A SURVEY OF ART NEEDS IN BUSINESS

A Thesis

Presented to

the Faculty of the Department of Education

Indiana State Teachers College

Terre Haute, Indiana

In Partial Fulfillment

of the Requirements for the Degree

Master of Science in Education

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by

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1947

The thesis of Richard A. Werneke,
Contribution of the Graduate School, Indiana State
Teachers College, Number 547, under the title
A SURVEY OF ART NEEDS IN BUSINESS

is hereby approved as counting toward the completion
of the Master's degree in the amount of 8 hours'
credit.

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Date of acceptance February 14, 1947

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THE PROBLEM AND DEFINITIONS OF TERMS USED

Considerable interest has been manifested in recent years in the problem of art training for those who are engaged in businesses of all types. The kind and the amount of training which will prove adequate and effective becomes a valuable study because of wide variation of opinions. Business executives, as well as teachers, do not agree on the question of proper art background for commercial employees and employers as well.

The employer, interested in net profits, and the employee, interested in self-realization and promotion, are both concerned in the problem. The employer finds himself confronted with questions of good taste which are conducive to ever-increasing sales; the alert or ambitious employee is always on the lookout for ideas which will help him to arrive at satisfactory esthetic solutions. Moreover, the consumer becomes a part of the problem, because in the final analysis, he is the one who makes the selections, pays the bill, and helps to determine the standards of goods which go on the market and into his home and his life. Goldstein states:

> We are all of us consumers. Every time we make a purchase, however humble, we are consciously or unconsciously using our power to choose. Since art is

> involved in most of the objects seen and used every day, one of the great needs of the consumer is a knowledge of the principles fundamental to good taste. Good taste, in the field of art, is the application of the principles of design to the problems in life where appearance as well as utility is a consideration. With the development of our appreciation of these principles, the meaning of the term "principles of design" broadens and deepens. These principles are never static. They should be regarded as flexible guides to be used in producing a desired result. It has been said that good taste is doing unconsciously the right thing at the right time in the right way. . . . The faculty of good taste is a quality of the inner soul, that gives a bias to the intellect. Good taste, then, includes the selection and arrangement of all our belongings--our communal as well as our personal possessions. . . . Taste is molded, to a very large extent, by the things which surround us, and family taste is trained by the objects selected by the home-maker. . . . The woman who selects beautiful furnishings for her home or the salesperson who chooses the right suit and hat for a customer has done a piece of work that calls for much the same kind of knowledge as that possessed by a designer or painter.[1]

The slogan, "The customer is always right," denotes his importance to the shopkeeper. The purchaser must be satisfied with the merchandise if he is to advertise the goods by word of mouth--the best and most effective advertising. The store owner and the business executive must keep this fact in mind. In turn, the satisfied purchaser not only lures other customers to buy, but also lives himself a fuller, richer life because of the wise choice he has made. "A thing of beauty is a joy forever" whether it be a refrigerator, an automobile, or a living room rug. Anna

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[1] Harriet and Vetta Goldstein, Art in Everyday Life (New York: Macmillan Company, 1941), pp. 1-3.

Rutt says this aptly:

> The family that appreciates art quality in man-made things lives a richer life than one that is not aware of it. Each member of a family group that has good taste will have a higher understanding of the meaning of home, and may in turn be inspired to create a home that is fine. These members will also have within them a source of satisfaction and joy that will always be a comfort, for it will not disappear with loss of health or material means.[2]

I. THE PROBLEM

Statement of the problem. The purposes of this study are (1) to determine the personal art qualities, the abilities, and the discrimination desired by business; (2) to establish the art training which serves employees usefully and helps them to realize their fullest capacities; (3) to improve the high school art curriculum presented to prospective business employees; (4) to present the opinions of business executives on the question of art needs through a questionnaire and personal interviews; (5) to show the relation of subjects taught other than art which aid the employee to become an effective, artful employee; and (6) to present evidence that a knowledge and appreciation of art is conducive not only to better business, but to a deeper and richer manner of living for employer, employee, and all others concerned.

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[2] Anna Rutt, Home Furnishing (New York: John Wiley and Sons, 1935), p. 1.

Importance of the study. The business arts have been stressed by art teachers and educators in general because of their practical values in the everyday experience of many employees. Attempts to arrive at definite subject matter which business executives deem essential have been in the past more or less neglected. Conclusive information from employers has been limited, and only art topics assumed important have been emphasized by teachers.

Today many new courses related to art are offered, all of which attempt to develop better home-makers, better salesmen, better business executives, and better employees of all types. The instructor in Foods courses attempts at every opportunity to show the close relation of art to the preparation and appeal of foods. Magazines compete with each other to elaborate the desirability of color and variety in the food served, the artistic appointments of the table--linens, china, silverware, flowers--and the attractively furnished dining room. In Art for Young America we read:

> Today, art is functional and a practical part of the entire life which surrounds us. The men of business, industry, and commerce, the engineers, industrial designers, the city planners, the home-makers, the men and women in all walks of life now look to art as a significant phase of all their activities. Streamlined trains . . . household furnishings, tools and equipment, books, magazines, newspapers, clothing, yards, even gardens--all are being transformed through art as much as through science to meet the continually rising

standards of living.[3]

In the teaching of clothing the teacher emphasizes not only the various textiles and their comparative prices, durability, and adaption to costume designing but also color harmony, and the importance of line and design to suit the individual who is to wear the costume.

In 1945 classes in salesmanship were organized in Terre Haute schools and elsewhere where specialized instruction is given in the art and science of selling. Careful attention is paid to the employer's need for knowing intimately the goods which is offered for sale, the best way to display it, and the selling points that materialize both in the sale itself and in the satisfied customer who means the repeat sale. Such instruction aids the salesman in developing self confidence and permanent customers that in turn result in bigger net profits for the employer--artful instruction towards artful selling.

Conclusive information from employers has been limited, and only art topics assumed important have been emphasized by teachers. In this study an effort was made to acquire information from business executives which was related to their distinct art needs, and thus to acquaint the

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[3] Florence Nichols, Mabel Trilling, Margaret Lee, and Elmer Stephan, Art for Young America (Peoria, Illinois: The Manual Arts Press, 1946), p. 1.

art teacher with an intelligent art background.

Every individual, whether employed or not, if he has a realization of the beautiful in life, lives a richer, fuller experience. The employee, if he knows the artistic side of living and selling, becomes, at once, a better rounded and happier person, and a greatly improved salesman.

II. DEFINITION OF TERMS

1. Abilities are meant to include knowledge and skill in the use of color, attractive display of goods, lettering of signs, placards and posters, and general art appreciation.

2. Attractiveness is a selling point for an article which has enough beauty to appeal to the prospective buyer.

3. Appreciation refers to the interest and love which the employer and employee have for their work.

4. Buying points are facts about a product which the customer reflects upon in satisfying his desires.

5. Comfort is a selling point for an article which will improve the personal well-being of the buyer; e.g., the warmth, coolness, or softness of a fabric.

6. Consumer means the individual who will use economic goods.

7. Customer is any buyer to whom a seller sells and with whom he hopes to have continuing relationships.

8. Design is the plan of details, line, and color which make up an arrangement.

9. Display is an arrangement of goods which will attract the customer's attention and increase his desire to buy.

10. Discrimination is interpreted to mean judgment on the part of the employees in the selection of colorful, well designed articles and patterns, an awareness of textures and qualities, and the artistic presentation of merchandise.

11. Durability is a selling point which signifies that an article will wear a long time.

12. Employer is interpreted to mean store owners, personnel heads, and departmental managers.

13. Employee is one who works for wages or salary in the service of an employer.

14. Harmony is the quality in products that makes them a common element in an artistic whole, such as a display, a costume, or a room.

15. Merchandise means any finished goods or product ready for the customer.

16. Personal art traits are interpreted as qualities applying to sensible dress, appropriate to the occasion and the kind of service rendered. Attractive neat grooming is included, and courtesy is also considered as a trait of the artful employee.

17. Retail salesman is one who sells produce to the consumer.

18. Selling points are the appealing facts about a product which the salesman stresses in selling.

19. Style is a selling point which signifies that a certain article is suitable for the particular purpose the customer has in mind.

III. TECHNIQUES USED IN THIS STUDY

The questionnaire and interview techniques were used to obtain data in this study. One hundred and seventy-five (175) businesses engaged in a variety of enterprises in Terre Haute, Indiana, were included in the survey.[4]

Art traits deemed important to business were classified into three main classifications (1) Personal art traits (2) Abilities (3) Discrimination. Clear direct questions which could be answered briefly were presented to employers in the questionnaire[5] and asked orally during the interviews.

IV. LIMITATIONS OF THIS STUDY

The writer is aware of several limitations in this study. They are as follows:

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[4] Appendix A. Types and names of businesses included in the survey.

[5] Appendix B. Sample of the questionnaire.

1. The limitation brought about by the rather poor questionnaire response and the type of response made--often too vague or too general to be of any great value.

2. The amount of material on the subject under study greatly limited the extent of research that could be done. This fact in itself indicates the need for such a study on the subject of art needs in business.

3. The time-consuming element necessary to obtain personal interviews became another limitation. Excellent suggestions were given during these interviews. Often an employer would talk at length about insignificant or irrelevant matter before allowing himself to be directed to the topic. The interviewer, naturally, had to be courteous and tactful as well as willing to accept much get-acquainted chatter in order to obtain the data he desired. The newness of using the subject of art relating to business procedures often made interview comments elaborate so that considerable time, frequently too much, was spent to eliminate worthless material included in the conversation.

For these defects and others that may not be apparent at this time, the writer assumes full responsibility.

CHAPTER II

REVIEW OF THE LITERATURE

A variety of thinking and writing concerning the arts and business is now available. Evidence of a new awakening in the importance of the business arts, in the role played by art in industrial design, in the taste and selection of the consumer, and in the efficiency of the employee has been revealed in numerous books and pamphlets. Many authorities have dealt with only a fragment of these aspects, or have merely hinted at these phases of art along with other discussions. Thus literature appertaining to this particular field is considerably limited.

Literature on industry and art. Abell[1] deals with industry and encourages art enterprises as a means of increasing sales and promoting public interest in their products. The Pepsi Cola art awards contest and the Standard Oil Company pictorial record of World War II are excellent examples of this new nation wide trend. He states:

> Like an advancing tide, industrial patronage has swelled within comparatively few years, from a ripple on the horizon to a powerful force in the contemporary culture. It has lifted many artists to new levels of recognition and affluence. It has transformed several

[1] Walter Abell, "Industry and Painting," Magazine of Art, 39: 86-93, 114-118, March, 1946.

> industrial house organs into virtually art magazines, has entered museums of the country with industrially organized exhibits and invaded the field of art books with handsomely illustrated volumes on industrial collections.[2]

Cheney[3] is concerned with industries' demands for sales ability through design and its desire for visual appeal as well as sound engineering. He says:

> There is a challenge to the average person to become an adventurer among the creative values of his own age, as any shopper or consumer, or mere spectator may, and to find the marks of a potentially great future art in the mechanical refrigerator, the reading lamp, the vacuum cleaner, the comptometer, and the check writer as well as in the automobile, the airplane and the sky-scraper.[4]

Teague[5] takes the position that art is a direct influence on the success of a product. The utopia of tomorrow, a great design machine age, where articles must be mechanically superior and beautiful is advocated by him.

Meier[6] considers that products must be attractive to the buyer not only by their mechanical features alone but by beauty as well.

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[2] Ibid., p. 83.

[3] Sheldon and Martha C. Cheney, Art and the Machine (New York: McGraw-Hill Book Company, 1936), p. 6.

[4] Ibid., p. 6.

[5] Walter Darwin Teague, Design This Day (New York: Harcourt, Brace and Company, 1940), pp. 5-20.

[6] Norman C. Meier, Art in Human Affairs (New York: McGraw-Hill Book Company, 1942), p. 175.

Artistic display is shown as one of the requisites of good merchandising in Display Selling.

> Merchandise display is a powerful factor in selling. A good display (1) places goods where customers can see them; (2) creates desire; (3) entices customers to stop and examine articles; (4) reminds customers of goods they would forget; and (5) acts as a silent salesman.
>
> Customers usually intend to buy a specific article when they enter a store. By displaying tempting goods, the customer is often induced to buy more than had been intended. By watching each customer, the merchant can discover what interests people. Thus, hundreds of extra sales may result in a profit at no extra expense.[7]

Norman Bel Geddes, an authority in the field of industrial design, has an excellent book called Horizons. His initial statement is, "We enter a new era," and these words are suggestive as well as prophetic. He proves rather conclusively in this book that the fast-moving world in which we live demands new industrial designs in machinery, in architecture, in motor cars, in airports, in furniture--in fact, speed is the keynote of modern living, and time becomes an all important element to all of us. Art plays a significant role in living today.

He writes convincingly on the subject when he says:

> We have achieved the beginnings of an expression of our time. We now have some inkling of what today's home, today's theater, today's factory, today's city should be. . . . Design in the arts, painting, sculpture, music, literature, and architecture that shall

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[7] Display Selling (Dayton, Ohio: Merchants Service, The National Cash Register Company), 1941, Chapter 7.

inspire the new era. The impetus towards design in industrial life today must be considered from three viewpoints: the consumer's, the manufacturer's, and the artist's. In his appreciation of the importance of design the artist is somewhat ahead of the consumer, while the average manufacturer is farther behind the consumer than the consumer is behind the artist. The viewpoint of each is rapidly changing, developing, fusing.

Until recently artists have been disposed to isolate themselves upon the side of life apart from business, apart from a changing world which in their opinion, was less sympathetic because its output, in becoming machine-made, was losing its individuality.[8]

Literature on art and the consumer. Art is more and more becoming an aid to the consumer in purchasing commodities throughout the nation. The consumer is showing an increasing interest in the art aspects of merchandise. Noyes[9] discusses museums featuring consumer information and exhibits. The Walker Art Center, Minneapolis, Minnesota, inaugurated with huge success a program to help the consumer appreciate good design in everyday things. The Museum of Modern Art, New York City, advocated such exhibits along with instruction and contests. Other museums throughout the country have acted in accordance with such problems.

Clark[10] discusses stores which have responded to

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[8] Norman Bel Geddes, Horizons (Boston: Brown and Company, 1932), pp. 4-5, p. 293.

[9] Eliot Noyes, "Everyday Art," Magazine of Art, 39: 131-134, April, 1946.

[10] Vernon Clark, "The Department Store and Its Contribution to Art," Art Education Today, 1942, pp. 65-73.

public enthusiasm concerning themselves with educational art campaigns both for the public and their personnel. Such campaigns have been conducted by visiting artists and designers or experts within the store. The topics dealt usually with design, color, quality, and the use of merchandise. Art exhibits, fashion shows, and better display have been brought about by consumer interest. This new awareness on the part of the public brings art to the very heart of the store. He further states:

> The tendency to extend the activities of the store further and further in the field of art seems to be nation-wide. The largest and leading stores are acutely conscious of the value of such activity in building their prestige and winning the good will of the community.[11]

Baltzly[12] expresses the consumer's interest in good selection of commonplace articles and dissatisfaction in unappropriate design. "Must we go on slavishly accepting unappropriate design in the familiar articles so important to everyday life?" she asked. The consumer is growing more and more aware of the importance of products providing artful living.

Both the merchant and the consumer should recognize the general principles of arrangement that add up to the

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[11] Ibid., p. 65.

[12] Josephine Baltzly, "The Consumer Takes Over," The American Home, 36: 34-5, August, 1946.

store where everybody wishes to shop. These principles are:

(1) Sufficient aisle space.
(2) Store well lighted, well ventilated.
(3) Sufficient open displays, properly located.
(4) Displays that permit customers to handle goods.
(5) Generous use of neat, easily-read price cards on all merchandise displays.[13]

In Retail Merchandising by R. G. Walters, John Wingate, and Edward Rowse[14] the fact is made clear that a knowledge of artistic effects plays a dominant part in successful merchandising. The employer must have a sense of the beautiful, an appreciation of the appropriate thing to do and say at all times. He must be able to evaluate the effects secured by the window trimmer, by the heads of departments in the display of merchandise, and by the neatly designed signs throughout the store. Today the large department stores throughout the country vie with each other in dressing the whole store appropriately for the season. The walls and overhead blossom out in the spring with cherry or dogwood blossoms, at Christmas with evergreen and holly, and in the autumn with a riot of red, brown, and gold foliage.

Window display also influences selling.

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[13] Store Arrangement (Dayton, Ohio: Merchants Service, The National Cash Register Company), 1941, p. 27.

[14] Walters, Wingate, Rowse, Retail Merchandising (Chicago: Southwestern Publishing Company, 1943), Chapter 15.

A retailer's window plays an important part in making a store's advertising pay. For not only do they give the store a lively, inviting, pleasant appearance, but they remind customers of items they saw advertised and even stop passers-by and coax them into the store. They must aim to do more than make prospective customers stop, they must make them enter the store to buy.

Windows are the face of any store. Customers are evidently impressed by them, for it is claimed that fifty per cent of the sales of a store are made through window displays. Probably this is true, because people learn more through sight than through all the other senses combined. Good window displays produce high returns because they make people stop, look and buy.[15]

From the above it may be deducted that the successful merchant, salesman, and employees should know and appreciate the art needs of effective window displays as well as those of counters within a store. Window trimmers need specialized training in the field of art along with that of business.

In Retail Merchandising, it may be read:

If a window display is to be successful, it must follow certain well defined principles.

(1) The window must be trimmed from the customer's point of view.
(2) Windows must have one central theme or idea.
(3) Windows must be clean. The window should be carefully prepared for display by a thorough cleaning.
(4) Backgrounds and lights must add to the attractiveness of goods.
(5) Window arrangements should exemplify the rules of emphasis and balance.

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[15] Selling Goods Through Window Displays and Proper Lighting (Dayton, Ohio: Merchants Service, The National Cash Register Company), p. 151.

(6) Colors should be used to attract attention and to creat interest.
(7) The window should reflect the character of the store.[16]

Advertising has reached a new high. Both newspapers and magazines carry advertising, and the amount spent on this medium of getting merchandise before the reader runs into millions of dollars. A survey made by a high school class at Wiley High School, Terre Haute, Indiana, several years ago for the purpose of learning the rates of advertising charged by various magazines proved to be a revelation. Some of the magazines with a very large circulation were paid as much as $16,000.00 for a color-page ad for a single issue. One may be sure that the advertising manager of such a periodical knows a good deal about the results of artistic effects in advertising as well as human psychology.

Although the statement by one satisfied customer to another is the best form of publicity, it can seldom be wholly relied upon by a store. This statement applies to most fashion merchandise. Customer approval does not produce quick results because it takes time for the word to pass around.

According to Walters, Wingate, and Rowse:

> Nearly everybody reads a newspaper. . . . The newspaper finds its way into the homes of rich and poor

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[16] Walters, Wingate, Rowse, op. cit., pp. 262-269.

> alike. . . . The newspaper advertisement must be especially attractive to get attention. It is placed alongside the advertisement of many of the store's competitors. Its illustrations must therefore be distinctive so that the reader will recognize the store's advertising at a glance.[17]

The cost of magazine advertising grows higher each year. Since the circulation of magazines is usually national rather than local, magazines would seem to be a poor advertising medium for most retail stores. Some of the chain stores have their own magazines like those of the Atlantic and Pacific Tea Company type.

It might be well at this point to discuss briefly the part played by art in advertising during the years of World War II. Forgetting almost that they had goods to sell, the manufacturers of various goods hired artists and magazine experts to plan pictures and copy with eye and heart appeal to win the war. In some cases the product to be advertised did not appear at all on the magazine page except in an inconspicuous corner at the bottom. To these advertisers America owes a debt of gratitude. Essays often accompanied the picture. At the close, sometimes, mention was subtly made that after each one had done his best to win the war and after the war was won, their particular company was looking forward to the consumer's purchase of motor car,

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[17] Ibid., p.232.

refrigerator, or bicycle as the case might be. Often, however, no bid for the customer's purchase was made.

Two of many such appropriate war advertisements come to mind. One was entitled "The Song that Easter Brings from Home." The full-page ad in black and white made an effective use of light and showed two American soldiers, one sitting on the edge of a jagged rock, the other standing by his side. Both expressed a reverent attitude, and though each held in his hands an upright bayonet, implement of war, their whole attitude was that of meditation on the resurrection. The name of Westinghouse was kept discreetly in the background.

Another appealing picture which was good war propaganda with emphasis on victory and peace, showed a picture of a returned G. I. along with his father and kid brother about to break bread together. Heads bowed in prayer of thanksgiving at his safe return told a story even without the brief exposition accompanying the picture, which stated, "With eyes to the post-war period, Firestone is making plans for rapid reconversion to peace-time production and the re-employment of its eleven thousand employees now in the services."

Such advertising as this, exemplifying the art needs of the manufacturer, the employer, and the employee had a significant effect upon the winning of the war. They

afforded a great deal of comment and discussion, which in turn stimulated those on the home front to think and to follow up their thinking with action: greater economy, purchase of war bonds, more letters to those in the service, more participation in all the war efforts and projects.

Literature on art and the employees. Businesses seem to have become ever more conscious of the value of the salesman's ability to display his wares more effectively. The salesman should know all the best selling points of the articles he has to sell. Baker[18] implies that effective presentation is a requisite to successful selling. "One of the chief aims of every good sales person is to improve her ability to present the goods in an effective manner," he states.

Art appeals should be used for effective sales. The sales person should understand color, textures, and design and their application to merchandise in order to increase his success. Baker[19] in discussing appeals to the consumer says, "The desire for beauty is worthy and an appeal to it usually proves effective." The tremendous field of advertising has become more artful in its approach to the con-

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[18] Bernard F. Baker, Effective Retail Selling (Chicago: American Technical Society, 1939), p. 35.

[19] Ibid., p. 167.

sumer. Original sketches from stock have been used and unusual art presentations are being sought.

Many schools today have classes in Salesmanship where the psychology of selling merchandise is effectively taught. The instructor stresses the value of selling points; he emphasizes the same fact that the employer stresses: "Learn the know-how" of selling.

What are selling points? In Know Your Merchandise,[20] the authors classify selling points under the following heads: suitability, durability, versatility, style, attractiveness, comfort, pride of ownership, price, and care required.

Thus it may be seen that art is interlocked with selling.

SUMMARY OF LITERATURE

New emphasis on the design of everyday products and an increasing consumer interest in a more esthetic selection demand that the business employee must respect the impact of art's expanding influence. His art needs are prevalent; nevertheless, it is within this phase of selling that research is lacking. The art needs of the employee are vague.

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[20] Isabel Wingate, Karen Gillespie and Betty Addison, Know Your Merchandise (New York: Harper and Brothers, 1944), pp. 3-5.

There is still room for the employer, also, to grow in knowledge of the vital part that art plays in maximum sales of merchandise. It is with this problem that the purpose of this study arises.

From the literature studied the following generalizations may be made:

1. Art enterprises may be used effectively to increase sales.

2. Various art activities like special displays may be used to promote public interest in merchandise.

3. Industries' demand for sale ability through visual appeal is a just one.

4. Business needs beauty as well as mechanically superior articles.

5. The consumer has a real interest in appearance.

6. Consumer information and various exhibits may be acquired through museums and stores.

7. Art in-service training may be, and often is, provided by employers for employees.

8. Huge sums are being spent on advertising.

9. There is a tendency to display goods more effectively in both large and small stores.

10. There is a growing tendency for employees to use the appeal to beauty as a selling point.

CHAPTER III

PRESENTATION OF DATA

This study has been an attempt to gather data on art needs from a cross section of businesses in Terre Haute, Indiana, in order to establish the art qualities which would enable employees to render a more profitable service to the employers. While the study involves only the art interests of businesses in Terre Haute, the findings will fit to a greater or less degree those of business in general.

I. TECHNIQUES

Methods of obtaining data. In order to accomplish the above, both the questionnaire and the interview techniques were used. Art traits related to business were divided into three classifications: (1) Personal art qualities, (2) Abilities, (3) Discrimination.

Under these three main headings clear direct questions which could be answered briefly were presented to employers in the form of a questionnaire and were asked orally of those who were interviewed. One hundred seventy five (175) business executives engaged in numerous types of business enterprises were included in the survey.[1]

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[1] Appendix A. Types and names of businesses included in the survey.

II. THE QUESTIONNAIRE DATA

The questionnaire[2] brought rather meager response. Either the questionnaire was often too difficult to comprehend, or the person to whom it was sent was too busy to answer it. Because of this limited response the interview technique was used to supplement the findings of the questionnaire. Besides, the use of two techniques was better than a single one.

An analysis and report of the statistics secured through the questionnaire are given in Tables I and II which follow.

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[2] Appendix B. Sample of the questionnaire.

TABLE I

QUESTIONNAIRE TOPICS AND RESPONSE

Questions	Yes	No	Response Yes & No	?	No Response
PERSONAL					
Do your employees need to be trained to dress properly and appear at their best?	19	11	0	1	5
Do employees need training in courtesy?	26	4	0	0	6
ABILITY					
Do your employees use color effectively?	11	16	1	0	8
Do they create unusual displays?	9	16	1	0	10
Should employees be able to do lettering?	19	13	0	0	4
Do they have a background of art appreciation?	9	20	1	1	5
DISCRIMINATION					
Do employees select well designed articles and patterns which are good in color?	16	11	0	1	8
Do they need to be aware of the quality and texture of articles?	32	0	0	0	4
Do they handle merchandise carefully?	13	13	1	0	9

Response, although meager, indicated a need for training in courtesy. Employees do not seem to be aware of quality or textures.

TABLE II

SUGGESTIONS FOR ART TRAINING MADE BY BUSINESS EXECUTIVES ON THE QUESTIONNAIRE

Suggestions	Numbers who contributed remarks
1. Request for better interpretation of drawings	1
2. An understanding of appropriateness in design	1
3. More intensive color training	3
4. More knowledge of color harmonies	3
5. An understanding of art history	1
6. Emphasis on the practical arts rather than pictorial composition	1
7. More extensive art training of all types	1

The number of employers who contributed remarks on the questionnaires was limited; nevertheless, it was evident that they were inquisitive about a variety of art needs.

III. THE INTERVIEW DATA

The use of the interview technique, supplementing an analysis of the questionnaire data, revealed the following deficiencies:

1. One store owner did not understand the questionnaire. After having the questionnaire explained, she gave a very helpful interview.

2. Nine of the executives interviewed did not see any value in art education for business, and said that they did not see the necessity for the questionnaire.

3. With these exceptions, the business executives who were interviewed evidenced interest in the program and willingly gave their time and conscientious thought to their replies.

Interview data were received from 88 employers included in the original list of 175. Answers to the queries on the questionnaire were checked, and lengthy opinions, suggestions, and criticisms were secured which gave added weight to the assumptions of the study.

It may be added, nevertheless, that obtaining information from the executives consumed a great deal of time. Interviews with employers lasted from five to sixty-five minutes. Often appointments were broken, and a second and third visit to the same establishment had to be made to

obtain the interview. More contacts were made early in the morning which seemed to be the most convenient time for business people.

Interview findings have been digested and condensed into brief remarks and are presented in Tables III to VIII inclusively which follow.

TABLE III

INTERVIEW TOPICS AND RESPONSE

Questions	Response		
	Yes & No	Yes	No
PERSONAL			
Do your employees need to be trained to dress properly and appear at their best?	1	60	27
Do employees need training in courtesy?	2	71	15
ABILITY			
Do your employees use color effectively?	3	33	52
Do they create unusual displays?	2	30	56
Should employees be able to do lettering?	0	36	52
Do they have a background of art appreciation?	1	19	68
DISCRIMINATION			
Do employees select well designed articles and patterns which are good in color?	2	39	47
Do they need to be aware of the quality and texture of articles?	0	87	1
Do they handle merchandise carefully?	1	50	37

Employers indicated a need for courtesy in the personal arts field. Also, it seems evident that employees are not aware of qualities and textures.

TABLE IV

PERSONAL NEEDS SUGGESTED BY EMPLOYERS INDICATED DURING INTERVIEWS

Suggested needs	Number of times suggestion was mentioned
1. Courtesy	16
2. Ethics	1
3. Respect for people	4
4. Willingness to learn	8
5. Appreciation of doing things for people	1
6. Interest in work	2
7. Seriousness of purpose	3
8. Self confidence	3
9. Helpful attitude	1
10. Honesty	1
11. Cleanliness	5
12. Soft-spoken and quiet behavior	3
13. Taking advantage of opportunities	1

An interest in the behavior of employees was indicated by the suggestions of employers. The nature of these remarks implies a need for character and personality guidance in the personal arts field.

TABLE V

ART ABILITIES, AND NEEDS, SUGGESTED BY EMPLOYEES INDICATED DURING INTERVIEWS

Suggested needs	Number of times suggestion was mentioned
1. Display	15
2. Sketching	1
3. Color	25
4. Arrangement	11
5. Respect for texture	13
6. Balance	1
7. Lettering	11
8. Speed	1
9. Alphabets	1
10. Art training of all types	20

Suggestions concerning art abilities showed that the two main concerns of employees were display and color. A comparative number considered art training of all types helpful.

TABLE VI

DISCRIMINATION NEEDS SUGGESTED BY EMPLOYERS DURING INTERVIEWS

Suggested needs	Number of times need was suggested
1. Knowledge of materials	3
2. Good judgment	3
3. Capable to advise in matters of art	6
4. Quality	15
5. Style	5
6. Knowledge of merchandise	10
7. Handling of merchandise to appreciate its value	3

Discrimination needs suggested by employers, as revealed through the interviews, indicated that knowing merchandise and quality were of primary concern.

TABLE VII

CRITICISMS MADE BY EMPLOYERS OF PRESENT ART TRAINING AND INSTRUCTORS

Criticisms	Number of times criticism occurred
1. Poor appearance of art teachers	2
2. Schools do not send out skilled persons	3
3. Students cannot do alphabets	3
4. Too slow in lettering	2
5. No uses in business for art training	9

Consideration of the criticisms presented by employers presents the idea that teachers and educational institutions should be aware of the art needs in the area of business and in the community at large. The art teacher should exemplify good taste in his appearance at all times.

TABLE VIII

THE VALUE OF ART TRAINING EXPRESSED BY BUSINESS EXECUTIVES INTERVIEWED

Does art help in business?	Number of replies
1. Art training voiced as a help in business	79
2. Questions asked during the interviews seemed useful in business	77
3. Training indicated in the questions asked during the interview would make employees more competent	77
4. Training in art would help the employee advance in his work	79

The facts that 79 out of 88 executives interviewed expressed the opinion that art training is important to business, and that 77 out of 88 employers believed the questions asked covered needed areas, indicated the need for the study undertaken.

CHAPTER IV

SUMMARY OF FINDINGS AND CONCLUSIONS. SUGGESTIONS AND RECOMMENDATIONS.

In summarizing the material found in this study it may be concluded that art is rapidly assuming an important place in the field of industrial design. A constant flow of new design, of new materials, and new construction in the making of consumer articles has made industrial leaders more art conscious than ever before in the great machine age. Artist-designed industrial products have brought about a new consumer interest in the appearance and function of his purchases. Museums have found it advantageous to offer exhibits and discussions related to attractive buying. Stores have developed art campaigns to promote consumer interest in their goods and to increase sales. Display work has expanded tremendously, and many publications feature ads using good art judgment.

The business executive is aware of this new tempo, and in the community studied, he is beginning to form opinions concerning the relationship of art and his particular enterprises. Moreover, he is expecting better service from his employees. All of these factors are of great importance to the teacher of art, who must understand these changes and adapt appropriate art subject matter which will

serve the community and the student advantageously.

Just to what extent this movement has affected the community of Terre Haute, the writer cannot state with any finality. To obtain accurate information further study should be made. Nevertheless, some art needs are indicated by this study.

I. CONCLUSIONS

Conclusions reached by the examination of evidence obtained from this study indicate a real interest on the part of business executives in the topics studied and give some light on the problem involved.

1. The fact that 79 out of 88 executives interviewed expressed the opinion that art training is important in business, and that 77 out of 88 implied that the questions asked seemed to cover needed areas substantiated the opinion of the writer that the art needs of business are worthy of study. Further research on the question of art needs in business would seem to be a valuable contribution both to employer and employee as well as to the consumer.

2. From the number of votes cast on the various questions asked, it is evident that employers are today alert and inquisitive about many of the art needs in business--attractive displays and other selling points; courtesy on the part of employees; dress of employees and many other

qualities that help to differentiate between poor and effective salesmanship, between breaking even and good profits, between repelling customers and making them permanent customers are items of interest to them.

3. The various sources read on art needs in business point to the conclusion that manufactured articles from the gas stove to the refrigerator and from the telephone to the radio are all intimately tied up with art. Also, the manufacturer, the store owner, the employer, the employee, and the consumer are all affected by this expanding influence of art.

II. SUGGESTIONS

Suggestions found by the examination and evaluation of questionnaire and interview data indicated that employers have pretty definite ideas concerning art needs in business.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] This information was taken from the book [illegible] of Ralph M. Carsons, The Bay Art Education (New York: [illegible] and Brothers, 1943). The author of the [illegible] quotation is Edward C. Kimmman.

1. Employers suggest the following art training is needed in Terre Haute businesses:

TABLE IX

ART NEEDS IN TERRE HAUTE BUSINESSES AS INDICATED BY QUESTIONNAIRE AND INTERVIEW RESPONSES

Need	Percentage of response
1. Awareness of quality and texture	95.9
2. Courtesy	78.2
3. Art appreciation	70.9
4. Dress and appearance	63.6
5. Unusual display	58.0
6. Effective color	53.2
7. Respect for merchandise	40.0
8. Selecting well designed and colorful articles	46.8
9. Lettering	45.9

2. Suggestions obtained through the interviews indicate an interest on the part of the employers in the behavior of the employee. Comments concerning courtesy, honesty, voice, and attitude imply a need for character and personality guidance in the personal arts field.

3. The teacher of art should be interested at all times in his appearance and attitude. He should exemplify the assumption of Edward C. Lindeman[1] concerning the worth-

[1] This information was taken from the book jacket of Ralph M. Pearson's The New Art Education (New York: Harper and Brothers, 1941). The author of the jacket notation is Edward C. Lindeman.

while art instructor who assumes that "design is inherent in human nature" and applies this belief to his own dailyactivities. Lindeman further states the following referring to an art instructor:

> He speaks to those whose office it is to introduce children, youth, and adults to the world of art. If they heed his words, we may discover that art will ultimately find its true place in that cluster of experiences and values which may be called democratic culture. . . .

4. Suggestions concerning the art abilities group indicate that the two main concerns of employers were display and color. A comparative number considered art training for all types important.

5. Discrimination requisite to successful salesmanship as revealed through the suggestions indicated that knowing merchandise and quality were of primary concern.

III. RECOMMENDATIONS

Recommendations that can be substantiated by the findings of this study indicate the need of incorporating the above suggestions into the art curriculum of the schools to enrich further the experiences of art students in order to provide business with better executives, consumers, and employees from the standpoint of an esthetic standard of living.

Business may profit by using the results of this

study for in-service training programs. A close cooperation between the school and the store should exist because they in turn can aid one another. The art teacher can give the store many pointers, while the store likewise can offer many helpful suggestions and procedures to the art teacher and art student. Although visiting art classes may at times be inconvenient to the employer, he and his firm will nevertheless profit by such visits. The art student will get at first hand a knowledge of the art needs in business rather than merely hear them enumerated by the art teacher.

It is felt also that a consideration of the suggestions will develop teachers who are aware of the art needs in the area of business and in the community at large. Furthermore, they will help the teacher to lead the community thinking, thus modifying some of the nation's bad taste, its misunderstanding of art's practical everyday values and character building qualities.

From data revealed in this study it is possible to make these recommendations:

1. There should be provision made for adult training in art. Many adults have had no opportunity for this type of instruction in their earlier years, and with maturity now and the responsibility both of consumers and employees they have become aware of the important role that art plays in our daily lives.

2. In-service training is becoming more general all over the country. As part of that training, employers could reap rich dividends by diverting part of their profits to in-service instruction of their employees, e.g., on one counter or table demonstrations or movies of artistically displayed goods and on an opposite table the same goods arranged in hodge-podge fashion with no attention to worthy art principles. Such demonstrations would make clear the value of artistic display. Round table discussions following would emphasize the good and the weak points involved.

3. Faculty members of high school and college art classes should be called upon for lectures to the store employees, bringing an inspirational message to them that will lift their daily task from mere selling to an artistic disposal of merchandise.

4. It would be mutually helpful to art teachers and to employers if art teachers could actually work in stores part of their time. The teacher would thus acquire a great deal of practical salesmanship which would develop in him the desire to help clear specific errors in his teaching of art related to business. It would result in larger sales over a period of time.

5. Stores should invite the inspection of art classes. To have students in the store to acquire such information as difference in qualities, textures, and other

facts would be conducive to the development of more intelligent future buyers.

6. Suggestions offered in this report should be used as specific objectives for any art class pertaining to business. Further they may be used as objectives for any art class at any age level, whether it be pre-elementary or adult training; courtesy is a valuable study at any time.

7. Suggestions should be obtained, whenever practical, through real life situations, by utilizing community resources, by analyzing all art principles which develop esthetic living, and by employing sound personal and character guidance techniques.

8. The writer recommends that classes in art appreciation, grades seven to twelve, which include drawing, painting, color, and design; classes in commercial and industrial art, grades eleven or twelve; classes in modeling and construction, grades eleven or twelve; and classes studying a history of art and architecture[2], should develop in addition to present objectives the following:

1. An awareness of quality and texture.
2. A courteous attitude.
3. Strong personal character.

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[2] Digest of Courses of Study for Secondary Schools of Indiana, Bulletin 151, State of Indiana Department of Public Instruction, Indianapolis, Indiana, 1944, pp. 212-217.

4. Good judgment in dress.

5. A clean neat appearance.

6. A practical understanding of the art of everyday living.

7. A knowledge of the art of today and yesterday with emphasis on the daily usefulness of art.

8. The ability to display work effectively.

9. Respect for materials.

10. Good judgment in the selection of articles.

11. Interesting uses of color.

12. The ability to do simple lettering.

The influence of industrial design is forcefully affecting the daily lives of every individual. The art needs of business have been accented by this tremendous movement; furthermore, they involve vast related areas making a complicated whole. Nevertheless, it is hoped that this study has brought some light on the problem undertaken, and that these findings will provoke further study, for its very newness means future growth. It may be stated that the store owner, the employer, the employee, and the consumer will profit by wise decisions when they know and discriminate between the good and the bad, the ugly and the beautiful. Also, one may gain more satisfaction from esthetic living if one is aware of Art.

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APPENDIX

APPENDIX A

The list of business establishments in Terre Haute, Indiana, numbering 175, which were included in the survey, is given below. Of these 88 were interviewed, and 36 responded to the questionnaire. Several employers requested that their names not be used; therefore their response is not indicated.

ADVERTISING

Arbee Advertising Agency, Inc.
Evans Flag and Decorating Company
Haig Display Advertising
Pollyea Advertising
Terre Haute Advertising Company
Thomson Symon Company

ART GALLERIES

Swope Art Gallery

ART SHOPS

Fisher Art Shop
Kadel Art Shop
Snyder Art Shop

AUTOMOBILES

Downtown Chevrolet Sales, Inc.
Ranes-O'Daniel, Inc.
Shanks Motor Company

AWNINGS

Terre Haute Tent and Awning Company
Wabash Valley Tent and Awning Company

BAKERS

Ideal Baking Company
William Kipple
Sandberg's Quality Bakery

BEAUTY SHOPS

Jean Bohn Cosmetics
Mayfair Beauty Salon

BOTTLING COMPANIES

Coca Cola Bottling Company
Dr. Pepper Bottling Company
Terre Haute Bottling Company, Inc.

CLEANERS

Ermisch, My Cleaner
Fashion Cleaners
McGraw Cleaners and Dyers
Powers Cleaning Company

CLOTHIERS

Ames Ladies Ready to Wear
Anstead Corset Shop
David's Ladies Ready to Wear
Holly Shop
Ida's Smart Dress Shop
Jame Wolf
Joseph's
Kaybee Store
LaSalle Shop
Levinson's Ladies Ready to Wear
Marionette Shop
May Shop
Mi-Lady Dress Shop
Grace Miller Coat Shop
Moskin Stores, Inc.
National Tailors
Owsley's Apparel Shop
Pearce's Men's Wear
Quality Shop
Herm Rassel
Rosenak
Max Showers
Thrifty Shop

Tune Brothers
Waters Apparel
Carl Wolf

DECORATORS

Stuckwish Studio

DEPARTMENT STORES

The Herz Store
Meis Brothers
Montgomery Ward and Company
J. C. Penny Company
Roots Dry Goods Store
Schultz and Company
Sears Roebuck and Company
Smith's Department Store

DRAPERIES

Ferguson Drapery and Floor Covering

DRUGS

Dawson and Meagher
Gillis Drug Company
Hooks Dependable Drugs
Carl Riggs, Druggist

FIVE AND TEN CENT STORES

Kresge S. S. Company
McCrory's Five and Ten Cent Store
Woolworth Five and Ten Cent Store

FLORISTS

Blossom Shop
College Avenue Florists
Cowan Brothers and Company
Henley Brothers, Florists
J. J. Smith's Gardens
Stover's Florist Shop

FURNITURE

Abel Manufacturing Company
Anchor Furniture Company

Central Furniture Company
Corner Furniture Store
Court House Furniture Company
Cromwell Furniture and Auction Company
Walter Failing
Fair Furniture Store
Fisher Supplies
General Furniture Store
Good Housekeeping
David Hoffman
Indiana Furniture Company
People's Furniture Store
Silverstein Brothers
Sunbeam Electric Company
Terre Haute Fixture Company
Webergs

FURRIERS

DuBain's, Inc.
Steiger's Fur Shop

GROCERIES

Kinser Finer Foods
Kroger Grocery and Baking Company
J. Rassel
Rynerson and Luken
John C. Vendel

HARDWARE

Industrial Supply Company
Nehf's Hardware and Electric Company
Paitson Brothers Hardware Company
Pentecost and Craft

HOTELS

Deming Hotel
Filbeck Hotel
Terre Haute House

JEWELERS

Bigwoods, Jewelers
A. F. Froeb Company
Hillman Jewelry and China Store
Charles Kofmehl, Jeweler

E. J. Rogers and Company
Schmidt, Jewelers
Sterchi
Wiandt's, Jewelers

LANDSCAPE

Haas Home Nurseries
Payne's Landscape Nursery

LEATHER GOODS

Berkowitz Trunk and Leather Goods Store

LINOLEUM

Midwest Rug and Linoleum Company

LUMBER

Armstrong Walker Lumber Company
Dix Lumber Company
S. H. Pawley Lumber Company
Pease-Overton Lumber Company, Inc.

MILLINERY

Edythe and Marie Hat Shop

MONUMENTS

Mayfield-Dodd
Terre Haute Monument Company
E. W. Walsh Monument Company
F. Wey and Son

PAINT - PAPER

F. Foltz and Company, Inc.
Pittsburgh Plate Glass Company
Martin Rosenberg Wallpaper Company
Sohn's Drive In Paint and Glass Store
Smith Alsop Paint and Varnish Company
Smith Alsop Seventh Street Store

PHOTOGRAPHERS

Biltmore Studio
Merrill H. Dunham
Martin's Photo Shop

PRINTERS

Collins and Pittman, Inc.
Hulen Printing and Stationery Company
Moore-Langen Printing and Publishing Company
Terre Haute Engraving Company
Unique Printed Products Company
Viquesney Company
T. R. Woodburn Printing Company

RESTAURANTS

Berry's Restaurant
Frank's Restaurant
Steak and Shake, Inc.

ROOFERS

Guarantee Roofing Company, Inc.
Lough Brothers

SHOES

Ben Becker Shoe Company
Hanover Shoe Store
Hornung's Shoe Store
Reed's Shoe Store

SPORTING GOODS

Coakley Sporting Goods Store
Larrance Sporting Goods
McMillan's Athletic Goods Company

THEATERS

American Theater
Idaho Theater
Indiana Theater
Liberty Theater
Orpheum Theater
Swan Theater

TRAVEL

American Automobile Association
Hyland Travel Agency
Pan American Travel Agency

UNDERTAKERS

Isaac Ball Undertaking Company
Callahan Funeral Home
H. P. Martin Funeral Home
P. J. Ryan and Sons

UPHOLSTERERS

H. L. Greusing
Kadel and Berkemeier
Trent and Son

VARIETY STORES

Dorothy's Variety Store
Harry's Variety Store

APPENDIX B

Sample of the questionnaire letter and reply card.

HOW CAN ART IMPROVE BUSINESS?

The art departments of Gerstmeyer Technical High School and Indiana State Teachers College are interested in determining if business establishments are satisfied with present art training. We need your help in forming a curriculum more useful to your business.

Please check and return the attached card as soon as possible.

Yours truly,

	YES	NO
PERSONAL		
Do your employees need to be trained to dress properly and appear at their best?	—	—
Do employees need training in courtesy?	—	—
ABILITY		
Do your employees use color effectively?	—	—
Do they create unusual displays?	—	—
Should employees be able to do lettering?	—	—
Do they have a background of art appreciation?	—	—
DISCRIMINATION		
Do employees select well designed articles and patterns which are good in color?	—	—
Do they need to be aware of the quality and texture of articles?	—	—
Do they handle merchandise carefully?	—	—
Suggestions for improving art training:		