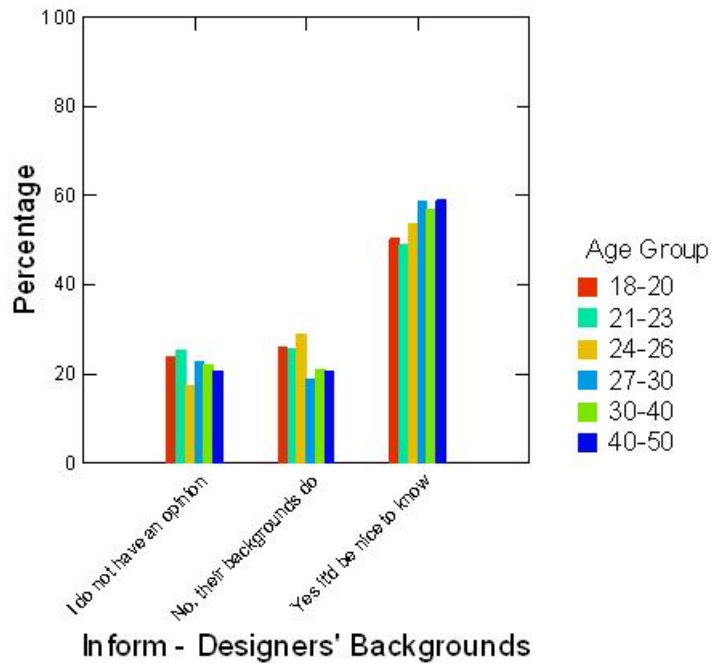
Figure 47. Age Group; Inform – Designers' Backgrounds

The above figure is a graph for the responses to the question "Would you like design

shows to inform you of the design background of the designers before you take them and

their actions seriously," as a percentage of the total respondents and grouped by the

corresponding answer to the statement "Please select your age group." The largest response

is for "Yes, it would be nice to know," but the data does not significantly differ by age group.
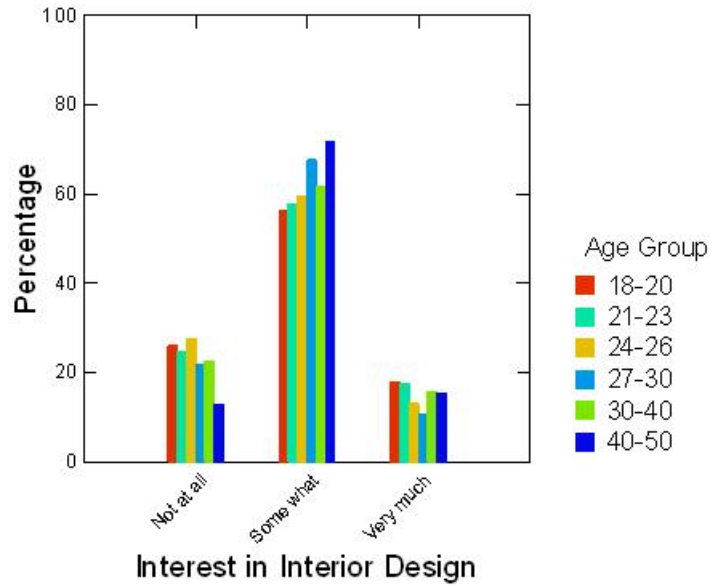
Figure 48. Age Group; Interest

For the figure above, feedback for the statement "I am interested in interior design,"

was graphed as a percentage of the total respondents and grouped by the corresponding

answer to the statement "Please select your age group." Again, there is little to no correlation

with the age group demographic.
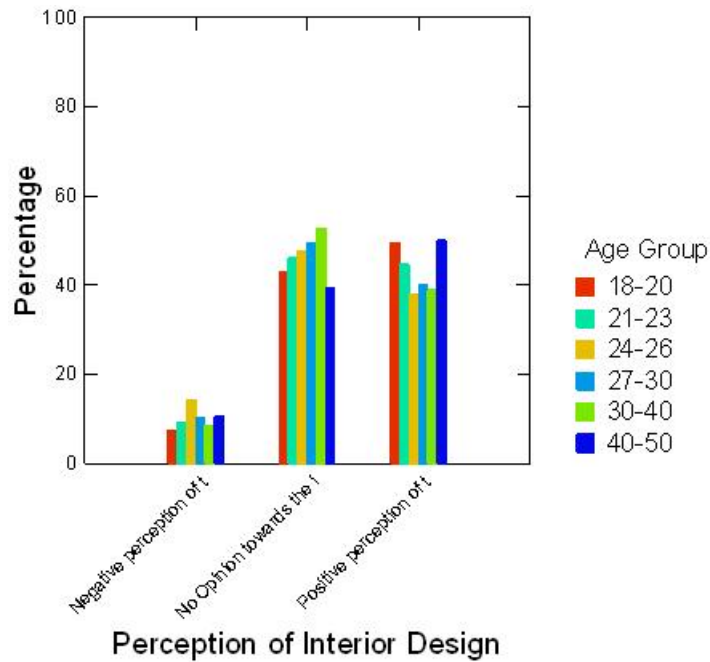
Figure 49. Age Group; Perception

The above figure is a graph of the responses to the question "What type of perception do you have of the interior design industry based on what you have seen on design television shows," as a percentage of the total respondents and grouped by the corresponding answer to the statement "Please select your age group." Results are mostly split between "No opinion towards the interior design industry" and "Positive perception of the interior design industry." There are small deviations across the age groups, but the deviations do not contain a trend.
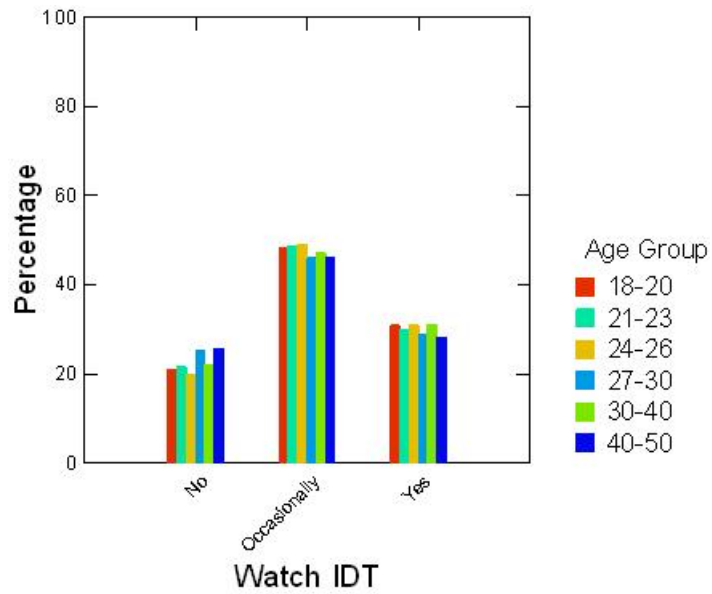
Figure 50. Age Group; Watch IDT

For the figure above, feedback for the question "Do you ever watch any design shows on television," was graphed as a percentage of the total respondents and grouped by the corresponding answer to the statement "Please select your age group." No trend exists for this watching IDT in relation to age group.

Table 8. Hypothesis 4a, One-way ANOVAs

	Please select your age group.	N	Mean	Std. Deviatio	Std. Error Mean	t-test Sig. (2-
I believe that interior design plays an important role in society.	18-20 = 1	604	2.2053	0.632	0.026	
	21-26 = 2	700	2.1557	0.635	0.024	0.187
	27+ = 3	233	2.2318	0.642	0.042	

	Please select your age group.	N	Mean	Std. Deviatio	Std. Error Mean	t-test Sig. (2-
I am interested in interior design.	18-20 = 1	604	1.9106	0.661	0.027	
	21-26 = 2	700	1.9014	0.642	0.024	0.779
	27+ = 3	233	1.9356	0.572	0.038	

	Please select your age group.	N	Mean	Std. Deviatio	Std. Error Mean	t-test Sig. (2-
Would you like design shows to inform you of the design background of the designers?	18-20 = 1	604	2.2136	0.844	0.034	
	21-26 = 2	700	2.2200	0.844	0.032	0.021
	27+ = 3	233	2.3820	0.791	0.052	

	Please select your age group.	N	Mean	Std. Deviatio	Std. Error Mean	t-test Sig. (2-
What type of perception do you have of the interior design industry?	18-20 = 1	604	2.4238	0.625	0.025	
	21-26 = 2	700	2.3286	0.656	0.025	0.014
	27+ = 3	233	2.3176	0.645	0.042	

	Please select your age group.	N	Mean	Std. Deviatio	Std. Error Mean	t-test Sig. (2-
Do you ever watch any design shows on television?	18-20 = 1	604	2.1109	0.712	0.029	
	21-26 = 2	700	2.0957	0.716	0.271	0.513
	27+ = 3	233	2.0472	0.727	0.048	

The tables above are one-way ANOVA analyses for hypothesis 4a. Questions

Inform- Backgrounds and Perception have p-values below the statistical significance

threshold of 0.05, meaning there are significant differences between the groups defined by

the answers to the independent question Age Group.

Table 9. Hypothesis 4a, Pearson Correlation Matrix

Pearson Correlation Matrix

	Age Group (-=18-20, +=40-50)	Important (-=No, +=Yes)	Inform - Designers' Backgrounds (-=No, +=Yes)	Interest in Interior Design (-=None, +=High)	Perception (-=Negative, +=Positive)	Watch IDT (-=Never, +=Regularly)
Age Group (-=18-20, +=40-50)	1.000					
Important (-=No, +=Yes)	0.025	1.000				
Inform - Designers' Backgrounds (-=No, +=Yes)	0.061	0.184	1.000			
Interest in Interior Design (-=None, +=High)	0.014	0.405	0.148	1.000		
Perception (-=Negative, +=Positive)	-0.054	0.200	-0.041	0.216	1.000	
Watch IDT (-=Never, +=Regularly)	-0.027	0.249	0.065	0.479	0.327	1.000

The table above is a Pearson Correlation Matrix for the Age Group demographic and

the questions explored. There is almost no correlation between Age Group and any of the

other five questions.

b.   Gender

Figure 51. Gender; Importance

Figure 51, the feedback from the survey statement "I believe that interior design plays an important role in society," is graphed as a percentage of the total respondents and grouped by the corresponding answer to the statement "Please select your gender." While no strong correlation exists, comparing the "Agree" and "Disagree" results shows that females are more likely to find interior design to be important to society, and males are more likely to disagree.
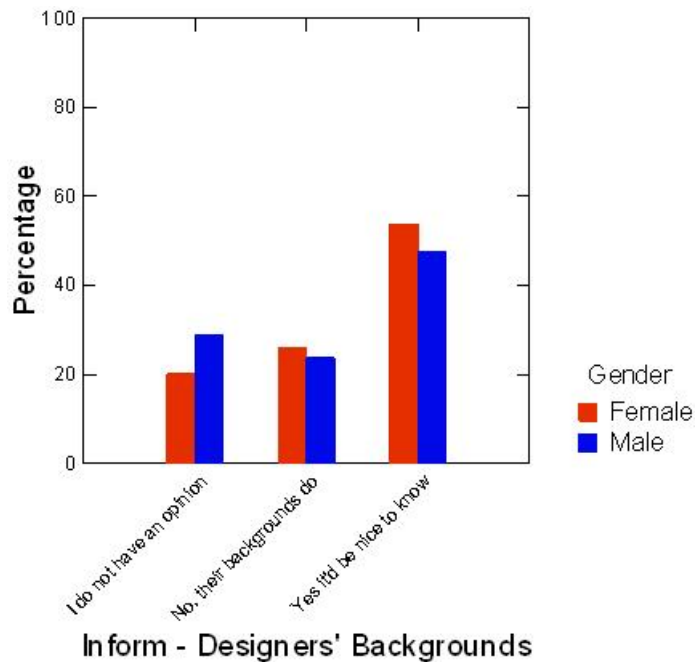
Figure 52. Gender; Inform – Designers' Backgrounds

The above figure is a graph for the responses to the question "Would you like design shows to inform you of the design background of the designers before you take them and their actions seriously," as a percentage of the total respondents and grouped by the corresponding answer to the statement "Please select your gender." From these results men

are more likely not to have formed an opinion about whether or not they want to learn more

about IDT designers' backgrounds. The answer receiving the largest percentage of responses

was "Yes it would be nice to know."

Figure 53. Gender; Interest

For the figure above, feedback for the statement "I am interested in interior design,"

was graphed as a percentage of the total respondents and grouped by the corresponding

answer to the statement "Please select your gender." Females are more likely to have some

level of interest in interior design, while males are much more likely to have none.
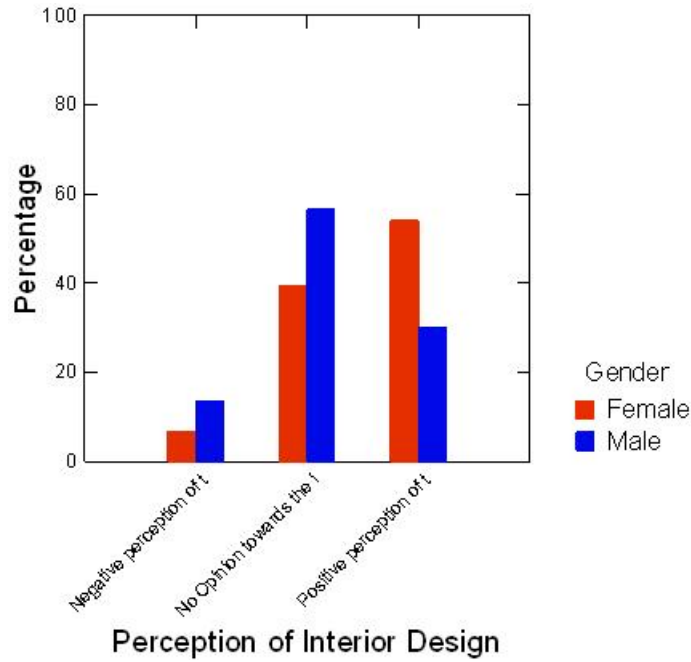
Figure 54. Gender; Perception

The above figure is a graph of the responses to the question "What type of perception do you have of the interior design industry based on what you have seen on design television shows," as a percentage of the total respondents and grouped by the corresponding answer to the statement "Please select your gender." Considering the graph above, a positive correlation exists between female respondents and a positive perception of interior design and a negative correlation exists between men and a positive perception of interior design.
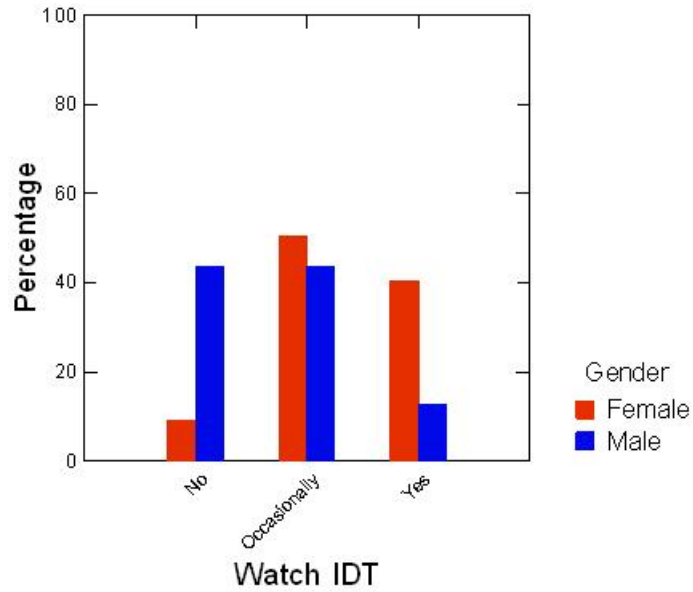
Figure 55. Gender; Watch IDT

For the figure above, feedback for the question "Do you ever watch any design shows on television," was graphed as a percentage of the total respondents and grouped by the corresponding answer to the statement "Please select your gender." Comparing the answers "Yes," and "No," there was an obvious correlation that women are much more likely to watch IDT.

Table 10. Hypothesis 4b, T-Tests

|	Please select your gender.	N	Mean	Std. Deviation	Std. Error Mean	t-test Sig. (2-tailed)
I believe that interior design plays an important role in society.	Female = 0	981	2.0775	0.591	0.019	0.000
	Male = 1	556	1.6151	0.615	0.026	

	Please select your gender.	N	Mean	Std. Deviation	Std. Error Mean	t-test Sig. (2-tailed)
I am interested in interior design.	Female = 0	981	2.2579	0.608	0.019	0.039
	Male = 1	556	2.0612	0.663	0.028	

	Please select your gender.	N	Mean	Std. Deviation	Std. Error Mean	t-test Sig. (2-tailed)
Would you like design shows to inform you of the design background of the designers?	Female = 0	981	2.2599	0.850	0.027	0.005
	Male = 1	556	2.2104	0.815	0.035	

	Please select your gender.	N	Mean	Std. Deviation	Std. Error Mean	t-test Sig. (2-tailed)
What type of perception do you have of the interior design industry?	Female = 0	981	2.4791	0.618	0.020	0.000
	Male = 1	556	2.1619	0.637	0.027	

	Please select your gender.	N	Mean	Std. Deviation	Std. Error Mean	t-test Sig. (2-tailed)
Do you ever watch any design shows on television?	Female = 0	981	2.3242	0.627	0.020	0.004
	Male = 1	556	1.6888	0.683	0.029	

Table 10 is the results for the set of t-tests used to analyze hypothesis 4b. Each question analyzed has a p-value below the threshold. This implies that the independent question Gender has a strong correlation with each question analyzed.

Table 11. Hypothesis 4b, Pearson Correlation Matrix

Pearson Correlation Matrix

	Gender (-=Female, +=Male)	Important (-=No, +=Yes)	Inform - Designers' Backgrounds (-=No, +=Yes)	Interest in Interior Design (-=None, +=High)	Perception (-=Negative, +=Positive)	Watch IDT (-=Never, +=Regularly)
Gender (-=Female, +=Male)	1.000					
Important (-=No, +=Yes)	-0.149	1.000				
Inform - Designers' Backgrounds (-=No, +=Yes)	-0.028	0.184	1.000			
Interest in Interior Design (-=None, +=High)	-0.348	0.405	0.148	1.000		
Perception (-=Negative, +=Positive)	-0.237	0.200	-0.041	0.216	1.000	
Watch IDT (-=Never, +=Regularly)	-0.427	0.249	0.065	0.479	0.327	1.000

Table 11 is the Pearson Correlation Matrix for the Gender Demographic. There are several mild and moderate correlations between the survey participant's gender and their answers to the questions described by the preceding graphs. The strongest correlation exists for the question "Do you ever watch any design shows on television," with a coefficient of -0.427, meaning women are more likely to watch IDT than men. Interest in Interior Design, Perception of Interior Design, and Importance of Interior Design are all negative coefficients, -0.348, -0.237, and -0.149 respectively. The negative coefficients again describe a relationship between women being more likely to be interested in interior design, have a positive perception of interior design, and believe interior design is important to our society.
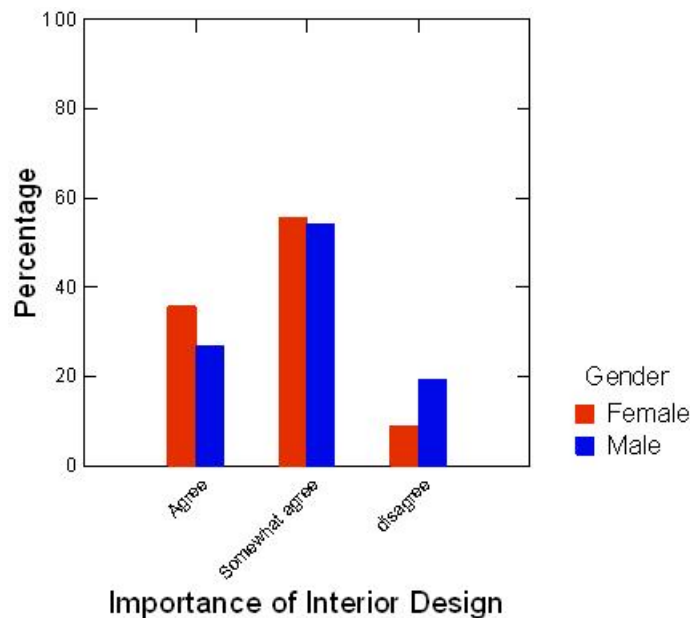
c. **Location**

Figure 56. Location; Importance

For figure 56, the feedback from the survey statement "I believe that interior design plays an important role in society," is graphed as a percentage of the total respondents and grouped by the corresponding answer to the statement "Please choose an answer that best fits where you live geographically." The graph depicts a trend where the participant is more likely to agree that interior design is important as the city they live in gets larger.
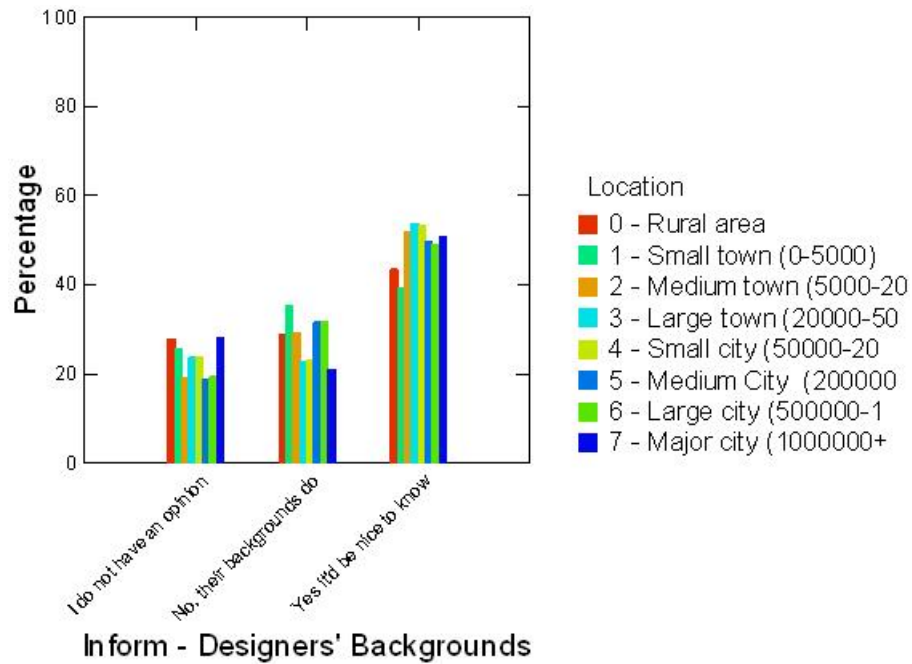
Figure 57. Location; Inform – Designers' Backgrounds

The above figure is a graph for the responses to the question "Would you like design shows to inform you of the design background of the designers before you take them and their actions seriously," as a percentage of the total respondents and grouped by the corresponding answer to the statement "Please choose an answer that best fits where you live geographically." Despite differences between the groupings, no correlation can be found for the location demographic.
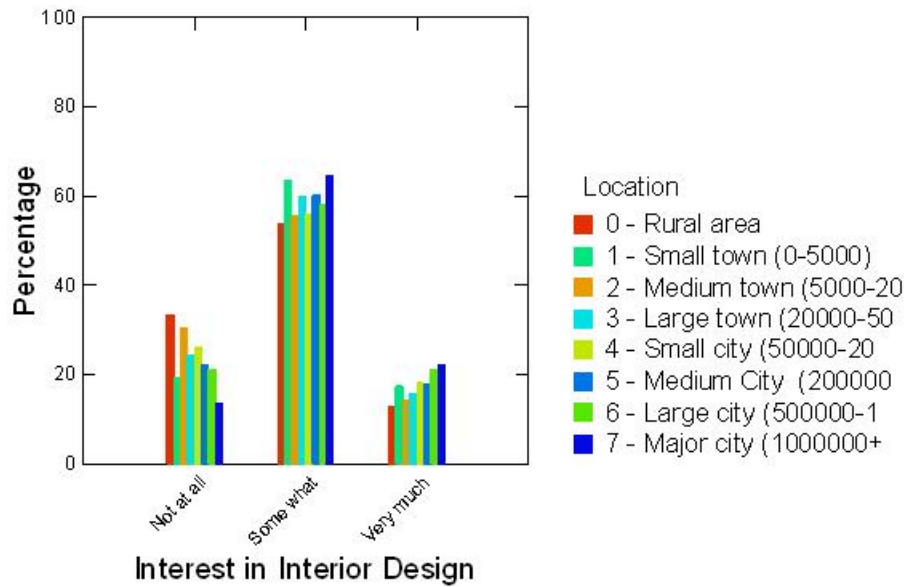
Figure 58. Location; Interest

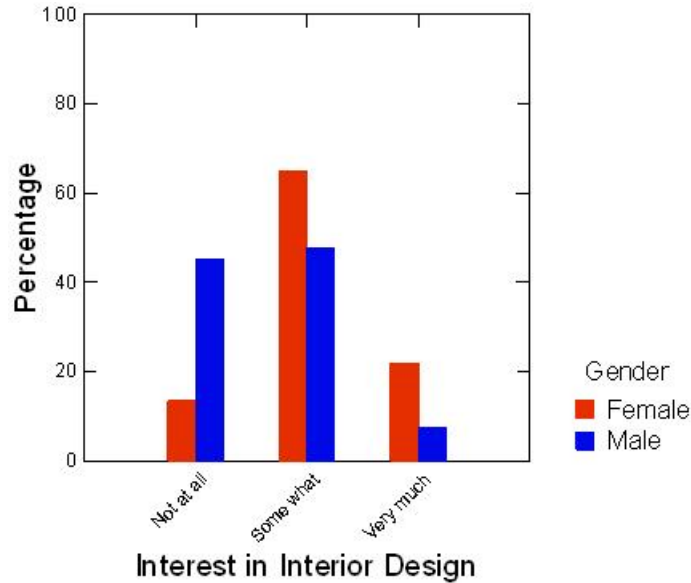For the figure above, feedback for the statement "I am interested in interior design,"

was graphed as a percentage of the total respondents and grouped by the corresponding

answer to the statement "Please choose an answer that best fits where you live

geographically." Visible in this graph is a general trend that interior design more likely to be

viewed as interesting as city size increases.
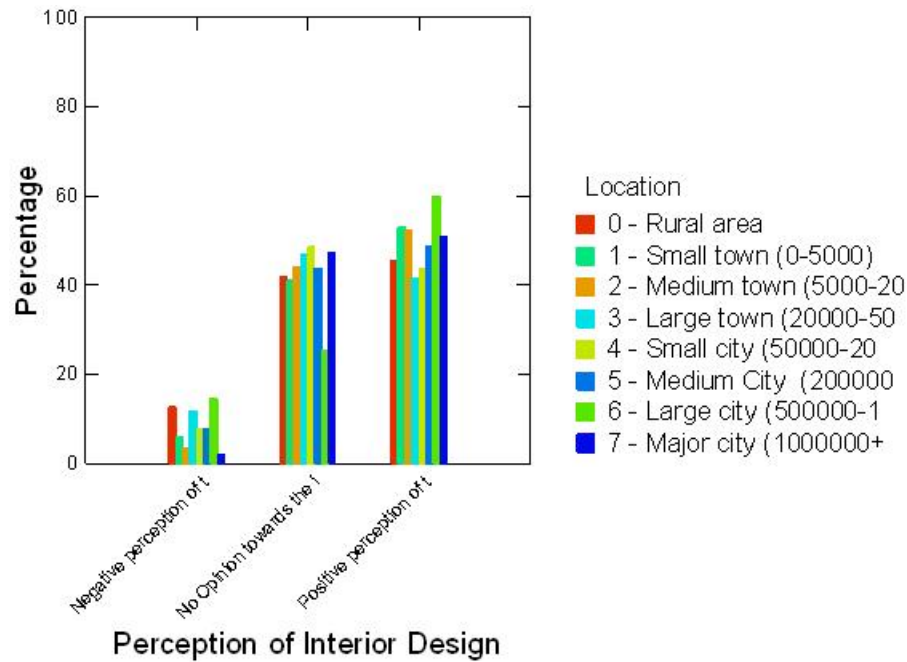
Figure 59. Location; Perception

The above figure is a graph of the responses to the question "What type of perception do you have of the interior design industry based on what you have seen on design television shows," as a percentage of the total respondents and grouped by the corresponding answer to the statement "Please choose an answer that best fits where you live geographically." Results for perception are mixed across the location demographic, with no clear trend or correlation.
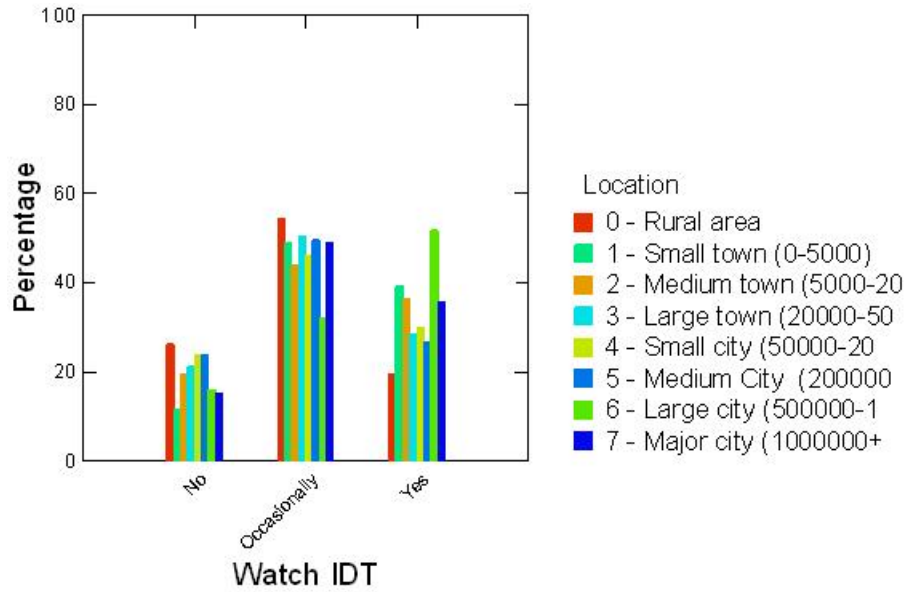
Figure 60. Location; Watch IDT

For the figure above, feedback for the question "Do you ever watch any design shows on television," was graphed as a percentage of the total respondents and grouped by the corresponding answer to the statement "Please choose an answer that best fits where you live geographically." Again, no trend or correlation seems to exist for perception when grouped using the location demographic.

Table 12. Hypothesis 4c, One-way ANOVAs

	Please choose an answer that best fits where you live.	N	Mean	Std. Deviation	Std. Error Mean	t-test Sig. (2-tailed)
I believe that interior design plays an important role in society.	Rural to city with 20,000	309	1.8738	0.645	0.037	
	City with 20,000 to 50,000	579	1.9067	0.629	0.026	0.431
	City with 50,000+	649	1.9307	0.645	0.025	

	Please choose an answer that best fits where you live.	N	Mean	Std. Deviation	Std. Error Mean	t-test Sig. (2-tailed)
I am interested in interior design.	Rural to city with 20,000	309	2.1424	0.597	0.034	
	City with 20,000 to 50,000	579	2.1658	0.609	0.025	0.096
	City with 50,000+	649	2.2265	0.673	0.026	

	Please choose an answer that best fits where you live.	N	Mean	Std. Deviation	Std. Error Mean	t-test Sig. (2-tailed)
Would you like design shows to inform you of the design background of the designers?	Rural to city with 20,000	309	2.1294	0.862	0.049	
	City with 20,000 to 50,000	579	2.3005	0.819	0.034	0.015
	City with 50,000+	649	2.2435	0.838	0.033	

	Please choose an answer that best fits where you live.	N	Mean	Std. Deviation	Std. Error Mean	t-test Sig. (2-tailed)
What type of perception do you have of the interior design industry?	Rural to city with 20,000	309	2.4272	0.628	0.036	
	City with 20,000 to 50,000	579	2.3005	0.665	0.028	0.007
	City with 50,000+	649	2.3914	0.627	0.025	

	Please choose an answer that best fits where you live.	N	Mean	Std. Deviation	Std. Error Mean	t-test Sig. (2-tailed)
Do you ever watch any design shows on television?	Rural to city with 20,000	309	2.1392	0.700	0.040	
	City with 20,000 to 50,000	579	2.0760	0.707	0.029	0.445
	City with 50,000+	649	2.0894	0.732	0.029	

Questions Inform – Backgrounds and Perception have significant differences based upon the different answers to the question Location as shown in the above one-way ANOVA

tables. The question Interest also has a p-value below the 0.1 threshold, which implies

moderate differences.

Table 13. Hypothesis 4c, Pearson Correlation Matrix

Pearson Correlation Matrix

	Location (-=Rural, +=Large City)	Important (-=No, +=Yes)	Inform - Designers' Backgrounds (-=No, +=Yes)	Interest in Interior Design (-=None, +=High)	Perception (-=Negative, +=Positive)	Watch IDT (-=Never, +=Regularly)
Location (-=Rural, +=Large City)	1.000					
Important (-=No, +=Yes)	0.077	1.000				
Inform - Designers' Backgrounds (-=No, +=Yes)	0.029	0.184	1.000			
Interest in Interior Design (-=None, +=High)	0.048	0.405	0.148	1.000		
Perception (-=Negative, +=Positive)	0.021	0.200	-0.041	0.216	1.000	
Watch IDT (-=Never, +=Regularly)	0.017	0.249	0.065	0.479	0.327	1.000

There are no strong correlations in the above Pearson Correlation Matrix for the

location demographic. Other correlations have been touched upon in earlier hypothesis.

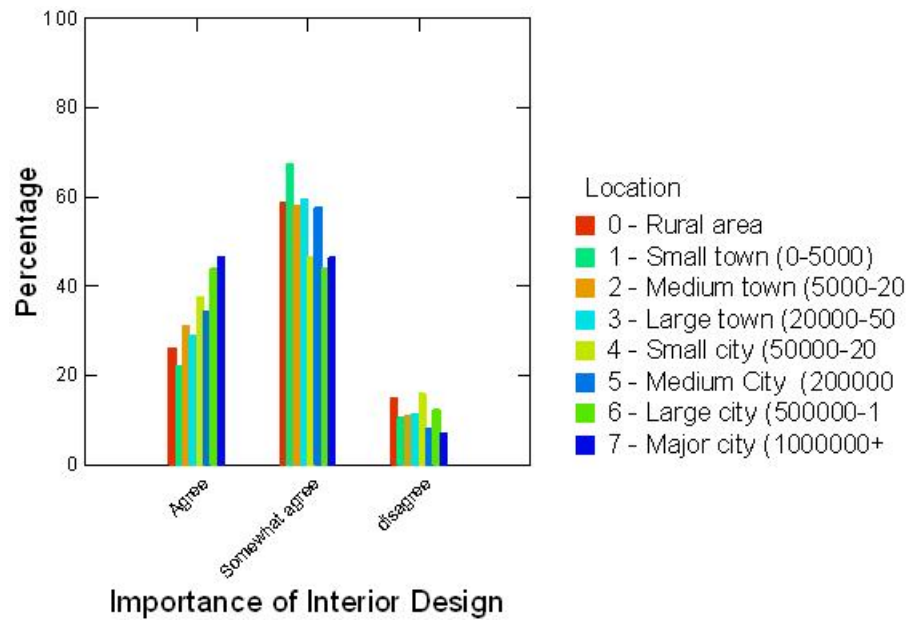**d.   Interest in interior design**
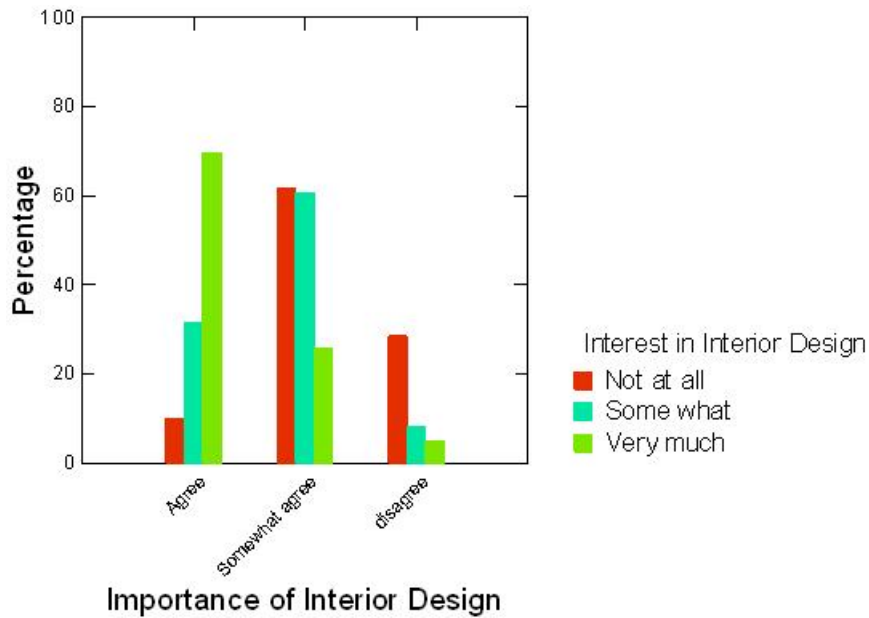
Figure 61. Interest; Importance

For figure 61, the feedback from the survey statement "I believe that interior design plays an important role in society," is graphed as a percentage of the total respondents and grouped by the corresponding answer to the statement "I am interested in interior design." Participants are more likely to agree that interior design is important if they are interested in interior design and are more likely to disagree if they have no interest in interior design.
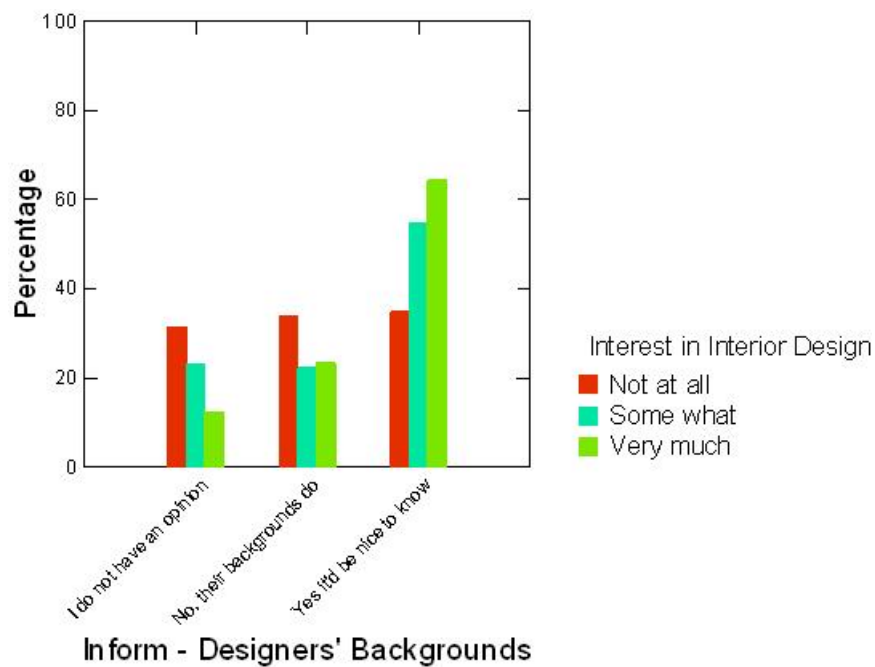
Figure 62. Interest; Inform – Designers' Backgrounds

The above figure is a graph for the responses to the question "Would you like design shows to inform you of the design background of the designers before you take them and their actions seriously," as a percentage of the total respondents and grouped by the corresponding answer to the statement "I am interested in interior design." While the responses of participants that have no interest in interior design are evenly spread amongst

the possible choices, the responses of participants change as their interest increases. Mainly, as interest grows so does the likelihood that they will want to be informed about interior designers' backgrounds.
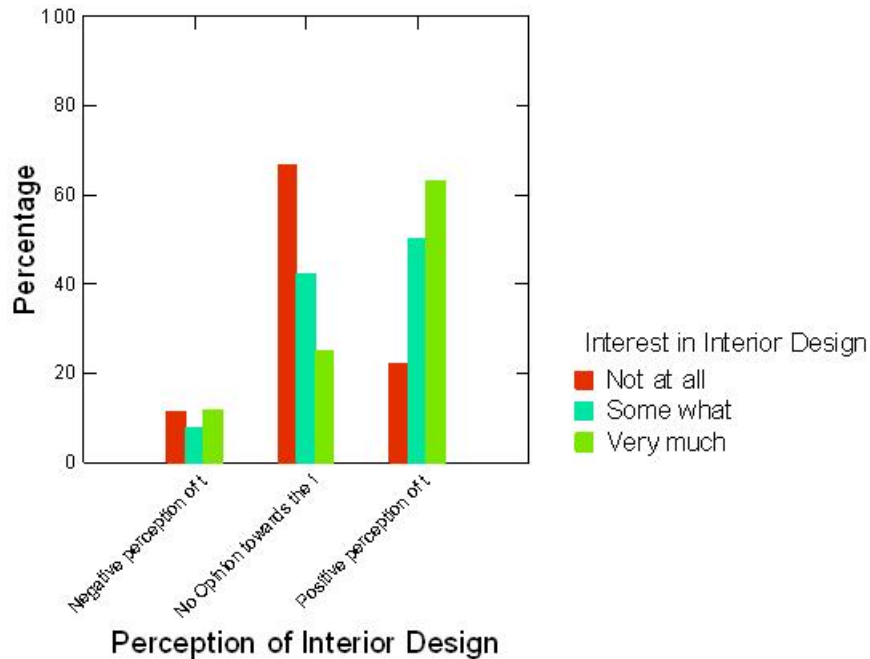
Figure 63. Interest; Perception

The above figure is a graph of the responses to the question "What type of perception do you have of the interior design industry based on what you have seen on design television shows," as a percentage of the total respondents and grouped by the corresponding answer to the statement "I am interested in interior design." Participants with no interest in interior design are most likely to not have an opinion about interior design, and people with higher levels of interest are more likely to have a positive perception of interior design.
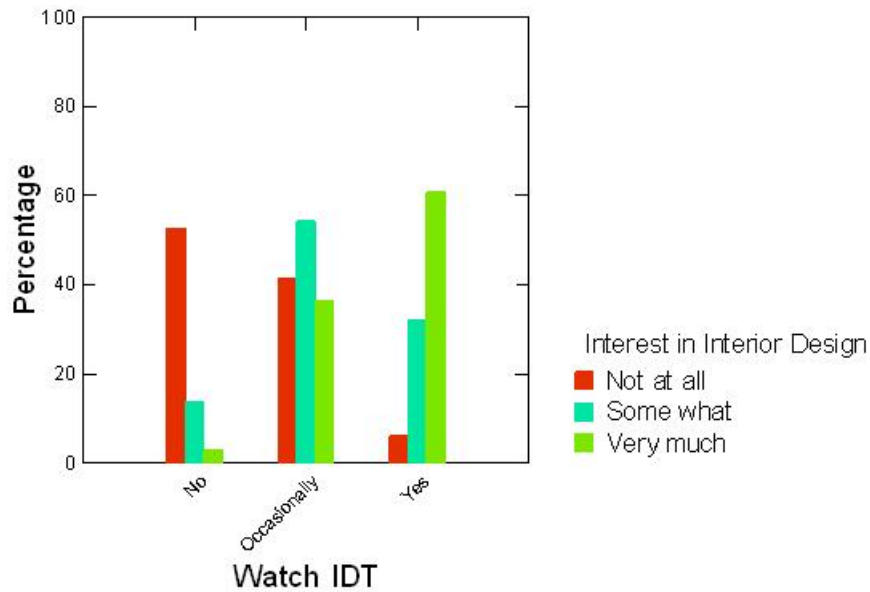
Figure 64. Interest; Watch IDT

For the figure above, feedback for the question "Do you ever watch any design shows on television," was graphed as a percentage of the total respondents and grouped by the corresponding answer to the statement "I am interested in interior design." An obvious trend exists for this graph. Participants that answered "Yes" are most likely to be very interested in interior design. Participants that answered "Occasionally" are most likely to be somewhat interested in interior design. And participants that answered "No" are most likely to have no interest in interior design.

Table 14. Hypothesis 4d, Pearson Correlations

	I am interested in interior design.	
	Pearson Correlation	Sig. (2-tailed)
I believe that interior design plays an important role in society.	0.405	0.000
Would you like design shows to inform you of the design background of the designers?	0.148	0.000
What type of perception do you have of the interior design industry?	0.216	0.000
Do you ever watch any design shows on television?	0.479	0.000

Table 15. Hypothesis 4d, Pearson Correlation Matrix

Pearson Correlation Matrix

	Interest in Interior Design (-=None, +=High)	Important (-=No, +=Yes)	Inform - Designers' Backgrounds (-=No, +=Yes)	Perception (-=Negative, +=Positive)	Watch IDT (-=Never, +=Regularly)
Interest in Interior Design (-=None, +=High)	1.000				
Important (-=No, +=Yes)	0.405	1.000			
Inform - Designers' Backgrounds (-=No, +=Yes)	0.148	0.184	1.000		
Perception (-=Negative, +=Positive)	0.216	0.200	-0.041	1.000	
Watch IDT (-=Never, +=Regularly)	0.479	0.249	0.065	0.327	1.000

A positive correlation is present for each of the four questions and the interest demographic in the above Pearson Correlation Matrix, with Watch IDT and Important having the strongest correlations of 0.479 and 0.405, respectively. Therefore, interest level affects participants' responses for these questions.

Hypothesis 4 Discussion

After analysis of the survey responses, hypothesis 4 had 2 categories that were supported and 2 categories that were not supported. Two of the four demographics that were looked at had no discernable correlation with the survey questions, while the other two both had moderately strong correlation coefficients and very apparent trends in the grouped graphs.

Only small trends could be seen in figures 46 through 50 for the age group demographic. And the highest correlation was 0.061, a very weak correlation. The location demographic did better, see figures 56 through 60. Trends could be seen through as least portions of the graphs, but the overall correlations did not appear, with the largest correlation being 0.077. This was only slightly better than the demographic based on age.

The gender demographic showed strong trends and moderately strong correlations for many of the analyzed questions. For example, see figure 53, where participants' responses to gender and interest in interior design are compared together. An obvious trend is seen where females are more interested in interior design. This is supported again by the correlation table. Gender and interest data produced a -0.348 correlation coefficient, meaning women are more likely to be interested in interior design. The strongest correlation for gender was watching IDT. The -0.427 coefficient means women are more likely to watch IDT.

The interest demographic also produced trends and correlations. These can be seen in figures 61 through 64. Here the strong correlations between interest level and importance and between interest level and watching IDT imply that participants that are interested in interior design are more likely to think interior design is important to society and are more likely to watch IDT.

Hypothesis 4 was supported by the results for both gender and interest. Combining the results for the demographic analysis of both of these groups, the most likely group to watch IDT are females interested in interior design. The correlations found for these groups have shown that individual participants' perceptions differ as a across demographic groups.

CHAPTER 5: CONCLUSIONS AND RECOMMENDATIONS

Overview

This study was performed to obtain current perceptions relating to interior design from viewers of design television shows. With the analysis of these perceptions, individuals in the interior design profession will be able to have a better understanding of how the general public views interior design based on what they see from watching design television shows. Following that understanding, individuals can determine what steps need to be taken to help the general public be able to generate more accurate and realistic perceptions about interior design. The long term goal is to accurately educate the public about the field of interior design and to help those viewing IDTS to learn about the interior design profession.

Summary of Results

The results from the survey allowed for an analysis of different myths about interior design and the effects that IDT has on them. Responses were gathered, grouped, and cross-compared to produce grouped graphs and correlation tables that would allow conclusions to be drawn. Hypotheses 1, 2, and 3 looked at several groups of questions and compared them based upon the corresponding answer to how much an individual participant watches IDT. The amount of IDT that a participant watches seems to have a positive correlation with several of the questions including importance, interest level, and perception. However, watching IDT does not have a correlation with a majority of the questions looked at in these hypotheses. Additionally, hypotheses 2 and 3 looked to support or not support three of Caren Martin's myths as well as several others. Almost all of these IDT generated myths were not

supported. Hypothesis 4 took another look at a few of the questions shown to have

correlations in the preceding hypotheses and compared them using four different

demographics. Two of these demographics, gender and interest level, proved to correlate

with those questions.

Discussion of Perceptions

This study has revealed that individuals who were surveyed and watch IDTS do not

have negative perceptions about the interior design industry based on what they have viewed.

Question number 32 (figure 28) on the survey was: What type of perception do you have of

the interior design industry based on what you have seen on design television shows? Out of

the 1641 individuals who answered the question 739, or 45.0%, said that they have a positive

perception of the interior design industry. Only 153 individuals, or 9.3% shared, that they

have a negative perception of the interior design industry. 749 people or 45.6% concluded

that they do not have any type of opinion towards the interior design industry. The

remaining 107 individuals who answered "other" and decided to elaborate on the question

wrote some interesting responses, 100 of which are outlined in Appendix G.

Many individuals shared that they do not have a negative perception about the interior

design industry. If viewers of television design programs have a more positive perception

about the interior design industry, but those perceptions are built upon knowledge gained

from individuals who weren't properly educated, passed proper exams, etc. (as is the case

with most "interior designers" on television), one can ask if IDTVs perceptions of the interior

design industry are purely built upon interior design television programs that seem more fictional and inaccurately represent the interior design profession?

Surprisingly, 47.1% of individuals surveyed believe that the designers viewed on television have gone to college for interior design. While 31.4% believe that the designers on television have taken proper certification exams, only 17.9% of those surveyed believe that the designers on television don't have any training. Recalling information that was shared in a previous chapter, a study that was performed concluded that out of 200 design programs airing on television, showed that less than 40% of those claiming to be interior designers had any formal education in interior design, or even a closely related background. The percentage drops significantly to only 8-10% when looking at those who are actually certified interior designers who had taken certification exams.   So given the fact that 78.5% of individuals surveyed believe they are watching educated or certified designers on television programs, when that is rarely the case, what is leading the viewers to believe that?

Through this study, several answers and statistics support that individuals are mildly educated about the roles that interior designers play, what skills are needed, what type of education is required, etc. There is a general positive perception about the interior design industry, this supports that individuals are open and welcoming information about this specific career. In fact, when asked if the participants would like design television shows to inform viewers about the designer's backgrounds before they are taken seriously, 872 people which is 51.1% said yes, they would like to know designers educational backgrounds. Only

25.4% said they did not want to know, of which a majority did not watch IDTS anyway, and

23.5% did not have an opinion.

Interior design is a very young profession which unfortunately still has some "kinks

and holes" to fix and fill in. This study has shown that a large area of neglect has been the

general audience and viewers of interior design television programs, specifically neglecting

to educate younger viewers who are now more interested in interior design than ever.

As you may recall from earlier in this study "75% of the American population gets

the majority of its information from television and 40% of American homes have no books at

all" (Costanzo, 1994). "So much for a time when redoing a teenagers' bedroom meant a

fresh coat of paint and new sheets. Thanks to design shows like Trading Spaces, MTV Cribs,

celebrities like Mary-Kate and Ashley Olsen, who have their own line of teen furnishings,

and stores like Nestings Kids, which has its own teen floor in the Toronto location, teenagers

have become remarkably design savvy. Many are asking for their own interior designers,

and many parents are happy to comply. Sally Healy, of Sally Healy Design in Calgary, is the

interior designer for the King family's new house being built just outside Calgary. She

charges $115 an hour. She says teenage clients-and it's an expanding list-know exactly what

they want" (Eckler, 2005, pg. 57).

Teenagers typically watch 11 hours of television each week at home, and those hours

are found to be right after school, when design television programming is high. Those

teenagers have become the students enrolled in college who participated in this survey study.

676 people who participated were between the ages of 18 and 20, 575 people were between

the ages of 21 and 23, and the rest of the numbers decrease from there. The younger the

students were the higher their interest was.

If individuals have a strong interest in the field of interior design and are willing to

dedicate several hours a week to watching design programming, it would be foolish for the

interior design industry to not capitalize on this demanding trend and utilize this opportunity

to educate the viewers. The individuals who are watching these programs could one day

become those who sign an interior design bill into or out of legislation, but we have the

opportunity to educate them now.

While literature shared in chapter 2 supports that television is influential on

perceptions of individuals, particularly younger individuals, results from this study have

shown that perceptions are not heavily influenced by television design programs. There is

room to believe that there are other external factors contributing to perceptions towards the

television design industry.

Recommendations for Future Research

Based upon assembling and researching this particular topic interior design versus

interior decoration and the public's perceptions of design television shows, the following

research questions for future research were developed:

Research question 1: Why are individuals watching IDT?

Research question 2: What are the other external factors that contribute to

perceptions towards the interior design industry?

Based upon literature gathered from this study for future research question 1; the

viewers that choose to watch interior design programs are seeking something to fill some

form of void. It may be unconscious cognitive development which can be for growth of

knowledge in a particular area or a need for understanding what they perceive is the "interior

design profession". They could also be seeking affective needs which are the needs for

emotional and aesthetic experience through viewing "interior design" solutions, and the

desire to see beautiful things, which is why programs are viewed for the full duration of time,

to see the end result. They may be seeking personal integrative needs which would build

their self-confidence, stability, status and reassurance in what they know of interior design.

They may be seeking social integrative needs by viewing contact with family friends and

others through reality design television.

This statement was not directly tested during this study. The statement was formed

based on general cognitive needs relative to watching television and has yet to be supported.

Design television's impact on cognitive needs could be considered for further research in the

future.

Conclusion

Regardless of the information that is or is not currently available to viewers, this

study demonstrated that there is a willingness amongst the general public to learn more about

the field of interior design. The audiences appear to be very open to information and knowledge [it's just a matter of providing them with accurate knowledge].

If television does not have a strong influence, interior designers could utilize television design shows to begin generating positive influence and purposeful information about the interior design industry. The future of education about interior design could be explored and should take into consideration technological advances and useful purposes. Through identifying public perceptions of the interior design industry that have been either mildly influenced or unaffected by interior design television shows, support concludes that individuals want more education about interior design. Clearly there is a large, loyal, viewing audience that believes interior design is important to society, as was shown in chapter 4, and this audience supported further education and information through IDTS.

The viewers in general have the perception that they are informed about interior design, but show mild signs of being somewhat inaccurately educated about the field of interior design that is not shown on television, regardless of if they do watch IDT or do not watch IDT (Appendix E).

As stated earlier in chapter 2: Children are the future of our society and they are incredibly susceptible to perception generation through television. American youth specifically spend the equivalent of a full-time work week watching television and using technological media (Bryant and Bryant, 2001, preface). With so many children and young adults watching television, one might think that they would be gaining some educational

knowledge from what they were viewing.   However, 21% of young adult and children's programming has little or no educational value. During prime time hours, when children and young adults are most likely to watch television, only 6% of programs are child and young adult friendly (McQueen, 1999, p. 1A), thus encouraging them to seek neutral programming such as technical education programming which includes cooking, sporting, and designing shows.

"Today 75% of the American population gets a majority of its information from television, and 40% of American homes have no books at all" (Costanzo, 1994). Television is an important aspect of social learning. In the world today a vast majority of knowledge is gained from not reading books but from viewing television. "It is easy to see that we are living in a time of rapid and radical social change. It is much less easy to grasp the fact that such change will inevitably affect the nature of those academic disciplines that both reflect our society and help to shape it" (Fiske, Hartley, 1992, preface).

Individuals who watch interior design television shows and believe that interior design is important to society want to be informed about interior design. Given the statistics and information gained from this thesis, it could be suggested that it is time for the interior design profession: professionals, organizations, and professors to take interest and begin developing ways to help properly educate the public about the field of interior design and all it entails, not only in preparatory academic settings but in much larger "lecture halls": American's own homes by means of technology and television. The audience is far too large to be ignored.

APPENDIX A. HUMAN SUBJECTS TRAINING APPROVAL

IOWA STATE UNIVERSITY
OF SCIENCE AND TECHNOLOGY

Research Assurances
Office of the Vice Provost
1138 Pearson Hall
Ames, IA 50011
515/294-4566
FAX: 515/294-4267

03/01/07

This is to certify that Jillissa Moorman has completed the web-based training on the protection of human subjects in research.

The training covered the following topics:

- the historical perspectives of human subjects research
- the Belmont Report
- the federal regulations
- assurances of compliance
- Institutional Review Board (IRB) composition and duties
- elements of informed consent

In addition, we provide access to the Belmont Report, the Iowa State University Federal Wide Assurance filed with the Office for Human Research Protections, ISU policies and procedures through the Human Subjects Research Office web site at http://www.compliance.iastate.edu and other resources available on the World Wide Web.

Dianne Anderson
Co-Chair
Institutional Review Board

Charlotte R. Bronson, Ph.D.
Associate Vice Provost for Research

10/06

APPENDIX B. IRB SURVEY APPROVAL

IOWA STATE UNIVERSITY
OF SCIENCE AND TECHNOLOGY

Institutional Review Board
Office of Research Assurances
Vice President for Research
1138 Pearson Hall
Ames, Iowa 50011-2207
515 294-4566
FAX 515 294-4267

DATE: November 14, 2007

TO: Jillissa L. Moorman
3599 Willowood Ave., Marion, IA 52302

CC: Cigdem Akkurt
581 College of Design

FROM: Jan Canny, IRB Administrator
Office of Research Assurances

IRB ID: 07-528   **Study Review Date:** 12 November 2007

The Institutional Review Board (IRB) Chair has reviewed the project, "Interior design Versus Interior Decoration: Evaluating the Public's Perception of Design Television Shows" (IRB ID 07-528) and has declared the study exempt from the requirements of the human subject protections regulations as described in 45 CFR 46.101(b), Exempt Category (1, 2). A description of this exemption category can be found in the list on the next page. Please note that you must submit all research involving human participants for review by the IRB. Only the IRB may make the determination of exemption, even if you conduct a study in the future that is exactly like this study.

The IRB determination of exemption means that this project does not need to meet the requirements from the Department of Health and Human Service (DHHS) regulations for the protection of human subjects, unless required by the IRB. We do, however, urge you to protect the rights of your participants in the same ways that you would if the project was required to follow the regulations. This includes providing relevant information about the research to the participants.

Because your project is exempt, you do not need to submit an application for continuing review. However, you must carry out the research as proposed in the IRB application, including obtaining and documenting (signed) informed consent if you have stated in your application that you will do so or if required by the IRB.

Any modification of this research should be submitted to the IRB on a Continuation and/or Modification form, prior to making any changes, to determine if the project still meets the Federal criteria for exemption. If it is determined that exemption is no longer warranted, then an IRB proposal will need to be submitted and approved before proceeding with data collection.

Exempt Categories

(1) Research conducted in established or commonly accepted educational settings, involving normal educational practices, such as (i) research on regular and special education instructional strategies, or (ii) research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management methods.

(2) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless: (i) information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects; and (ii) any disclosure of the human subjects' responses outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation.

(3) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior that is not exempt under paragraph (b)(2) of this section, if: (i) the human subjects are elected or appointed public officials or candidates for public office; or (ii) Federal statute(s) require(s) without exception that the confidentiality of the personally identifiable information will be maintained throughout the research and thereafter.

(4) Research involving the collection or study of existing data, documents, records, pathological specimens, or diagnostic specimens, if these sources are publicly available or if the information is recorded by the investigator in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects.

(5) Research and demonstration projects which are conducted by or subject to the approval of Department or Agency heads, and which are designed to study, evaluate, or otherwise examine: (i) Public benefit or service programs; (ii) procedures for obtaining benefits or services under those programs; (iii) possible changes in or alternatives to those programs or procedures; or (iv) possible changes in methods or levels of payment for benefits or services under those programs.

(6) Taste and food quality evaluation and consumer acceptance studies, (i) if wholesome foods without additives are consumed or (ii) if a food is consumed that contains a food ingredient at or below the level and for a use found to be safe, or agricultural chemical or environmental contaminant at or below the level found to be safe, by the Food and Drug Administration or approved by the Environmental Protection Agency or the Food Safety and Inspection Service of the U.S. Department of Agriculture.

APPENDIX C. INFORMED CONSENT DOCUMENT

1. Default Section

Instructions:
Please read over this informed consent document and on page 2, verify that you are able to participate in this survey by selecting the appropriate box.

After you select that you accept to participate you will be taken to the survey

INFORMED CONSENT DOCUMENT

Title of Study: Interior Design Versus Interior Decoration: Evaluating the Public's Perception of Design Television Shows

Investigators: Jillissa L. Moorman

This is a research study. Please take your time in deciding if you would like to participate. Please feel free to ask questions at any time.

INTRODUCTION

The purpose of this study is to learn how college students perceive television design shows, the designers, and the designs themselves. I want to understand the audience and viewers of these shows so that eventually, hopefully with the help of the study, you as the viewer will be more appropriately informed about what actual interior design is by certified professionals rather than actors. I also hope to bring more awareness, for the public's benefit, of the difference between what actual interior design is and interior design that is portrayed on design television shows. You are being invited to participate in this study because you are an important part of our ever changing society and as a consumer of television whether indirectly or directly, you have most likely seen, whether watching on your own, just flipping by, or by advertising, a televsion show relating to interior design or decoration and I am interested in what your opinion of those shows is.

DESCRIPTION OF PROCEDURES

If you agree to participate in this study, your participation will last for no more than the time it takes you to fill out the survey which is approximately 5-15 minutes. After completing the survey you will not be asked for any additional information. During the study you may expect the following study procedures to be followed: You will be asked to complete a survey about your perception of interior design based on what you have seen on television design shows, with the option to skip over questions if they are not directly applicable to you. There will be 24 multiple choice questions and 4 fill in the blank questions (28 questions total). The first 2 fill in the blank questions that you will come across will ask what state you live in, and the next question will ask your occupation, simply for me as the survey conductor, to understand if you are currently employed in the field of interior design, some closely related field or a field not related to interior design at all. Occupations as well as geographical location may impact the survey statistics and show that those in a closely related occupation or in a higher populated area may yield different information than those opposite. The next two fill in the choice questions will ask you to select from above your favorite designer and design television show, if your favorite choice is not an option then you may fill in the blank as you wish. You may skip any question(s) that you do not wish to answer or that makes you in any way feel uncomfortable.

2.

RISKS

There are no foreseeable risks at this time from participating in this study.

BENEFITS

Participating in this study has no benefit to you. It is hoped that the information gained in this study will benefit society by bringing awareness to the interior design professionals, practicners, organizations, and educators about the need for proper education for the consumer, especially within the television industry. I believe that the consumer and public both have the right to know if they are watching educated, licensed, or un-educated and un-licensed designers practice what is portrayed as interior design. Hopefully by completing this survey those that care about the profession of interior design will see a need and a want by the public to be properly informed about what they are watching, and it might challenge the interior design industry to properly regulate interior design television shows, for the sake of interior design credibility and the health, safety, and welfare of individuals directly or indirectly associated with design television shows.

COSTS AND COMPENSATION

You will not have any costs from participating in this study. You will not be compensated for participating in this study.

PARTICIPANT RIGHTS

Your participation in this study is completely voluntary and you may refuse to participate or leave the study at any time. If you decide to not participate in the study or leave the study early, it will not result in any penalty or loss of benefits to which you are otherwise entitled.

CONFIDENTIALITY

Records identifying participants will be kept confidential to the extent permitted by applicable laws and regulations and will not be made publicly available. However, federal government regulatory agencies, auditing departments of Iowa State University, and the Institutional Review Board (a committee that reviews and approves human subject research studies) may inspect and/or copy your records for quality assurance and data analysis. These records may contain private information.

To ensure confidentiality to the extent permitted by law, the following measures will be taken: The only individual that will have access to the study records will be the researcher (Jillissa Moorman) who created and designed the survey. The only access to the records is by means of logging into the survey website with a password that only the researcher knows. The data will remain active until the researcher has finished her oral exam, after that, the information, statistics and other components of the survey will be deleted from computer files and all hard copies will be destroyed by shredding. If the results are published, your identity will remain confidential.

QUESTIONS OR PROBLEMS

You are encouraged to ask questions at any time during this study.

• For further information about the study contact Jillissa Moorman 641-751-8867 or jbalcom@iastate.edu; Major Professor: Fred Malven at malven@iastate.edu.

• If you have any questions about the rights of research subjects or research-related injury, please contact the IRB Administrator, (515) 294-4566, IRB@iastate.edu, or Director, (515) 294-3115, Office of Research Assurances, Iowa State University, Ames, Iowa 50011.

****

PARTICIPANT ACCEPTANCE

By checking the accept box below, you verify that you have read the informed consent document and are 18 years old or older. Checking the box below indicates that you voluntarily agree to participate in this study, that the study has been explained to you, that you have been given the time to read the document, and that your questions have been satisfactorily answered. Because this is an online survey, please print a copy of the informed consent

document for your own files.

1. Do you agree to participate in this survey and verify that you are over the age of 18?

◯ Agree

◯ Decline

APPENDIX D. ONLINE SURVEY

3. Survey

1. Please select your gender. (please choose 1 answer)

◯ Male

◯ Female

2. Please select your age group. (please choose 1 answer)

◯ 18-20

◯ 21-23

◯ 24-26

◯ 27-30

◯ 30-40

◯ 40-50

◯ 50+

3. I am interested in interior design. (please choose 1 answer)

◯ Very much

◯ Some what

◯ Not at all

4. Please describe the type of education you have received thus far. (please choose all that apply)

☐ Completed a high school diploma

☐ Currently enrolled at a community college

☐ Currently enrolled at a 4 year college

☐ Currently enrolled at a graduate college

☐ Just recently graduated from a community college

☐ Just recently graduated from a 4 year college

☐ Just recently graduated with a masters degree

☐ Graduated any college and working for more than a year

☐ Been working for 5+ years

5. What best describes your design background? (please choose all that apply)

☐ I have no design background (if chosen skip question 6)

☐ I took a few art classes in high school and/or college

☐ I am planning on attending a design program at college

☐ I am currently enrolled at a design program at college

☐ I graduated with a design degree from a 4 year college

☐ I graduated with a design degree from a community college

☐ I graduated with a masters degree from a design college

☐ I graduated with a degree not related with design

6. If you have a design background what is it in? (please choose all that apply)

☐ Architecture

☐ Fine Arts

☐ Interior Design

☐ Landscape Design

☐ Graphic Design

☐ Mixed Media

☐ Art History

☐ Fashion Design

☐ Other not listed

7. Please state your current occupation or proceed to the next question.

8. Please name the state (or country if outside of the United States) in which you currently live in or proceed to the next question.

9. Please choose an answer that best fits where you live geographically.

○ In a city with 1,000,000+ residents

○ In a city with 500,000 -1,000,000 residents

○ In a city with 200,000 - 500,000 residents

○ In a city with 50,000 – 200,000 residents

○ In a city with 20,000 – 50,000 residents

○ In a city with 5000 – 20,000 residents

○ In a city with 0 – 5000 residents

○ I do not live in a city I live in a rural area/the country

10. I believe that interior design plays an important role in society. (please choose 1 answer)

○ Agree

○ Somewhat agree

○ disagree

11. Are interior design and interior decorating the same? (please choose 1 answer)

○ Yes they are the same profession

○ I'm not sure

○ No, they are different professions

12. What do you believe is necessary for someone to be an interior designer? (please choose all that apply)

☐ Anyone can be an interior designer

☐ Attending any college for interior design

☐ Having good taste, sense of style, and knowledge of design

☐ Being qualified by education, experience, and examination

☐ Other

13. What tasks do interior designers do? (please choose all that apply)

☐ Space plan after research and analysis

☐ Provide project management and project budgets

☐ Comply with similar codes and regulations as in architecture

☐ Prepare construction documents used in construction phases

☐ Select paint colors, fabric, and furniture

☐ Make homes look nice

14. Interior Designers are aware of the following (please choose all that apply)

☐ Environment and safety requirements

☐ Handicap accessibility

☐ Environmental and sustainable guidelines

☐ Current trends in the design industry

☐ Drafting tools and technology like CAD

☐ Environmental psychology

☐ Looks, themes, etc. that apply to rooms

☐ Other

15. What type of education is needed for someone to be an interior designer? (please choose all that apply)

☐ Just talent and networking skills

☐ No formal education is needed to be an interior designer

☐ A 2 year degree from a community college

☐ A 4 year degree from a college

☐ A masters degree

☐ A 4 year degree from a CIDA accredited school

16. What does CIDA stand for? (please choose 1 answer)

◯ I have no idea, let me look it up

◯ Center for Interior Decorating Accreditation

◯ Certified Intelligent Designers Association

◯ Council for Interior Design Accreditation

◯ Council for Interior Decorators Association

17. Where are you most aware of interior designers working? (please choose 1 answer)

◯ Television shows

◯ Paint, carpet, or furniture sales stores

◯ Interior Design Firms

◯ Architecture Firms

◯ Companies with Sales Representatives

◯ Kitchen and Bath stores

18. On average, how many hours of television do you watch per day? (please choose 1 answer)

◯ 0-2 hours

◯ 3-4 hours

◯ 5-6 hours

◯ 7+ hours

19. Do you ever watch any design shows on television? (please choose 1 answer)

◯ Yes

◯ Occasionally

◯ No

20. What is your opinion of design shows currently on television? (please choose all that apply, if other please describe)

☐ I love them, I can never watch too many

☐ I can watch an episode here and there

☐ I watch them but not for representation of real design

☐ I watch them for decorating ideas

☐ I watch them for entertainment

☐ I have never watched any

Other (please specify)

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[                           ]
```

21. Do you believe good interior design can be achieved in 24-48 hours (please choose 1 response)

○ yes

○ I don't know

○ no

22. Do you believe the goal of interior designers is to surprise their clients? (please choose 1 response)

○ Yes

○ I don't know

○ No

23. When it comes to materials and furnishings is cheaper always better?

○ Yes

○ I don't know

○ No

24. If you watch design shows on television which ones are your favorites? Please type in your response below by picking from 1 of the following choices or type in your own favorite should it not appear on this list. You may skip this question if it is not applicable

☐ Trading Spaces

☐ Extreme Makeover Home Edition

☐ Divine Design

☐ Designers Challenge

☐ Moving Up

☐ Color Splash

☐ Design Star

☐ Changing Rooms

Other (please specify)

[   ]

25. What is your opinion of the designers on television shows? (please choose all that apply)

☐ I love them

☐ They are entertaining to watch

☐ They seem like typical design professionals

☐ I believe they are acting

☐ They are zany airheads

☐ I do not like them

☐ I do not have an opinion of the designers on television

☐ I believe they have proper training

26. Please select and type your favorite designer by picking from 1 of the following choices or type in your own favorite should he/she not appear on this list. You may skip this question if it is not applicable

☐ Ty Pennington

☐ Hildi Santo Tomas

☐ Doug Wilson

☐ Ray Eames

☐ Louis Sullivan

☐ Trisha Wilson

☐ Karen Daroff

☐ Taado Ando

☐ Frank Lloyd Wright

☐ Jonathan Adler

☐ Genevieve Gorder

☐ Holly Hunt

☐ Ludwig Mies Van Der Rohe

☐ David Rockwell

☐ Not into following designers/ I do not have a favorite

Other (please specify)

_____

27. What type of training do you think the designers on television have? (please choose all that apply, if other please describe)

☐ I think they have gone to college for interior design

☐ I think that they have taken proper certification exams

☐ They probably don't have any training

☐ They are just acting

☐ They are talented with a little education in interior design

Other (please specify)

_____

28. Would you like to be informed about the differences between interior design and interior decorating shows? (please choose 1 answer)

◯ Yes

◯ No opinion

◯ No

29. Do you feel confused about the differences between interior design and interior decorating shows? (please choose 1 answer)

◯ No, I am not confused about the differences of the 2 shows

◯ Yes, I am confused about the differences of the 2 shows

◯ I can't tell a difference; is there a difference?

30. Would you like design shows to inform you of the design background of the designers before you take them and their actions seriously? (please choose 1 answer)

◯ Yes it'd be nice to know of their educational backgrounds

◯ No, their backgrounds do not matter

◯ I do not have an opinion

31. Would you like to know if you are watching an interior design or interior decorating show? (please choose 1 answer)

◯ No, it doesn't matter

◯ Yes, I would like to know which one I was watching

◯ I do not have an opinion

32. What type of perception do you have of the interior design industry based on what you have seen on design television shows?

◯ Positive perception of the interior design industry

◯ Negative perception of the interior design industry

◯ No Opinion towards the interior design industry

Other (please specify)

Thank you very much for taking the time to participate in this survey; your responses and time spent are greatly appreciated. If you would like to know more about the interior design profession and all it entails please visit www.NCIDQ.com, www.ASID.org, or www.iida.org

APPENDIX E. ONLINE SURVEY RESULTS

1. Do you agree to participate in this survey and verify that you are over the age of 18?		Response Percent	Response Count
Agree		99.5%	1960
Decline		0.5%	10
	answered question		1970
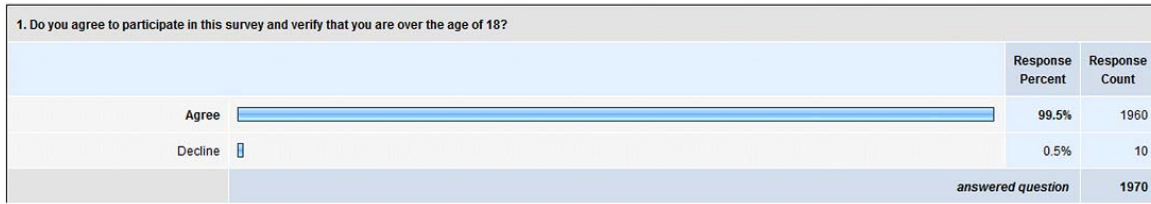
Figure 1. Age verification for survey participation

1. Please select your gender. (please choose 1 answer)		Response Percent	Response Count
Male		36.8%	637
Female		63.2%	1093
	answered question		1730
	skipped question		296
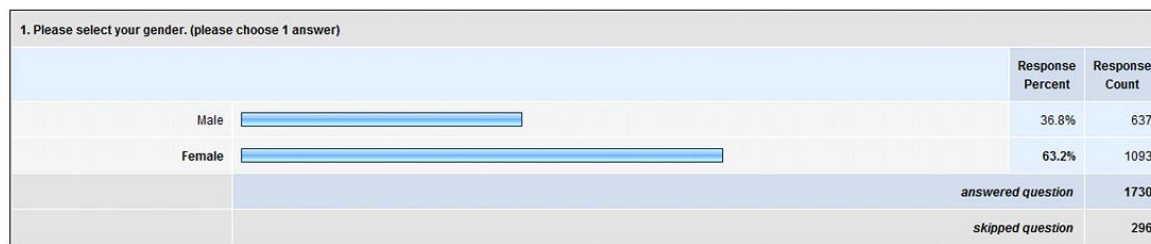
Figure 2. Survey participants' gender

2. Please select your age group. (please choose 1 answer)		Response Percent	Response Count
18-20		39.0%	676
21-23		33.1%	575
24-26		12.4%	216
27-30		6.7%	116
30-40		6.4%	111
40-50		2.2%	39
50+		0.1%	2
	answered question		1735
	skipped question		291
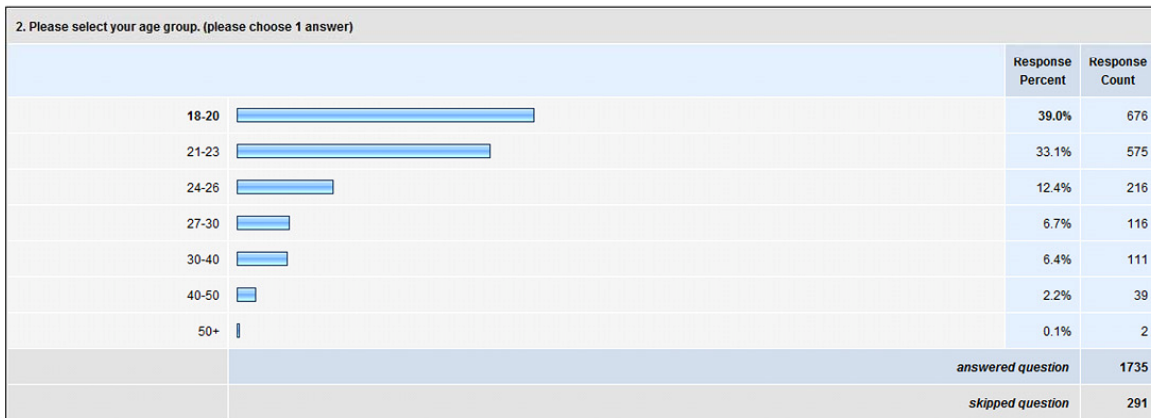
Figure 3. Survey participants' age group

3. I am interested in interior design. (please choose 1 answer)		Response Percent	Response Count
Very much		16.5%	286
Some what		58.5%	1014
Not at all		25.0%	434
	answered question		1734
	skipped question		292
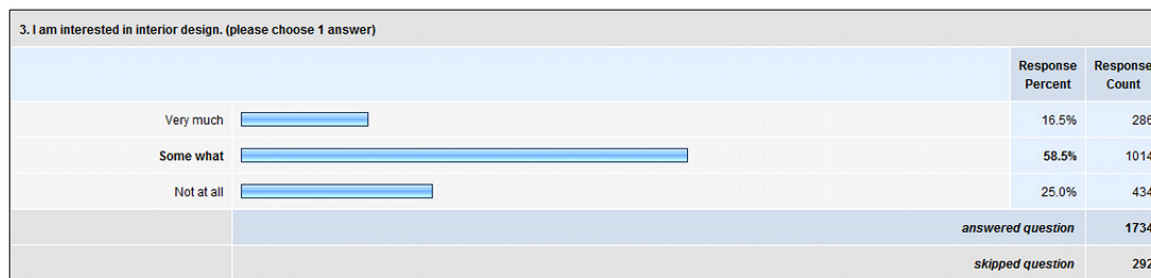
Figure 4. Survey participants' interest level

4. Please describe the type of education you have received thus far. (please choose all that apply)		Response Percent	Response Count
Completed a high school diploma		48.4%	839
Currently enrolled at a community college		1.6%	27
Currently enrolled at a 4 year college		72.7%	1261
Currently enrolled at a graduate college		20.7%	359
Just recently graduated from a community college		3.6%	63
Just recently graduated from a 4 year college		4.8%	83
Just recently graduated with a masters degree		2.4%	42
Graduated any college and working for more than a year		4.4%	77
Been working for 5+ years		6.9%	120
	answered question		1735
	skipped question		291

Figure 5. Participants' educational background

5. What best describes your design background? (please choose all that apply)		Response Percent	Response Count
I have no design background (if chosen skip question 6)		47.8%	829
I took a few art classes in high school and/or college		44.3%	768
I am planning on attending a design program at college		2.7%	46
I am currently enrolled at a design program at college		11.8%	205
I graduated with a design degree from a 4 year college		1.4%	24
I graduated with a design degree from a community college		0.2%	4
I graduated with a masters degree from a design college		0.2%	3
I graduated with a degree not related with design		4.2%	73
	answered question		1734
	skipped question		292

Figure 6. Participants' design background

6. If you have a design background what is it in? (please choose all that apply)		Response Percent	Response Count
Architecture		17.2%	126
Fine Arts		37.1%	271
Interior Design		14.5%	106
Landscape Design		8.1%	59
Graphic Design		21.3%	156
Mixed Media		18.3%	134
Art History		17.4%	127
Fashion Design		9.2%	67
Other not listed		18.6%	136
	answered question		731
	skipped question		1295

Figure 7. Participants' specific design background (if applicable)

9. Please choose an answer that best fits where you live geographically.		Response Percent	Response Count
In a city with 1,000,000+ residents		3.6%	62
In a city with 500,000 -1,000,000 residents		3.4%	59
In a city with 200,000 - 500,000 residents		6.8%	117
In a city with 50,000 – 200,000 residents		29.0%	497
In a city with 20,000 – 50,000 residents		37.2%	637
In a city with 5000 – 20,000 residents		7.2%	123
In a city with 0 – 5000 residents		6.2%	107
I do not live in a city I live in a rural area/the country		6.5%	111
	answered question		1713
	skipped question		313

Figure 8. Participants' current city population

10. I believe that interior design plays an important role in society. (please choose 1 answer)		Response Percent	Response Count
Agree		32.5%	557
Somewhat agree		55.0%	943
disagree		12.6%	216
	answered question		1716
	skipped question		310

Figure 9. Participants' perception of the interior design profession's impact on society

123

11. Are interior design and interior decorating the same? (please choose 1 answer)		Response Percent	Response Count
Yes they are the same profession		6.9%	119
I'm not sure		29.3%	505
No, they are different professions		63.7%	1097
	answered question		1721
	skipped question		305

Figure 10. Participants' perception of interior design and interior decorating

12. What do you believe is necessary for someone to be an interior designer? (please choose all that apply)		Response Percent	Response Count
Anyone can be an interior designer		15.6%	269
Attending any college for interior design		30.0%	517
Having good taste, sense of style, and knowledge of design		71.2%	1226
Being qualified by education, experience, and examination		63.3%	1089
Other		4.9%	85
	answered question		1721
	skipped question		305

Figure 11. Participants' perception of necessary backgrounds for interior designers

13. What tasks do interior designers do? (please choose all that apply)		Response Percent	Response Count
Space plan after research and analysis		82.1%	1408
Provide project management and project budgets		70.7%	1211
Comply with similar codes and regulations as in architecture		67.0%	1148
Prepare construction documents used in construction phases		46.4%	796
Select paint colors, fabric, and furniture		78.5%	1346
Make homes look nice		66.7%	1143
	answered question		1714
	skipped question		312

Figure 12. Participants' perception of tasks performed by interior designers
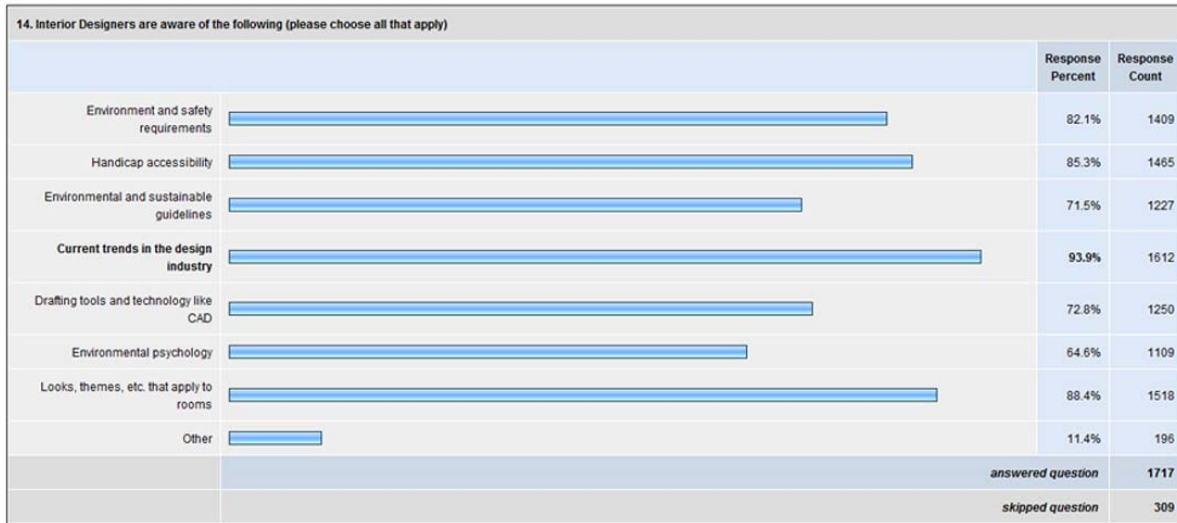
Figure 13. Participants' perception of awareness involved in interior design
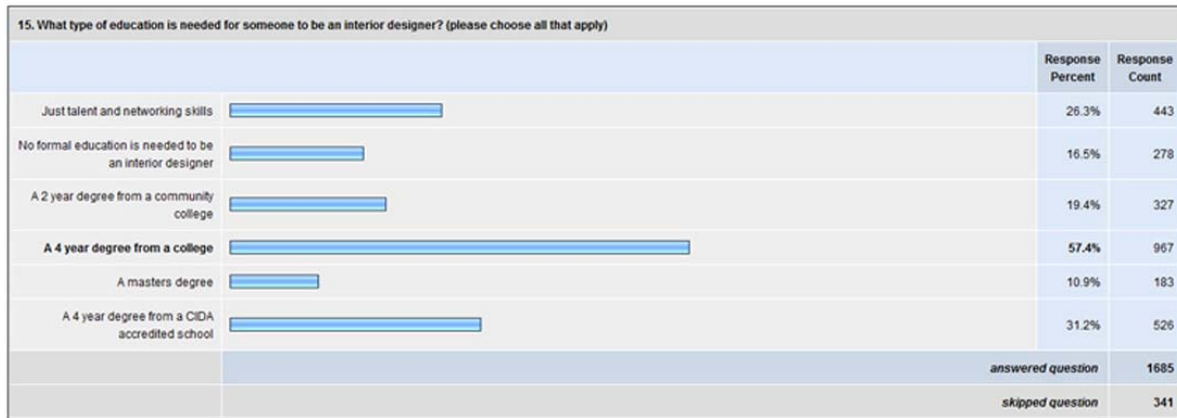
Figure 14. Participants' perception of education needed to be an interior designer
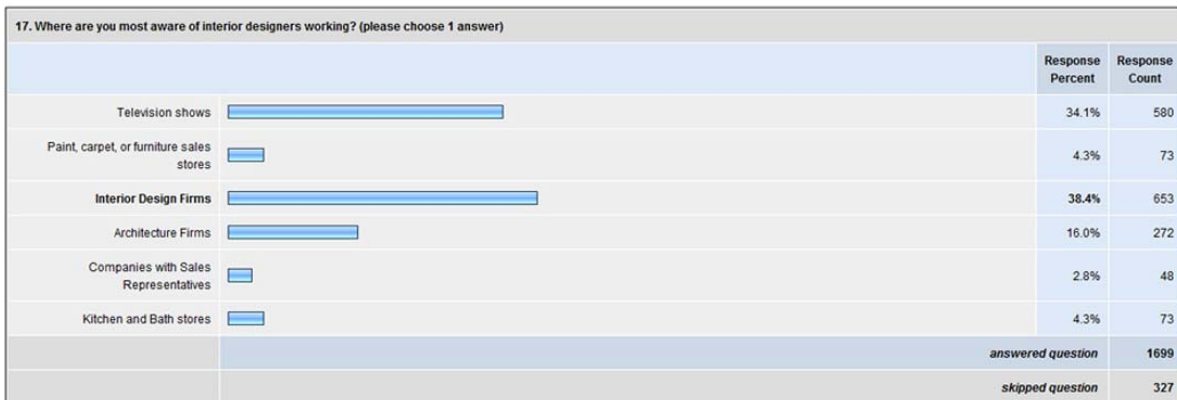
Figure 15. Participants' perception of employment possibilities for interior designers

125

18. On average, how many hours of television do you watch per day? (please choose 1 answer)		Response Percent	Response Count
0-2 hours		70.5%	1207
3-4 hours		24.8%	424
5-6 hours		3.9%	66
7+ hours		0.9%	16
	answered question		1713
	skipped question		313

Figure 16. Hours of television watched by participants daily

19. Do you ever watch any design shows on television? (please choose 1 answer)		Response Percent	Response Count
Yes		30.1%	516
Occasionally		47.8%	820
No		22.1%	379
	answered question		1715
	skipped question		311
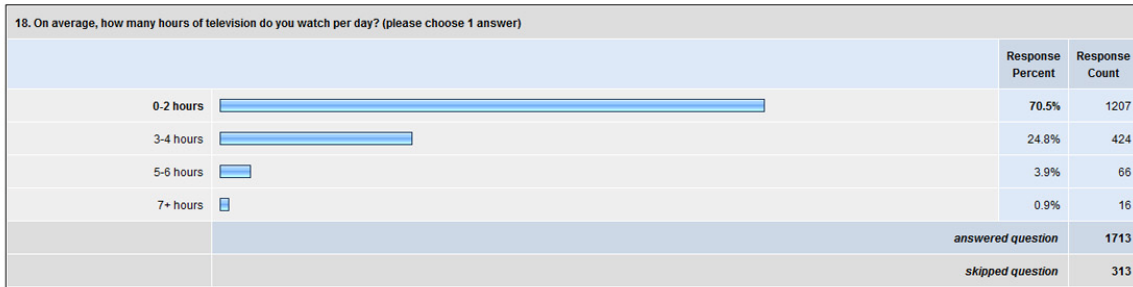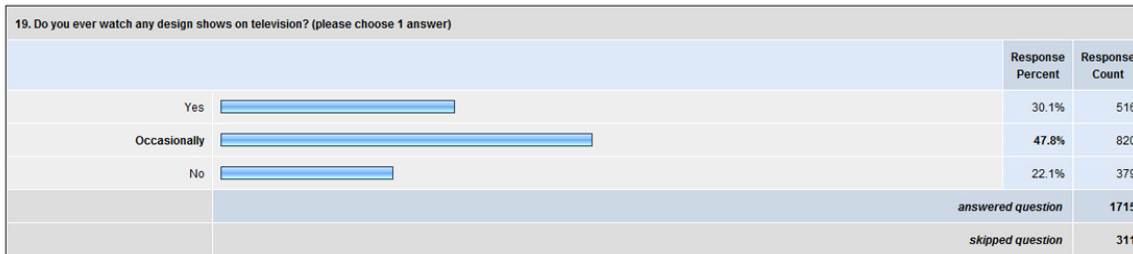
Figure 17. Participants' who watch design programs

20. What is your opinion of design shows currently on television? (please choose all that apply, if other please describe)		Response Percent	Response Count
I love them, I can never watch too many		13.3%	218
I can watch an episode here and there		50.4%	829
I watch them but not for representation of real design		12.6%	207
I watch them for decorating ideas		26.7%	439
I watch them for entertainment		44.0%	723
I have never watched any		13.4%	221
Other (please specify)	view		117
	answered question		1644
	skipped question		382

Figure 18. Participants' opinions of design programs on television

21. Do you believe good interior design can be achieved in 24-48 hours (please choose 1 response)		Response Percent	Response Count
yes		25.9%	446
I don't know		33.4%	574
no		40.7%	701
	answered question		1721
	skipped question		305
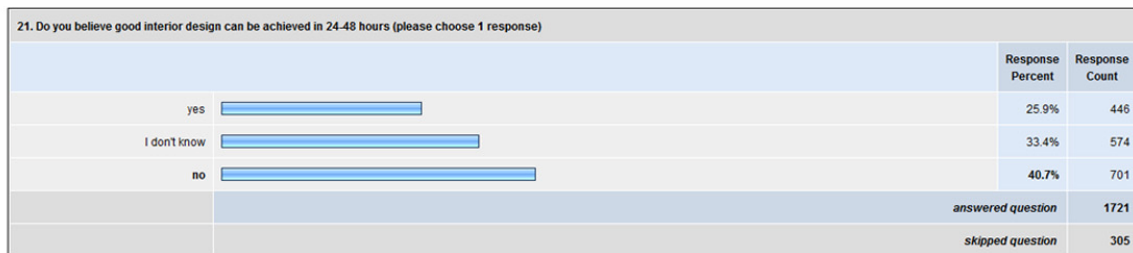
Figure 19. Participants' perception of good design being achieved in 24-48 hours

22. Do you believe the goal of interior designers is to surprise their clients? (please choose 1 response)		Response Percent	Response Count
Yes		7.3%	126
I don't know		10.3%	177
No		82.4%	1415
	answered question		1718
	skipped question		308
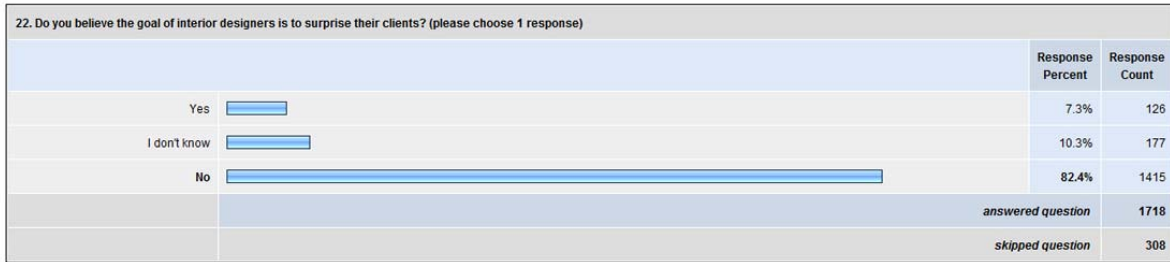
Figure 20. Participants' perception of surprise and design

23. When it comes to materials and furnishings is cheaper always better?		Response Percent	Response Count
Yes		3.0%	52
I don't know		5.5%	94
No		91.5%	1575
	answered question		1721
	skipped question		305
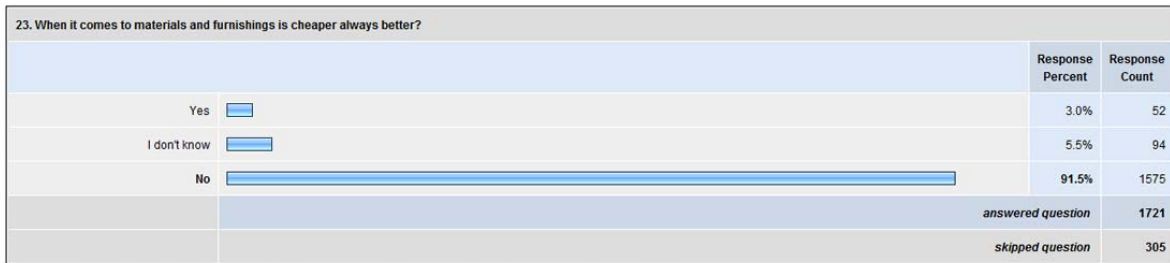
Figure 21. Participants' perception of price and quality

24. If you watch design shows on television which ones are your favorites? Please type in your response below by picking from 1 of the following choices or type in your own favorite should it not appear on this list. You may skip this question if it is not applicable		Response Percent	Response Count
Trading Spaces		49.7%	597
Extreme Makeover Home Edition		64.9%	780
Divine Design		14.5%	174
Designers Challenge		18.7%	225
Moving Up		9.3%	112
Color Splash		7.0%	84
Design Star		5.7%	69
Changing Rooms		6.2%	74
Other (please specify)	view		214
	answered question		1201
	skipped question		825

Figure 22. Participants' favorite design shows

Figure 23. Participants' favorite designers

Figure 24. Participants' perception of training that designers on television have had

Figure 25. Participants' confusion between interior design and interior decorating shows

Figure 26. Participants' desire to be informed of the backgrounds of television "designers"

Figure 27. Participants' desire to be informed of the type of design program they watch

Figure 28. Participants' overall perception of interior design based on television shows

APPENDIX F. DATA RECODING FOR ANALYSIS

Survey questions with answers and their recoded values.

9.) Please select your gender. (please choose 1 answer)

    a. Male = 1

    b. Female = 0

10.) Please select your age group. (please choose 1 answer)

    a. 18-20 = 1

    b. 21-23 = 2

    c. 24-26 = 2

    d. 27-30 = 3

    e. 30-40 = 3

    f. 40-50 = 3

    g. 50+ = 3

11.) I am interested in interior design. (please choose 1 answer)

    a. Very much = 3

    b. Somewhat = 2

    c. Not at all = 1

12.) Please choose an answer that best fits where you live geographically.

    a. In a city with 1,000,000+ residents = 3

    b. In a city with 500,000 to 1,000,000 residents = 3

    c. In a city with 200,000 to 500,000 residents = 3

    d. In a city with 50,000 to 200,000 residents = 3

    e. In a city with 20,000 to 50,000 residents = 2

f. In a city with 5,000 to 20,000 residents = 1

g. In a city with 0 to 5000 residents = 1

h. I do not live in a city, I live in a rural area = 1

13.) I believe that interior design plays an important role in society. (please choose 1

answer)

a. Agree = 3

b. Somewhat agree = 2

c. Disagree = 1

14.) Are interior design and interior decorating the same? (please choose 1 answer)

a. Yes, they are the same profession = 1

b. I'm not sure = 2

c. No, they are different professions = 3

15.) What do you believe is necessary for someone to be an interior designer? (please

choose all that apply)

a. Anyone can be an interior designer = 1

b. Attending any college for Interior Design = 3

c. Having good taste, sense of style, and knowledge of design = 2

d. Being qualified by education, experience, and examination = 4

16.) What tasks do interior designers do? (please choose all that apply)

a. Space plan after research and analysis = 0.125

b. Provide project management and project budgets = 0.125

c. Comply with similar codes and regulations as in architecture = 0.125

d. Prepare construction documents used in construction phases = 0.125

e. Select paint colors, fabric, and furniture = -0.25

f. Make homes look nice = -0.25

17.) Interior designers are aware of the following: (please choose all that apply)

    a. Environment and safety requirements = 0.1

    b. Handicap accessibility = 0.1

    c. Environment and sustainable guidelines = 0.1

    d. Current trends in the design industry = -0.25

    e. Drafting tools and technology like CAD = 0.1

    f. Environmental psychology = 0.1

    g. Looks, themes, etc. that apply to rooms = -0.25

18.) What type of education is needed for someone to be an interior designer? (please choose all that apply)

    a. Just talent and networking skills = 0.1

    b. No formal education is needed to be an interior designer = 0

    c. A 2 year degree from a community college = 0.2

    d. A 4 year degree from a college = 0.8

    e. A masters degree = 0.9

    f. A 4 year degree from a CIDA accredited school = 1

19.) Do you ever watch any design shows on television? (please choose 1 answer)

    a. Yes = 3

    b. Occasionally = 2

    c. No = 1

20.)   Do you believe good interior design can be achieved in 24-48 hours? (please choose

1 response)

     a. Yes = 3

     b. I don't know = 2

     c. No = 1

21.)   Do you believe the goal of interior designers is to surprise their clients? (please

choose 1 answer)

     a. Yes = 3

     b. I don't know = 2

     c. No = 1

22.)   When it comes to materials and furnishings is cheaper always better?

     a. Yes = 3

     b. I don't know = 2

     c. No = 1

23.)   Please select and type your favorite designer by picking 1 of the following choices

or type in your own favorite should he/she not appear in the list. You may skip this

question if it is not applicable.

     a. Ty Pennington = -0.125

     b. Hildi Santo Tomas = -0.125

     c. Doug Wilson = -0.125

     d. Ray Eames = 0.05

     e. Louis Sullivan = 0.05

     f. Trisha Wilson = 0.05

    g. Karen Daroff = 0.05

    h. Taado Ando = 0.05

    i. Frank Lloyd Wright =0.05

    j. Jonathan Adler = 0.05

    k. Genevieve Gorder = -0.125

    l. Holly Hunt = 0.05

    m. Ludwig Mies Van Der Rohe = 0.05

    n. David Rockwell = 0.05

24.) Would you like to be informed about the differences between interior design and interior decorating shows? (please choose 1 answer)

    a. Yes = 3

    b. No opinion = 2

    c. No = 1

25.) Do you feel confused about the differences between interior design and interior decorating shows? (please choose 1 answer)

    a. No, I am not confused about the differences of the 2 shows = 1

    b. Yes, I am confused about the differences of the 2 shows = 3

    c. I can't tell a difference; is there a difference? = 2

26.) Would you like design shows to inform you of the design background of the designers before you take them and their actions seriously? (please choose 1 answer)

    a. Yes, it'd be nice to know of their educational backgrounds = 3

    b. No, their backgrounds do not matter = 1

    c. I do not have an opinion = 2

27.)   Would you like to know if you are watching an interior design or interior decorating

show? (please choose 1 answer)

   a.   No, it doesn't matter = 1

   b.   Yes, I would like to know which one I was watching = 3

   c.   I do not have an opinion = 2

28.)   What type of perception do you have of the interior design industry based in what

you have seen on design television shows?

   a.   Positive perception of the interior design industry = 3

   b.   Negative perception of the interior design industry = 1

   c.   No opinion towards the interior design industry = 2

APPENDIX G. PARTICIPANTS' WRITTEN PERCEPTIONS

OF INTERIOR DESIGN

1.	DIY for cheap projects ... real design comes from better professionals	Tue, 3/4/08 6:03 PM
2.	Apparently struggling for validity	Mon, 3/3/08 5:25 PM
3.	Interior design is a field for pretty women or effeminate men who couldn't become architects or REAL designers and choose a vacuous irrelevant field to work in	Sat, 3/1/08 11:36 AM
4.	It is hard to say, because based solely on television shows, some portray the industry a good light and others portray it as whimsical and easy and just throwing things together	Fri, 2/29/08 10:16 AM
5.	it depends on the sho	Tue, 2/26/08 9:59 PM
6.	Interior design is way too expensive for someone like me	Tue, 2/26/08 12:26 PM
7.	I don't watch enough to base my opinion on the tv shows	Mon, 2/25/08 7:18 PM
8.	skeptical	Mon, 2/25/08 5:28 PM
9.	I don't have a ton of respect for it. I think it looks fun but it doesn't strike me as a particularly difficult job.	Mon, 2/25/08 3:30 PM
10.	Looks nice but often not that well thought out in psycological space making aspects!	Mon, 2/25/08 1:49 PM
11.	i think it's a misrepresentation, glamorization of the interior design industry	Mon, 2/25/08 10:05 AM
12.	It's an interesting point of view, but I have worked with real interior designers on commercial construction projects.	Mon, 2/25/08 2:45 AM
13.	I don't think the shows on TV reflect any opinion about the design industry. . . they don't do a whole lot of designing.	Sun, 2/24/08 7:58 PM
14.	It has no effect as I have relatives in both jobs and have seen the reality of the fields, instead of 'reality tv'	Sun, 2/24/08 7:49 PM
15.	I perceive the television design shows negatively but know successful and talented people who work in the field. They are not on TV.	Sun, 2/24/08 10:49 AM
16.	I know a lot of people though that have negative responses to interior design majors, thinking all they do is match colors. Architects are much more positively viewed.	Sat, 2/23/08 9:45 PM
17.	I believe TV shows are for do it yourself types with a vague interest in interior design, just looking for ideas. real, intelligent design is not really represented	Sat, 2/23/08 8:44 PM
18.	I don't really see design shows as representative of the actual design industry	Sat, 2/23/08 8:32 PM
19.	I recognize the difference between entertainment in design and the profession.	Sat, 2/23/08 1:20 PM
20.	i think that TVshows on interior design allow the general public to feel that they can achieve the same results without a designer, myself i would still choose to hire a professional	Sat, 2/23/08 12:23 PM
21.	I think they are time killers.	Fri, 2/22/08 7:54 PM
22.	I do not base my opinion of the interior design industry on what I see on television shows. The interior design industry is wonderful and generally well-qualified, but most television shows do not reflect that.	Fri, 2/22/08 7:04 PM
23.	I think the shows on TV are about decorating, not design, so they don't affect my perception.	Fri, 2/22/08 7:02 PM
24.	I do not believe the people on the television shows give an accurate portrayal of most interior designers.	Fri, 2/22/08 5:48 PM
25.	I don't think it gives a realistic perception, but I think it's positive	Fri, 2/22/08 4:01 PM

Figure 65 A.   Participants' written perceptions of interior design

26. it looks like fun	Fri, 2/22/08 1:50 PM
27. Unless they can help me get discounts on cool aspects of the design itself, I'd rather do the designing myself.	Fri, 2/22/08 1:21 PM
28. they are too trendy, and sometimes aren't thinking of the client and practicality	Fri, 2/22/08 12:40 PM
29. I realize it's TV so I don't really connect it directly to what I believe an actual designer would do.	Fri, 2/22/08 12:39 PM
30. Some of the shows seem to make a mockery of the actual design, people dont see the difference between decorating and design very often.	Fri, 2/22/08 12:31 PM
31. Based on TV, I feel the industry is somewhat important but only emphasizes our society's obsession with material objects. People worry too much about petty things	Fri, 2/22/08 12:25 PM
32. These shows are a simply a manifestation of the "reality" TV craze and will disappear soon enough.	Fri, 2/22/08 11:51 AM
33. It think it varies depending on the show.	Fri, 2/22/08 11:36 AM
34. fun,but unstable	Fri, 2/22/08 11:12 AM
35. Taking this survey makes me think there's a pretty big gap now...	Fri, 2/22/08 10:53 AM
36. They give off the impression that "anyone" can do it.	Fri, 2/22/08 10:39 AM
37. I have a opinion, but it is not based on television. This is a poorly worded question	Fri, 2/22/08 10:13 AM
38. based on shows alone would be negative, however my sister and cousin are interior designers so based on that my opinion is postivie	Fri, 2/22/08 9:59 AM
39. Bunch of people going bizzare over nothing	Fri, 2/22/08 9:57 AM
40. I enjoy watching the shows and appreciating the difference from before to after, but do not know enough about interior design to recognize something that would negatively change my perception.	Fri, 2/22/08 9:43 AM
41. They don't care about what the person whats. they put up what they thinks look good. I would never want one of them to come into my home. it never looks good when they are done.	Fri, 2/22/08 9:43 AM
42. Sometimes a little nutty, but i know there's more to it than making a room pretty. So possibly showing that a little more... i enjoy the shows where they get to show off that knowledge more than the shows where they just staple flowers to bathroom walls.	Fri, 2/22/08 7:34 AM
43. Basically, people with way to much money who are lazy and suck at life hire interior designers so they they can have have a space that looks good w/out actually thinking about it for themselves	Fri, 2/22/08 2:54 AM
44. Some designers are good, others are complete airheads	Fri, 2/22/08 2:07 AM
45. it seems superfluous and shallow	Fri, 2/22/08 1:43 AM
46. Hard to take TV seriously	Fri, 2/22/08 1:41 AM
47. Of the tv shows you listed earlier, I don't take a single one seriously. Sometimes I watch them if I want to feel better about myself, but I don't watch them to learn about interior design or to get ideas for my own home or anything silly like that. Some of the better ones are vaguely entertaining. This questoinaire contains a little too much propaganda for my taste.	Fri, 2/22/08 1:39 AM
48. If I was building or designing a home, I would do the designing myself.	Fri, 2/22/08 12:43 AM
49. Negative perception of TV "designers," but I do not associate them with the profession of interior design.	Fri, 2/22/08 12:41 AM
50. I don't have a lot of expertise in this area of study, so I don't want to say anything. I do enjoy it though; almost went into architecture, but I was too scared to start art in high school until senior year. Apparently I could have been pretty good.	Fri, 2/22/08 12:28 AM

Figure 65 B.   Participants' written perceptions of interior design

51. I'm not sure I've seen an interior design show, only decorating   Fri, 2/22/08 12:27 AM

52. I think that "decorating" shows like Trading Spaces where there is little effort to do any educational analysis give off a   Fri, 2/22/08 12:14 AM
poor perception of what interior designers can accomplish

53. The fact that they do it for regular people is good. My previous preception would have been that interior design is for   Fri, 2/22/08 12:10 AM
snooty rich people, or middle-class people that wish they were snooty rich people.

54. positive from my own personal interest, but negative from the television shows   Fri, 2/22/08 12:04 AM

55. depends on show   Fri, 2/22/08 12:00 AM

56. I've always thought it important. Television has not changed this.   Thu, 2/21/08 11:59 PM

57. No real opinoin because I feel that the shows are probably unrepresentative of the industry.   Thu, 2/21/08 11:47 PM

58. I don't have a negative view of the interior design industry; however, I probably would if based off only TV.   Thu, 2/21/08 11:45 PM

59. Being that few shows are actually about interior design, I have no perception about Interior design based on   Thu, 2/21/08 11:41 PM
television. Just like "Extreme Engineering" on the Discovery Channel was hosted by an incompetent pansy of an
architect... lunacy.

60. My own perception NOT based on television shows is positive.   Thu, 2/21/08 11:40 PM

61. Overall most of them seem to know what they're talking about, but ultimately, it's a show, so there is some acting and   Thu, 2/21/08 11:38 PM
little facts. In real life, I'm sure they take more time and do a better job.

62. Designers sometimes display an inability to work with homeowners' desires.   Thu, 2/21/08 11:37 PM

63. It is rare to see a true interior design show on tv,   Thu, 2/21/08 11:19 PM

64. Negative perception based on television shows, but positive based on educational background   Thu, 2/21/08 11:14 PM

65. Mixed emotions on the subject   Thu, 2/21/08 11:09 PM

66. As a designer myself, I know what is real and what is just for show so my perception of real interior designers and   Thu, 2/21/08 11:03 PM
their work has not changed.

67. I believe that the t.v. emphasizes the interior decorating over the interior design.   Thu, 2/21/08 10:49 PM

68. I have a positive perception of the industry, but the shows detract from the credibility of real designers.   Thu, 2/21/08 10:43 PM

69. I feel that it the shows give the impression that "anyone" can be a designer and do what they do. Which of course is   Thu, 2/21/08 10:37 PM
very untrue.

70. I tend to assume they couldn't cut it as architecture majors   Thu, 2/21/08 9:53 PM

71. Both, I feel some people only want to be in the interior design industry because it's what is poppular on television.   Thu, 2/21/08 9:51 PM

72. it looks like a creative fun activity!   Thu, 2/21/08 9:13 PM

73. Again, TV is not real. I don't see the world based on what my TV shows me.   Thu, 2/21/08 8:43 PM

74. I realize that design is different than decorating so my perception of interior design is neither negative nor positive .   Thu, 2/21/08 8:34 PM

75. pos & neg...depending on show/designer   Thu, 2/21/08 8:27 PM

Figure 65 C.   Participants' written perceptions of interior design

76.	Some of the shows seem to have styles that are a little wild.... sometimes doesn't seem like something common consumers would do	Thu, 2/21/08 8:22 PM
77.	Depends on the product in the specific episode I viewed.	Thu, 2/21/08 8:10 PM
78.	I think anyone can be an interior designer w/ little background education.	Thu, 2/21/08 8:08 PM
79.	expensive	Thu, 2/21/08 7:41 PM
80.	the shows do not represent anything of the process accurately in design or otherwise	Thu, 2/21/08 7:36 PM
81.	I think the shows underrepresent what interior design is all about.	Thu, 2/21/08 7:33 PM
82.	I like the shows and I think it's rediculous if you say they are wrong, because they are obviously good at what the do and have made a profit off of it.	Thu, 2/21/08 7:29 PM
83.	I don't group the interior design industry with these shows. I see them as shows for entertainment and a step down from real interior design.	Thu, 2/21/08 6:59 PM
84.	The designers on the shows don't seem like int. dsgners, just decorators.	Thu, 2/21/08 6:55 PM
85.	I have a positive perception of the interior design industry from my own interest in it, not from design shows.	Thu, 2/21/08 6:34 PM
86.	They are great for people that can afford them or want someone else to create an atmosphere for them, but for the majority of people I think the shows spark a do-it-yourself interest.	Thu, 2/21/08 6:13 PM
87.	My opinion on the design industry is positive, however it is not based on television shows	Thu, 2/21/08 5:58 PM
88.	A positive opinion, the television shows have had no effect on my opion.	Thu, 2/21/08 5:57 PM
89.	Though often for highly exorbitant lifestyles and excessive outside of sweepstakes-show-winning.	Thu, 2/21/08 5:25 PM
90.	On TV they always have too much money to spend, they need to make it more applicable to everyday people	Thu, 2/21/08 5:13 PM
91.	I don't think tv portrays the interior design industy in a realistic manner. Interior design is a lot of hard work and much more than just decorating. The shows that makeover houses in 24 hours don't show how much work and planning that interior designers actual do. (I started off my freshman year of college wanting to go into interior design. Much more work than I anticipated! Good luck with your study!)	Thu, 2/21/08 5:10 PM
92.	I don't believe that it is an accurate representation of the industry.	Thu, 2/21/08 4:48 PM
93.	You are the only reason I know ANYTHING about interior design, good luck with the survey!!	Thu, 2/21/08 4:40 PM
94.	The shows vary. I think the shows where "themed" rooms give a bad impression of what interior design really is. Others do a great job of displaying real design (example: Divine Design). Design is about accommodating the client 's wants and needs. This is not displayed in all design television programs.	Thu, 2/21/08 4:28 PM
95.	I believe some over the top and not practical, so that might be negative, but its based more on individuals not the industry	Thu, 2/21/08 4:21 PM
96.	Design television shows portray the industry as attractive, attractive, and interesting, although I they definitely focus on the decorating aspect and not on the technical aspects of space and design.	Thu, 2/21/08 4:03 PM
97.	they frolick	Thu, 2/21/08 3:51 PM
98.	Hollywood has made interior design very feminine .	Thu, 2/21/08 3:51 PM
99.	Because they are so different, I do not feel that design television shows have informed my opinion of the interior design industry.	Thu, 2/21/08 3:44 PM
100.	I feel like it gets a false reputation. People who base their opinions solely on those shows are misled to believe that the shows grasp interior design well, and that interior designers spend 30 minutes thinking and executing an entire project.	Thu, 2/21/08 3:32 PM

Figure 65 D.   Participants' written perceptions of interior design

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