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# Design Related Television:

# Influence on the Interior Design Profession

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Design Related Television:

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**Abstract**

Interior Design is commonly thought to be in the domain of the home, interior design business, or architectural firm. With the emergence of the lifestyle programming genre on television since the early 1990's, interior design is now a part of many design related television programs. The emergence of these programs and entire networks devoted to interior design related programming leads to questions regarding its purpose and impact on the profession of interior design. The purpose of this research is to examine what effect, if any, interior design related television programming has had on the practice of interior design as seen by interior design professionals. Findings from the current study reflect that while designers are very vocal regarding their opinions of the quality, formatting, and process of interior design depicted in interior design related television programming, the overall perception of interior design has not been affected in such a substantial way as to influence the overall daily practice of professional interior design.

## Introduction

Interior design was once thought to be afforded by only the wealthiest, however, since World War II it has become something that can be enjoyed across all socioeconomic classes. Since the mid 1990's, media outlets have begun to emerge that focus primarily on lifestyle programming. One of the largest segments of this new genre is that of interior design related television programs. Some programs employ the expertise of degreed, credentialed interior designers and explain the interior design process the way an interior design professional actually practices. Other programs focus on the quick one to two day makeover with very small budgets created by non-degreed, non-professional designers. This is all in juxtaposition to interior design's evolution into a profession that now has undergraduate, graduate and doctoral educational components. In addition, many states have implemented legislative acts that give a professional designation to those who complete design education and take professional qualifying exams.

### Statement of the Problem

Interior Design related television programming has become a larger part of the lifestyle programming genre since the early 1990's. Because of this increase in programming, some professional designers have become concerned that Interior Design related television programming has confused or skewed the perception the public has regarding the Interior Design profession. Additionally, this distorted perception could possibly affect the day to day practice of interior design.

## Purpose of the Study

The purpose of this study is to explore the effect that this new genre of interior design related television programs has on the design profession with a specific focus on professional interior designers. A literature review explores the history of interior design and the profession of interior design. The review also examines the definition of design and how the public is exposed to and educated about interior design. Television programs depicting interior design are also addressed as to their influence on public perception of interior design as a profession.

## Significance of the Study

The results of this study will allow interior designers to better understand the perception of their profession and advise them of what influence these design related television shows have on the perception of their practices.

## Research Question

Has the recent genre of interior design related programming on television affected the perception of the interior design profession as perceived by the interior design professional?

## Review of Related Literature

### Design History

From as far back as cave dwellers, humans have secured interior spaces that provided comfortable shelter to inhabitants (Pile, 2000). For the purpose of this research, attempts are not made to chart the timeline of interior design with all of its styles and movements. Instead, a brief outline of interior design in the twentieth century is provided. It was in the twentieth century that Interior Design started being thought of as a profession, with creation of academic curriculums and establishment of professional organizations, licensure and laws concerning practice. An exploration of gender issues in the profession is discussed, along with the struggle to become a profession and attitudes surrounding professional versus non-professional designing. In addition, cultural differences regarding various views of design and the value of the perception of this profession, is reviewed. Finally, the relatively new phenomenon of interior design television programming and its makeover or transformation component and the credentials of those who are designing in this new genre are explored. This provides a background for the research question.

### Gender

Interior design has been defined by the gender of those who practiced design and consequently has struggled with the resulting identity. In addition, the initial location of practice - the home - has made the transition to professional life a difficult one. Prior to the twentieth century, in Victorian times, interior decoration was practiced in the home, especially by middle to upper class women who adopted interior decoration as their domain (Turpin, 2001). This association of women in the home or private space was not

necessarily reflected in the practice of interior design but produced by their location there and was not characterized as work but as an "extension of women's natures directly compared to colour blend complexion and costume" (McNeil, 1994, p. 631). During this period, some women branched out from the decoration of their own homes to those of acquaintances. However, because their work was seen as domestic in nature, they struggled to be acknowledged as part of the workforce (Worden & Seddon, 1995). Women's role in the home was just that, in the home; multiple roles as mother, wife, and professional were not the norm or readily accepted. The origin of this work in the home environment, having no formal education in schools or universities as did other professions, women were seen as "a person who takes up an art, activity or subject merely for amusement especially in a desultory or superficial way" (Turpin, 2001, p. 6). In addition to the domestic nature of this profession, the tendency to entwine decorator and decoration with craft relegated interior design to a more subordinate role of worker or laborer.

During the industrial revolution, another revolution was happening, that of definition of professions. There was a move to define professions with particular traits, training and autonomy and to protect their legal interests as they applied specific knowledge gained by their particular profession (Thompson, 2002). It was during this time period that women of the upper and middle classes began to make progress in the business of decorating and their professional roles became more socially acceptable. Elsie de Wolfe, one of the more prominent decorators of this time, began to change the public perception of a decorator from one of craftsperson to one consulted for direction in taste and supply of products (McNeil, 1994). de Wolfe was also one of the first decorators to

secure a commercial contract when she designed The Colony Club in New York City (McNeil, 1994). Other decorators followed her lead and were employed as journalists and consultants to manufacturers that made household goods and broadened the definition of decorator to taste maker and communicator (Worden & Seddon, 1995). Decorators became a larger part of the consumer culture which made them if not more well respected, at least more well known (McNeil, 1994). The retail industry capitalized on this new identity when entire departments sprang up in stores dedicated to household goods and even employed "experts" to help coordinate and create style for customers. Most decorators rejected this idea and distanced themselves however, calling it "mass taste" (McNeil, 1994, p. 649).

Along with the stereotyping of design as women's domain, associated with the home and in some way inferior to male roles in society, the first murmurings of homosexuality associated with the profession began to emerge (McNeil, 1994). Initially, many of the more prominent women in the profession were unmarried, which was not the norm; some had lifelong female companions which fueled rumors. If they were married, the practice was to refer to them in reference to whom they were married, and not as stand alone personas (Turpin, 2001). However, in the middle to upper classes the idea of the single female with companion was much more accepted than the idea of a male entering this profession where he was considered effeminate and "showed an affinity for arts and all things feminine" or so it was assumed (McNeil, 1994, p. 637). Even in this instance the male possessing such feminine traits was seen as "less than", by virtue of his possession of feminine qualities.

As the profession began to mature, there was a tendency to compare it to architecture. In addition, historical texts noticeably omitted accomplishments of female designers in deference to their male counterparts. Interior design as presented by Havenhand was "perceived as feminine, superficial and mimetic as compared to a male rational, and original architecture" (Havenhand, 2004, p. 33). Females were placed in a role of being able to replicate and build upon and males were portrayed with the ability to innovate and invent (Turpin, 2001). In 1925, a quote from Country Living magazine stated that the author was "surprised, like most that a certain lady, [Dorothy Draper] in New York had a wholey original idea. Like all interesting things, one wonders immediately, on first hearing of it why it was not conceived before" (Turpin, 2001, p. 5). Prominent decorators of the early 20th Century fueled this idea of interior design being of feminine domain and architecture of male domain. Elsie de Wolfe held that women were more suited to design and that this should be seen as an advantage. Interior designer Candace Wheeler went a step further to demand that designers should not just rely on inherent feminine abilities but be trained professionally:

> Decoration is becoming more and more an important part of architecture, and women have already claimed it as a feminine field … if women are to share the thorough training of men in any direction, those things which lie more naturally within their usual and essentially feminine experiences should not be overlooked (McNeil, 1994, p. 642).

However, in this instance the qualities proposed to be possessed innately by the female were atonce valued but any need for training waived. The argument was presented that if innately

feminine qualities for design were likened to other feminine qualities like mothering and home keeping, then what was the need for training courses? Thus, designers were caught between home and profession.

Havenhand (2004) argues this point in a completely different way using feminist theory and its perceived shortcomings to support the idea of design. She asserts that feminism made a crucial mistake in its initial stages by demanding that women be compared and held up to the male ideal. In an effort to create legitimacy the profession of interior design compared itself to architecture, to the extent of using the term "interior architecture" and in that instance relegated design to a supplemental role. However, like the next wave of feminism which celebrated feminine characteristics such as knowing, connectedness and inclusion, Havenhand (2004) calls for interior design to celebrate its innate attributes that are very much like the feminine and use these to legitimize design and set it apart:

> In a new strategy of interior design that celebrates its marginal feminine position, and therefore a wider more complete, and more robust view of interiority, issues such as materiality, sensualness, decoration, nurturing, self-expression, desire, and mothering which have been de-emphasized in a male, rationalist architectural framework would be brought to the foreground (Havenhand, p. 40).

**Profession**

The idea of profession as defined by experts is usually thought of as combining four traits: 1) certification, preceded by formal training 2) an existence of a distinct culture within the profession 3) commitment to provide service to society and 4) a monopoly of judgment within the practice (Barber, 1963). Interior design's origin in the

domestic realm made it very difficult for it to rise up to the level of a profession and all that that implies. However, historical non-inclusion of the forerunners of design who may not have had the opportunity for formal training negates their legitimate and significant contributions to the profession.

When the industrial revolution brought in new technologies and mass production, interior design rejected this idea and embraced the arts and crafts movement. This movement brought back the ideas of one of a kind quality of work or craftsmanship and individuality that interior design strove to maintain as its contribution. Also, during this time many of the forerunners of 20th century design began to emerge: Walter Gropius, Eliel Saarinen and others (Pile, 2000). However, most were trained formerly in other disciplines such as fine art and architecture. Frank Alva Parsons was one of the first to spearhead the idea of interior design as a professional curriculum at the university level and eventually the Parson's School of Design in New York would be named for him (McNeil, 1994). In its infancy, the design component at Parson's was linked to art and this link to art was intended to give more credence to the discipline, separating it from the crafts or trades (McNeil, 1994). However, this idea of separation is argued by Pacey (1992) to be detrimental to a complete history of interior design:

> design history' should not merely chronicle the separation of designing from making and the subsequent history of the design profession, but that it should place this in relation to a broader picture which encompasses the non-professional designing which preceded and has co-existed with professional design (p. 224).

In addition, the idea of interior design's credibility coming from comparing itself to architecture or art is a mistake (Turpin 2001):

> Each discipline is responsible for creating its own criteria for assigning value. Interior design has a history of riding on the coattails of other disciplines by attempting to apply their methods of analysis in order to inform the history of interiors (p. 9).

Soon design curriculum began to emerge in the early 20th century and professional organizations followed. Three of these organizations are the American Society of Interior Designers (ASID), International Interior Designers Association (IIDA), and Interior Design Educators Council (IDEC).

ASID was founded in 1975 after the consolidation of the American Institute of Decorators (AID) and the National Society of Interior Designers (NSID). Of the 20,000 practicing Interior Designers, 6,500 are primarily commercial designers, 4,000 are in residential designers, and 9,000 split their time between commercial and residential design. ASID Industry Partners include more than 2,500 member firms with more than 8,000 individual representatives and more than 12,000 members are students of Interior Design programs. Professional members must have a combination of completed accredited design education and/or full time design experience and pass an accreditation examination. They describe themselves as:

> A community of people—designers, industry representatives, educators and students—committed to interior design. Through education, knowledge sharing, advocacy, community building and outreach, the 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 (http://asid.org/about/).

IIDA, whose mission is "to enhance quality of life through excellence in interior design and to advance interior design through knowledge, value and community," was founded in 1994 (http://www.iida.org/i4a/pages/index.cfm?pageid=161). It was formed as a result of a merger of the Institute of Business Designers (IBD), the International Society of Interior Designers (ISID) and the Council of Federal Interior Designers (CFID). The Interior Design Educators Council, Inc. founded in 1963 is "dedicated to the advancement of education and research in interior design." Its members include interior design educators, practitioners, researchers, scholars, and administrators in institutions of higher education (http://www.idec.org/).

In addition to these organizations, two others concerned with education and examination were formed. The Foundation for Interior Design Education Research (FIDER) now known as Council for Interior Design Accreditation (CIDA) is the accrediting body for higher education in interior design in the United States and Canada (http://www.accredit-id.org/). National Council for Interior Design Qualification (NCIDQ) is the body that administers the qualifying exam to Interior Designers (http://www.ncidq.org/who/index.asp).

Throughout the latter half of the twentieth century there were also continued efforts by individual states to enact laws that provided licensure for professional interior designers recognizing their education and professional examination qualifications.

**Non-professional versus Professional Designer**

"Design is an ancient activity but a modern profession" (Pacey, 1992, p. 217). Even after the struggle to become a profession with titles and organizations that promote and perpetuate the idea that interior design adheres to certain rules and conventions that

set it apart as a viable profession, there is still the argument, who can really design? Proponents of design as a recognized profession advocate education, examination, state licensing, and membership in a professional association. Detractors however, believe that the attempt to professionalize design takes away from the individual and their part in creating interior environments. It is posited that an individual's environment made up of effects of personal history are what is important in an interior and interior "design rules" that only focus on the aesthetic cannot effectively encapsulate these emotional and historical meanings (Armstrong, 2004). The role of the professional designer is actually detrimental, with its rules of design, to the individual's ability to design for themselves (Armstrong, 2004).

In contrast to professional interior design is the idea of doing it yourself where "home improvement is the most visible kind of do-it-yourselfing" (Melchionne, 1999). Atkinson (2006) reveals doing it yourself phenomenon provides:

> independence and self reliance, freedom from professional help, encouraging the wider dissemination and adoption of modernist design principles providing an opportunity to create more personal meaning in their own environments or self identity, and opening up previously gendered or class bound activities to all (Atkinson, 2006, p. 6).

This idea of doing it yourself can fly in the face of the idea of professional designer, especially in the area of residential interior design. In addition to perpetuating individuality, this non-professional – "we are all designers" – ideal, is also seen as more economically feasible by allowing individuals to emulate those above them in the socioeconomic ladder (Atkinson, 2006). Entire retail chains were built on this "do it

yourself" notion. When economies provide less and less disposable income, retailers like Home Depot and Lowes capture a large part of design and remodeling dollars. They even provide workshops and courses designed to bypass the professional designer/craftsperson and professional fees for small to large projects in the interior.

In Pacey's (1992) research he warns:

> The 'specialized, professional character of design' has become so well established its status confirmed by the cult of 'designer' products, by the celebration of designers as stars, and by the emergence of a design history which tells its story, (that it is design as an activity practiced by all human beings which is in danger of being not merely ignored but progressively undermined and marginalized until it all but ceases to be) (p. 217).

A broader idea of the professional design begins to emerge:

> Rather than holding up to the design profession a tiny mirror which reflects only a conservative status quo, design history may be able to illuminate a wider range of possibilities and to encourage the profession to enlarge its role, even beyond reaching down to help people who are presumed to be helpless, to include empowering the designer in everyone (Pacey, 1992, p. 224).

Consequently, are designers more than colorists, coordinators and consumers? The definition of Interior Design put forth by ASID, IIDA and NCIDQ includes the following:

> Interior design includes a scope of services performed by a professional design practitioner, qualified by means of education, experience, and examination, to

protect and enhance the life, health, safety and welfare of the public. (http://www.ncidq.org/who/definition.htm; http://www.iida.org/i4a/pages/index.cfm?pageid=379; http://www.asid.org/designservices/basics/).

Thus, designers are charged with much more than aesthetics. The designer's role to select and procure safe and healthy environments for the clients they serve is most important.

**Value of Perception of Professionalism**

So with the argument for or against the professional versus "do it yourself" on the table, what then do we say about the value of the professional designer? In most professions, the idea of professional status endows one with expertise and more complex knowledge than the lay person. With that expertise, the professional is given more authority to perform tasks that others outside of this knowledge base cannot. The professionals can hope to achieve greater recognition, prestige and autonomy than the non-professional (Smith, 2005). Unfortunately, all of the aforementioned benefits are enjoyed more readily by professions such as law, medicine, or architecture than of interior design. In a study about the perception of design by interior design professionals, educators, and the public, Smith (2005) found that the general public respondents perceived themselves to have a greater understanding of interior design than they actually possessed. This fact can be explained by a few factors. The media has a long standing tendency to use the term interior designer (implying professional status) and interior decorator (non-professional) interchangeably thus making the distinction unclear. In addition, the media tends to present a somewhat unreal image of the interior designer

either “lampooned or given a status similar to that of a movie star. Thus you often see the gay, effeminate adviser to the rich and famous portrayed in the cinema rather than the technically skilled, educated, serious professional” (Smith, 2005, p. 69).

Interior design has sometimes thwarted its own efforts to clear up public perception. Turpin (2001) asserts that interior design has attempted to apply methods of analysis of other professions such as architecture and engineering, thus muddying the perception again. As a result, interior design is often combined with other disciplines and does not retain its own particular identity. In a study of interior designers working in the top 100 firms in America, Turpin (2001) found that of the components of professionalism cited from literature: 1)Education (including graduate) 2) Examination 3) Licensing and 4) Professional Association were important components to the designers’ practices. However, even though designers valued these components as a rule, Turpin (2001) found that many of them were not willing to make the commitment to achieve all of them for themselves, nor did they feel that any one in particular had been integral in their careers. This returns interior designer’s to Turpin’s assertion that “each discipline is responsible for creating its own criteria for assigning value” and its adherence to this criteria (Turpin, 2005, p. 9).

Looking at other cultures, some similarities and some intriguing differences in relation to perception of interior design are found. In a study by Whitfield and Smith (2002), Korean public perception was compared to Australian public perception of the design professions. Koreans consistently rated the design professions higher than the Australians. In a shift from Australian thinking, Koreans perceive the design professions as primarily female and of high social standing, with commensurately high income

potential. The western idea that design is commensurate with consumption works to elevate design in Korean and similar cultures as they begin to play a bigger role in manufacturing and compete in the global market. This model of design equals consumption, however, is what western designers see as the problem to recognition as a profession. Kroeter (2006) posits that Americans' understanding or appreciation of design is lacking that of European countries and even if it is definitely acknowledged as a part of American culture it is only because it is integral to generating revenue and profits. In addition, he claims that the United States' focus on technology and mass marketing makes sense for leadership in an economic sense but marginalizes design (Kroeter, 2006).

These changes and differences in the perception of design within and across cultures can be seen as a positive as Smith (2005) asserts:

> As people look for new ways of expressing themselves, experiencing life and establishing their places within the social structure of society, so too has design needed to respond by developing as a profession, adapting to new ways of working and branching out into new areas (Smith, p. 1).

**Interior Design Related Television Programming**

In the 1970's America's oil bust economy began to influence the way Americans' looked at housing. The trend to move back to the inner city, buoyed by government subsidies for renovations, also gave birth to one of the predecessors of a new television genre. The television program *This Old House* featured Bob Vila as he worked with various contractors, architects, and designers to give new life to old residential structures. Each episode chronicled one to several projects undertaken to restore a home, from shoring up a foundation to adding on entire rooms to selecting correct period wallpaper.

The emphasis was on the expert and the knowledge of the proper way to complete each project. Many times the project would take several months and each episode would move through this time frame until the renovation was complete. Then prime time television caught the renovation itch and ABC presented the sitcom *Home Improvement*, albeit with fictional characters around a familial plot. The result however, was the popularization of home renovation for the middle classes (Everett, 2004). In the interim, British television outlet BBC would produce several craft related, cooking and gardening programs intent upon educating the viewer on specific tasks related to the domestic (Brunsdon, 2003). Then the television program *Changing Rooms* entered BBC's lineup; soon after the American spin-off *Trading Spaces* entered the cable airwaves. The concept of home ownership was becoming a widespread reality in growing economies and with that, the idea of home improvement. Middle to upper class people were getting in on the do-it-yourself trend. Ken Lowe, founder of the Home and Garden Television (HGTV) network actually started the network as a result of doing his own home improvement projects and noticing the lack of television programming on this subject. Thus, this new genre began to fill a niche (Everett, 2004).

In the 1990's, not only were the BBC and HGTV producing 24 hour line-ups of this new lifestyle programming, but other networks such as The Learning Channel (TLC), Do It Yourself network (DIY), and the Food Network were all contributors.

Several factors contributed to the multiplication and success of this genre. First, these shows were inexpensive to produce. The crew and designers were the majority of paid personnel, eliminating "star" salaries, with guests or homeowners filling the other unpaid roles. In addition, expensive set production was eliminated with the use of guests'

own homes. Also, the very simple format made possibilities endless for spin-offs with little re-writing or reworking of the formula. Second, the narrow scope of the program enabled very specific market focus and thus easily attracted advertisers to commercial spots. This eventually led advertisers to incorporate “how to” narratives into commercial segments of the program and thus generate more advertising dollars for the budget (Pillion, 2000). Last, but not least important, this genre “tapped into the deep recesses of Americans underlying belief in the American dream of home ownership and now affordable home improvement” (Everett, 2004, p. 171). The programs many times included hosts who appealed to the audience with the idea that they were everyday people like their audiences and tried to demystify the intricacies of design. Also, in a world where women were beginning to stay home again, if even for short periods to raise children, these programs provided an alternative to traditional daytime programming, (i.e., daytime dramas or game shows).

As lifestyle television grew, a larger and larger segment of the airwaves was dedicated to what Philips (2005) terms the “transformation or makeover phenomenon” (2005, p. 214). The general format is as follows. Viewers are presented with a homeowner or set of homeowners and are introduced by a host or hostess to the designers. Then either the sets of homeowners trade homes and renovate each others’ homes or are sent away for a day or two while crews of family or other contractors take over a room or entire house to remodel. In the interim, the space that is to be renovated is usually emptied of all its contents, a design plan is presented by the designer, and the participants begin to carry out that design plan. During the next segment of the show, viewers are shown clips of homeowners painting, installing tile, doing carpentry etc.,

while commenting, complaining, and cajoling with the designers, carpenters and camera. In the case where the homeowner is not privy to the renovation going on in the home, viewers spy on the homeowners' whereabouts via hidden camera while shopping, working, etc. Finally, at end of each episode there is the climactic point, or what many call the "reveal", in which the homeowner gets to see what the designers (and in some cases friends and neighbors) have done to the participants' homes. In the industry, some refer to this as the "money shot" where the homeowner is either ecstatic or horrified at what others have done to their home (Everett, 2004, p. 166).

Format is not the only similarity these programs share. Most of the makeover type programs adhere to a very strict budget, sometimes as little as $1,000 per room. Time constraints are another commonality. Most renovations are kept to as little as one day or sometimes two days with the crew and homeowners shown completing tasks late into the night or right up to the last minute before the reveal.

Some programs on these networks revert to the *This Old House* format of showing more technical aspects, budgets, and time-lines with professional architects and designers engaged in the process. Two specific examples in current programming are *Designer's Challenge* and *Divine Design*. *Designer's Challenge* asks three different designers or design teams to give formal presentations to real life clients for specific areas of their homes. Design credentials and business affiliations are credited to each designer as they are introduced. The program charts the timeline of the renovation with demolition and reconstruction. A segment is usually devoted to showing the designer working with the clients either at the design site, selecting finishes or procuring custom made fixtures for the renovation. The last segment is still a reveal, but with a twist as the

designer meets with the homeowner in the finished space to ensure their satisfaction with the project. *Divine Design* incorporates a professionally trained Canadian interior designer, Candace Wilson. Each show begins with a meeting with the client as Ms. Wilson assesses their needs and tastes. She then presents to the television audience the design on a presentation board with full color renderings and finish samples. The show employs a carpenter, electrician, painter, and seamstress to carry out each part of the design. The final segment is the reveal to the clients who are apparently not aware of the final design until they see it on camera. The budget for *Designer's Challenge* is presented at the beginning of the show and although *Divine Design's* budget is not revealed, workmanship and materials utilized are presented as top quality. The time elapsed for featured design projects is not specifically mentioned in either program but television shows much of the process, thus leading one to believe that it was longer than a one to two day turn around common in other makeover formats.

In this genre's relatively short tenure, it has enjoyed tremendous success. Many professionals from social sciences, communication, and interior design backgrounds have weighed in about the portrayal of design and the implications for the profession and our culture evidenced in these programs (Philips, 2005 ; Waxman & Clemons, 2007; Everett, 2004).

Janning and Menard (2006) make the bold statement that this new genre of television is a "cultural sociological phenomenon, especially in the way it is viewed by and the effect it has on women" (p. 5). The idea of empowerment that comes through in these programs sets up what Menard and Janning (2006) call "agency versus constraint" (p. 3). The programs, they posit, at once empower women to start projects, command

power tools, and do major renovations but constrain these activities within the domestic environment. In addition, they look at how this genre is actually viewed differently than other forms of television. The idea that many watch these programs continuously, while simultaneously doing other activities, marginalizes the impact of some of the material. In addition, even though the study reveals that there is critical viewing of these programs, only some respondents were conscious of what they called the "consumerism" of the programs. Some viewers reveal that they think designers on these programs present ideas that are impractical and "too far out" and that designers were not actually experts but "just spunky actors and actresses" (Janning & Menard, 2006, p. 25). On this same point, Everett (2004) claims that in the "designers" effort to "make their mark," good design is overridden along with the wishes of the client and homemaker (p. 175).

Philips (2005) states that from the start, the narrative in these makeover programs sets up the dichotomy of designer or tastemaker opposite the "ordinary" homeowner who is convinced of the "rightness" of the design solution. Philips (2005) asserts that not only do the designers assume the role of ultimate tastemaker, they often denigrate the homeowners tastes by striving to contradict their wishes. In addition, the labor involved in a project is minimized by the program (Philips, 2005). Time spent emptying the room and ridding the room of the homeowners' tastes is shown, thus trivializing this part of the client/designer process. Martin (2004) lists six design myths that these programs perpetuate about the process of interior design:

Myth #1. The goal of the design process is to "surprise" the client.

Myth #2. Quality and speed are synonymous.

Myth #3. Anyone can be an Interior Designer.

Myth #4. Good design is trendy and cool.

Myth #5. Designing your space will be super expensive or super cheap.

Myth #6. Interior designers are zany, flamboyant airheads (pp. 160-162).

Martin's myth number three emphasizes something that is rarely touched upon in the course of most of these programs -- who is the designer and what are their credentials? Everett (2004) points out that in one of the BBC's programs, *Changing Rooms* one of the designers is a former model and fitness instructor with no formal training in design. With the afore-mentioned exceptions of the programs *Divine Design* and *Designer's Challenge*, most television designers' training is never referred to and their knowledge is presented as natural and innate. As Philips (2004) expresses, "TV designers are not celebrated for skills and training but for their ability to achieve a look with easily accessible and affordable products" ( p.29). Some of these designs border on the surreal as when one designer on *Changing Rooms* installed a worm farm in one unsuspecting couple's bedroom, or when another on *Trading Spaces* used straw glued to the living room walls to create texture.

Not all of the influences of this new genre are seen as detrimental. Some believe that as world events have turned us inward toward the idea of home as safe haven that this programming has helped us achieve that "fantasy of home" on budgets that virtually anyone can attain (Pillion, 2000). Additionally, many believe it has lessened the cultural gap between larger cities and small towns and rural areas (McLeod, 1991). In a study of entering beginning Interior Design college students, Waxman and Clemons (2007) found that 90% of students watched a design related program once a week and of that number 53% said that these programs had an influence on their selection of Interior Design as a

major. In a focus group within the same survey, students suggested several positives coming out of these design related programs:

- creativity, new ideas
- entertainment
- education
- raised public awareness
- took away mystique – encouraged public to attempt design
- quality of the built environment has value
- designers can contribute to society through their designs

(Waxman & Clemons, 2007, p. 7)

Even though these positives should not be minimized, the same beginning students polled when they were senior Interior Design Students cited the following negatives:

- television promoted inaccurate perception by oversimplifying the process
- did not portray the design process and planning correctly
- surface level portrayal of design
- extremely low and/or high budgets
- designers on television had no degrees or credentials
- an increase of the design profession might saturate the market and make interior design a more competitive field (Waxman & Clemons, 2007, p. 8).

This leads to the question: Should or do professionals really care what television has to say about Interior Design? McLeod (1991) emphasizes that television is a major business in a competitive society and the size of its audiences and its attention assures its solvency. In addition, McLeod (1991) asserts media has the compelling power to make

events important that might be unimportant and can effect not only tastes and fashions but mold perception. An anecdotal reference to the time of the Berkeley riots is made when student groups were in constant turmoil about tough political negotiations. Amidst the turmoil however, the groups always agreed on one point and that was the importance of the media in furthering their cause: "Control of media is control of power, pure and simple, power to persuade and power to selectively inform" (McLeod, 1991, p. 74).

So far, the balance of power in the design related television genre seems to be in the hands of those who falsely portray many of the tenets of professional interior design practice. However, what does that mean in a practical way, to professional Interior Designers who practice this business in the world everyday? The current research survey endeavors to discover answers to this question.

## Method

### Delphi Method

The research technique used in this study was patterned after the Delphi Method first used by the Rand Corporation in the 1950's to measure expert opinion regarding A-Bomb munitions output. The format of that original study was devised to "obtain the most reliable consensus of opinion of a group of experts…by a series of intensive questionnaires interspersed with controlled opinion feedback" (Linstone & Turoff, 1975, p. 2). The basic core of the Delphi Method is:

"…characterized as a method for structuring a group communication process so that the process is effective in allowing a group of individuals, as a whole, to deal with a complex problem" (Linstone & Turoff, 1975, p. 3).

To accomplish this communication, individual feedback is gathered from those who are considered knowledgeable in the field being studied, combined into a group view, and then assessed from that perspective. The individuals are then given the opportunity to revise their views after seeing the group consensus with some degree of anonymity by giving individual responses. The basic steps in this format are 1) Recruit and survey individuals who are experienced in the field that is to be studied; 2) Compile all individual answers to note any trends or similarities that emerge in the answers; 3) Survey the same individuals again, letting them know the results of the first survey and asking for response; and 4) Compile final data (Linstone & Turoff, 1975). The ultimate payoff of the Delphi Study is "a presentation of observed expert concurrence in a given application area where none existed previously (Sackman, 1975, p. 6). The basic theory used in this research is grounded theory defined as research that "attempts to derive a theory by using multiple stages of data collection and the refinement and interrelationship of categories of information (Creswell, 1994, p. 12).

**Delphi Use**

Of the reasons that Linstone and Turoff (1975) cite regarding the rationale for implementing the Delphi Method of research, four in particular help to validate the use of this vehicle in the current study:

- The problem does not lend itself to precise analytical techniques but can benefit from subjective judgments on a collective basis.
- The individuals needed to contribute to the examination of a broad or complex problem have no history of adequate communication and may represent diverse backgrounds with respect to experience or expertise.

- More individuals are needed than can effectively interact in a face-to-face exchange.

- The heterogeneity of the participants must be preserved to assure validity of the results, i.e., avoidance of domination by quantity or by strength of personality ('bandwagon effect') (Linstone & Turoff, 1975, p. 4).

**Participants for Study**

The participants for this study were solicited from the American Society of Interior Designers (ASID) national member database. This group, in particular, is well suited to the current study in that they are practicing interior designers who are primarily residential interior designers. Residential interior design is the primary focus of the interior design television programming in this study. In specific response to the Delphi method, this population represents a large, heterogeneous population with no history of organized communication on this subject. Their individual responses by email survey help insure anonymity and preserve validity. Finally, the question posed in this study does not lend itself as much to analytical analysis as it benefits from subjective opinions of the participants.

**Development of Survey I and Pilot Test**

The first survey of they study includes demographic questions such as professional status, professional organization involvement and viewing habits of Interior Design related television programming. (see Appendix A) Finally, an open-ended narrative question regarding the participant's opinions of the effect, if any, that Interior Design related television programming has on the practice of interior design is included. This survey was sent to approximately 10 individuals, (including professors on the thesis committee)

as well as fellow design students, to test the questions and the process viability. The greater part of the first survey was qualitative in nature as it relied heavily on the open ended question responses.

**Implementation**

Through phone call solicitation and email correspondence, a relationship was developed with the ASID national headquarters. (see Appendix B) The ASID Director of Research, Michael Berens agreed to publicize the initial survey via an Internet link included in an on-line bimonthly newsletter(circulation 35,000) sent toASID members. (see Appendix C) Additionally, two separate applications to the Institutional Review Board at the University of Central Oklahoma were completed and approved so that human subjects might be questioned during the research. (see Appendix D) The initial survey response was 448 participants. Of these 448, 376 (83%) completed the survey. Two hundred fifty of those 376 (66%) agreed to participate in further surveys by submitting their email addresses.

**Qualitative Analysis of Data and Development of Survey II**

The open ended narrative question from Survey I (the central component of the survey) is analyzed by reading through each response. (see Appendix E) Then common language used by respondents is identified. From the responses, twelve general themes emerge and three distinct data patterns arose from these themes. (see Appendix F). Each of the 12 themes from the first survey separates into two objective statements. For each statement, a positive representation and a negative representation was written for each. An example follows:

POS - Clients have realistic expectations regarding interior design projects.

NEG – Clients have unrealistic expectations regarding interior design projects.

These statements were randomized and placed in the second survey where participants were asked to rank each of them on a scale from Strongly Agree, Agree, Neutral, Disagree, Strongly Disagree and N/A. An example follows:

> Results were tabulated from the original Television and Design survey. Below is the composite of the answers given. Please read each statement below and rate it according to how you feel it applies to you and your daily practice of interior design.
>
> *Clients have realistic expectations regarding interior design projects
>
> | Strongly Agree | Agree | Neutral | Disagree | Strongly Disagree | N/A |
> |---|---|---|---|---|---|
> | □ | □ | □ | □ | □ | □ |

In addition to these statement rankings, participants were asked for demographic information regarding age, gender, role in the profession, salary level and time elapsed since completing a design degree. Survey II was sent via an email link to the 250 respondents that had agreed to participate following the first survey. (see Appendix G) Of the 250 email requests, 122 participants responded to the survey, with a total of 109 (43%) actually completing the survey. (see Appendix H)

## Results

Respondents of Survey II totaled 121 with 109 of those completing the entire survey. Eighty-one (74.3%) of the respondents categorized themselves as “Practicing Interior Designer,” four (3.7%) as “Retired Interior Designer,” and 24 (22%) as “Other.”

**Table 1**
**Respondents by Professional Categorization**

| Category | N | % |
|---|---|---|
| Practicing Interior Designer | 81 | 74.3 |
| Retired Interior Designer | 4 | 3.7 |
| Other | 24 | 22 |

The age categories of respondents are as follows: Age 50-59 had n=34 or 31.2%; age 30-39 had n=24 or 22.9%; age 40-49 had n=21 or 19.3%; age 21-29 had n=15 or 13.8%; age 60-69 had n=12 or 11%; and Other had n=12 or 11%.

**Table 2**
**Respondents by Age**

| AGE | N | % |
|---|---|---|
| 60-69 | 12 | 11 |
| 50-59 | 34 | 31.2 |
| 40-49 | 21 | 19.3 |
| 30-39 | 24 | 22.9 |
| 21-29 | 15 | 13.8 |

The average annual income of respondents was reported as follows: Above $50,000 salary had n=29 or 27.4%; $31,000-40,000 had n=23 or (21.7%); 0-$10,000 had n=17 or (16%); $21,000-30,000 had n=14 or (13.2%); $41,000-50,000 had n=12 or (11.3%); and $11,000-20,000 had n=11 or (10.4%).

**Table 3**
**Respondents by Average Annual Income**

| Income Level | N | % |
|---|---|---|
| Above $50,000 | 29 | 27.4 |
| $41,000-50,000 | 12 | 11.3 |
| $31,000-40,000 | 23 | 21.7 |
| $21,000-30,000 | 14 | 13.2 |
| $11,000-20,000 | 11 | 10.4 |
| 0-$10,000 | 17 | 16.0 |

Survey II items identify the themes which emerged from the narrative responses submitted in Survey I. A correlative matrix provides evidence of the validity of the instrument and resulting coefficients suggest strong consistency of the responses. Correlation coefficients (r) among items ranged from .558 to .16 with intentional paired items reporting the strongest relationship. The value of a correlation coefficient is limited to a range of between +1.0 and -1.0. A value of either +1.0 or -1.0 and the closer a value is to -1.00 or 1.00 the stronger the relationship (Pyrczak, 2004). Additionally, evidence of the high inner item reliability of Survey II is presented. (see Appendix I)

A one way Analysis of Variance (ANOVA) was utilized to examine each positive and negative statement to determine the influence of the demographic information listed in question #7 on Survey II against factors of Salary and Number of Years Since Training. This comparison resulted in statistically significant effect upon four items of perception at the $p<.05$ level and one item at the $p<.10$, where p equals probability. Probability is defined as the number of times something is likely to occur out of the total number of possibilities (Pyrczak, 2004).

Salary Level of Participants appeared related to their Perception of Client Understanding of Labor Costs of interior design projects ($r=.477$, $p=.04$) implying that as

salary level increased, so did the participants positive perception of their clients' understanding of labor costs in a project. (see Appendix J, Table 4)

**Table 4**
**Client Understanding of Labor Costs in Relation to Salary Level of Respondents**

| | Sum of Squares | df | Mean Square | F | Significance |
|---|---|---|---|---|---|
| Between Groups | 15.772 | 5 | 3.154 | 2.397 | .043 |
| Within Groups | 130.285 | 99 | 1.316 | | |
| Total | 146.057 | 104 | | | |

Salary of Participants also influenced respondents perception of their Client's Understanding of the Role of the Interior Designer (r=.495, p=.08) implying that as salary level of participants increased so did their perception of their client's understanding of the role of the interior designer. (see Appendix K, Table 5)

**Table 5**
**Client Understanding of Designer's Role in Relation to Salary Level of Respondents**

| | Sum of Squares | df | Mean Square | F | Significance |
|---|---|---|---|---|---|
| Between Groups | 11.292 | 5 | 2.258 | 1.990 | .087 |
| Within Groups | 111.237 | 98 | 1.135 | | |
| Total | 122.529 | 103 | | | |

Number of Years Since Training of participants provided differential perceptions of the respondents regarding their Client's Positive Perception of Interior Designer Credentials (r=.044 p=.05). This suggests that as number of years since training of

participants increased, so did their perception of their Client's Understanding of Interior Designer's Credentials. (see Appendix L, Table 6)

**Table 6**
**Client Understanding of Credentialing by Number of Years Since Respondent Training Factor**

| | Sum of Squares | df | Mean Square | F | Significance |
|---|---|---|---|---|---|
| Between Groups | 10.248 | 4 | 2.562 | 2.365 | .059 |
| Within Groups | 100.742 | 93 | 1.083 | | |
| Total | 110.990 | 97 | | | |

Number of years since training also affected participant's perceptions of their clients positive understanding of the need for an interior designer (r=.156, p=.04) or as number of years since training of participants increased so did their perception of their client's understanding of the need for an interior designer. (see Appendix M, Table 7)

**Table 7**
**Client Understanding of Need for Designer in Relation to Number of Years Since Respondent Training Factor**

| | Sum of Squares | df | Mean Square | F | Significance |
|---|---|---|---|---|---|
| Between Groups | 8.152 | 4 | 2.038 | 2.488 | .048 |
| Within Groups | 81.905 | 100 | .819 | | |
| Total | 90.057 | 104 | | | |

Finally, number of years since training impacted respondents perceptions of a negative understanding of price points of materials used in interior design projects

(r= -.279, p=.05). As number of years since training increased, participant's perception of their client's understanding of price points of materials decreased. (see Appendix N, Table 8)

**Table 8**
**Client Understanding of Price Points in Relation to Number of Years since Respondent's Training Factor**

| | Sum of Squares | df | Mean Square | F | Significance |
|---|---|---|---|---|---|
| Between Groups | 8.139 | 4 | 2.035 | 2.465 | .050 |
| Within Groups | 80.067 | 97 | .825 | | |
| Total | 88.206 | 101 | | | |

## Conclusions and Recommendations

Although no similar studies have researched the effect of the genre of interior design television programming on interior design practice, many have contributed to this subject. Lloyd (2002) examines how television represents design. Positing that designers must take a hard look at how the design process is conveyed and represented in this genre. Lloyd (2002) asserts that an inaccurate representation of design in this television programming can effect how clients expect to work with designers and can influence people thinking of a career in design.

Philips (2007) argues that the makeover format skews client expectations by setting up the designer as “tastemaker” who “brings esoteric tastes to a wider audience” and negates the personal identity or tastes of the client. Additionally, Philips (2007) contends that the process in the program of speedily removing the client’s possessions not only negates the client’s role in the process but also minimizes the labor involved in real design processes.

Waxman and Clemons (2007) draw on both real life experience as university professors and researchers to present the idea that interior design television programming has a sizeable influence on career choices of those who are entering design schools. Their study of entry level design students revealed that over 90% of entering students report that they watch interior design related programming. Through focus group discussions it was revealed that these same students receive “mixed messages” from the television programming regarding skills needed to become successful in interior design (Waxman & Clemons, 2005, p. 4).

Survey I in this study revealed that participants confront many of the issues related to interior design related television programming. (see Appendix O) However, when respondents were asked in Survey II to rate the composite of responses from Survey I, only five relationships showed statistical significance. These relationships are between:

| | | |
|---|---|---|
| - Client understanding of labor costs in interior design projects | And | Salary levels of participants |
| - Client understanding of role of interior designer | And | Salary levels of participants |
| - Client understanding of credentialing | And | Number of years since participant training |
| - Client understanding of need for interior designer | And | Number of years since participant training |
| - Client understanding of price points of products involved in interior design projects | And | Number of years since participant training |

In four of the five relationships, when years since training and salary levels of participants increased, so did the perceived understanding clients possess of the different facets of the interior design business. Different theories can be extrapolated from these results. First, one can conclude that those designers who garner a higher salary level naturally attract more educated and affluent clientele. These clients have the resources to pay designers' fees as well as the ability to cover labor costs inherent in professional interior design projects. Among the participants' comments, one in particular touched on this subject when their individual response indicated that interior design related television programming did not have an effect on designers' interior design practice "since these

shows are geared to people who cannot afford interior designers". In addition, at higher salary levels and more years since training, longevity with many clients is more likely. This continuity of client relationships might also render higher quality referrals of new clientele.

In juxtaposition to the preceding comments, an inverse relationship was found regarding client understanding of product price points involved in interior design projects by number of years since participant training. This relationship alleges that when respondents' number of years since training increased, their perception of clients understanding of price points decreased. It might be expected that the price point variable would follow the same trend as designer fees and labor costs mentioned earlier. However, in this sample, that was not the case. Two participant comments in particular address this issue:

> There's a significant decrease in clients needing/wanting to purchase through an interior designer…more wanting to do it themselves…as they have seen on TV. Consultations are 75% of my income now. 5-10 years ago it was 10%. During that time, profit was made through purchases for the clients. It is very difficult to rely on consultations for income.

And,

> The element of purchasing is also not addressed. These items just miraculously appear on the TV set by the fantasy crew and staff.

In addition, with the advent of the Internet consumers have more buying options and resources available to them. Therefore, the inclination to use a designer for purchases is no longer a likely response.

Not all participants responded negatively to this new television genre. A few answered with positive comments regarding this programming. Some felt that certain programs "have had a positive effect in that it has made the client more aware of their surroundings at home. More aware of color, furniture placement and especially that they are due a makeover in a certain space in their homes; therefore needing a designer." Another respondent asserts that the programs teach "new design phrases that make sense to consumers. This 'design speak' makes it easier to explain things to my clients." Another participant, while saying that most of the interior design television programming is incorrect in its portrayal of professional designers, concedes there are "notable exceptions of Candace Olsen's *Divine Design, Designer's Challenge, Room by Room*, and Kenneth Brown's *Redesign*".

Demographic questions in Survey II reveal that 81 of 109 (74.3%) respondents report as "Practicing Interior Designer." The largest age group 50-59 was 34 of 109 (31.2%); 29 of 106 (27.4%) report salaries above $50,000; and 55 of 106 (51.9%) had received interior design training more than 10 years in the past. These numbers show that a reasonably experienced and educated cohort participated in the survey. However, with the exception of client perception of price point relationship to number of years since training, all the relationships of statistical significance were found to be positive or in effect, neutral. This study endeavors to answer the question, "Has the recent genre of interior design related television programming affected the perception of the interior design profession as perceived by the interior design professional?". This study reveals that while designers are very vocal regarding their opinions of the quality, formatting, and process of interior design depicted in interior design related television programming,

the overall perception of interior design has not been affected in such a substantial way as to influence the overall daily practice of professional interior design.

**Conclusions and Recommendations**

While the current study compiles valuable open-ended narrative information from practicing interior designers on the subject of interior design television programming, further studies might include more intense focus group discussion to eliminate possible erroneous interpretation of written communication. In addition, data regarding specific changes in revenue flow in interior design practices over time as a result of this television genre might be revealing, as some respondents note the change in clients' purchasing habits as well as change in amount of consulting fees after exposure to the makeover programming (i.e. consulting fees, purchasing commissions). The cohort in this study tends to be more advanced in years in the practice of interior design. Therefore, interesting data might be gathered in further studies to compare the establishment of a new interior design practice in this era of pervasive interior design related television programming, as opposed to those who established interior design practices before the genre had saturated the television market.

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## Operational Definitions

| | |
|---|---|
| design | – the arrangement of parts, details, form, color, etc. so as to produce a complete and artistic unit; artistic or skillful invention: a finished artistic work or decoration. |
| interior design | – interior design is a multi-faceted profession in which creative and technical solutions are applied within a structure to achieve a built interior environment. These solutions are functional, enhance the quality of life and culture of the occupants, and are aesthetically attractive. Designs are created in response to and coordinated with the building shell and acknowledge the physical location and social context of the project. Designs must adhere to code and regulatory requirements, and encourage the principals of environmental sustainability. The interior process follows a systematic and coordinated methodology, including research, analysis and integration of knowledge into the creative process, whereby the needs and resources of the client are satisfied to produce an interior space that fulfills the project goals. Interior design includes a scope of services performed by a professional design practitioner, qualified by means of education, experience, and examination, to protect and enhance the life, health, safety and welfare of the public. |
| ASID | – American Society of Interior Designers ASID is a community of people—designers, industry representatives, educators and students—committed to interior design. |
| IIDA | – The International Interior Design Association (IIDA) is a professional networking and educational association of more than 10,000 Members in 8 specialty Forums, 9 Regions, and more than 30 Chapters around the world committed to enhancing the quality of life through excellence in interior design and advancing interior design through knowledge. |
| IDEC | – The Interior Design Educators Council (IDEC) is dedicated to the advancement of education and research in interior design. |
| CIDA | – The Council for Interior Design Accreditation is an independent, non-profit accrediting organization for interior design education programs at colleges and universities in the United States and Canada. |
| accreditation | – to authorize; give credentials to; to certify as meeting certain set standards |

| | |
|---|---|
| interior decorator | – the decorating and furnishing of the interior of a room, house, etc.or the art or business of decorating and furnishing such interiors. |
| professionalism | - professional quality status, etc. |

# Appendices

# Appendix A

## Survey I

Appendix A
Survey I

# Television and Design

## 1. Consent Form

* 1. This survey is designed to gather information regarding what, if any, effect the interior design makeover television has had on the professional interior designer as perceived by interior design professionals. No personal information such as your email or name will be asked. The survey should require approximately 10 minutes of your time. All responses will remain confidential and will only be used for the purpose of design research. Anyone who wishes to contact the researcher directly may do so with the following email address: skellypurnell@hotmail.com.

I hereby voluntarily agree to participate in the above listed research project and further understand the above listed explanations and descriptions of the research project. I also understand that there is no penalty for refusal to participate, and that I am free to withdraw my consent and participation in this project at any time without penalty. I have read and fully understand this Informed Consent form.

If you agree with the above, please click "yes" to continue with the survey.

- Yes, continue the survey.
- No, quit survey and exit browser.

# Television and Design

## 2.

1. Are you currently a practicing professional interior designer?

- ◯ Yes, full time in an architecture or interior design firm.
- ◯ Yes, part time (under 30 hours) in an architecture or interior design firm
- ◯ Yes, full time in a corporation or government agency.
- ◯ Yes, part time (under 30 hours) in a corporation or government agency.
- ◯ Yes, full time in a private practice.
- ◯ Yes, part time (under 30 hours) in a private practice.
- ◯ Yes, full time - other.
- ◯ Yes, part time (under 30 hours) - other.
- ◯ No, I am not currently practicing.

2. Are you currently a member of a professional design organization? If so, check all that apply.

- ☐ ASID
- ☐ IIDA
- ☐ IDEC
- ☐ AAHID
- ☐ NKBA
- ☐ Other Please specify:
- ☐ Not a member of a professional organization
- ☐ Other (please specify)

3. What are your viewing habits in relation to interior design television genre?

| | | | | |
|---|---|---|---|---|
| ◯ Never (have never seen any of this type of programming) | ◯ Sporatic (have seen only small clips of several programs) | ◯ Occassional viewing (one hour every few weeks) | ◯ Weekly (one to two hours per week) | ◯ Often (more than 3 hours per week) |

# Television and Design

4. Please check all programs, related to interior design programming genre, that you are familiar with or have viewed at least once.

- [ ] 24 Hour Design (HGTV Makeover room in 10 hours)
- [ ] Before & After (HGTV Major home remodeling start to finish)
- [ ] Color Correction (HGTV Makeover using color changes)
- [ ] Color Splash (HGTV Design Star winner's own show)
- [ ] Decorating Cents (HGTV Makeover room w/less than $500)
- [ ] Design on a Dime(HGTV Makeover room w/less than $1,000)
- [ ] Design Remix (HGTV Makeover using existing pieces)
- [ ] Design Star (HGTV Competition for own design program)
- [ ] Designers' Challenge (HGTV Designers bid on and remodel spaces)
- [ ] Designer Finals (HGTV Design students design first client room)
- [ ] Divine Design (HGTV Candace Olson designs for clients)
- [ ] Extreme Makeover (Home Edition) (ABC Crew rebuilds entire house in very short time frame)
- [ ] New Spaces (HGTV complete remodeling or home additions)
- [ ] reDesign (HGTV Kenneth Brown designs spaces)
- [ ] Room by Room (HGTV step by step makeover projects)
- [ ] Save my bath (HGTV crews makeover bathrooms)
- [ ] Small Space Big Style (HGTV home design under 1,000 sq ft)
- [ ] This Old House (DIY Home remodeling projects over time)
- [ ] Trading Spaces (TLC Neighbors remodel each other's houses)
- [ ] What's Your Sign? Design (TLC Zodiac sign guides room design)
- [ ] Other:(Please List)
- [ ] Other (please specify)

* 5. The interior design programming genre has become a major segment of lifestyle television programming in the last ten years. What, if any, effect have these programs had on your day to day practice of interior design?

# Television and Design

6. The answers that you have given on this survey will be tabulated. In an effort to get even more valuable information, and to keep you involved in the process, we would like to be able to contact you for input on the results of this survey. If you are willing to be a part of this additional questionnaire, please include your email address in the space provided below.

# Appendix B

## Permission to Survey ASID Members

**Appendix B**
**Permission to Survey ASID Members**

From: Michael Berens

Date: Wednesday, April 25, 2007 3:32 PM

To: skellypurnell@cox.net

Subject: Permission to survey ASID members

Dear Ms. Kelly Purnell,

I have reviewed the thesis proposal you sent to me on the topic of design-related television and its influence on the interior design profession. This is a topic about which our members are very concerned and very vocal. I am certain they will be interested in your project.

You have our permission to survey our practitioner members for the purpose of your study. While I cannot provide you with e-mail addresses for our members, I will be happy to assist you in notifying our members about the survey and how to participate when you reach that phase.

If there is any other way I can assist you, please do not hesitate to contact me.

Sincerely,

Michael Berens, Ph.D.

Director, Research & Knowledge Resources

ASID

# Appendix C

## ASID Newsletter Survey I Link

Appendix C
ASID Newsletter Survey I Link

# NEWSFLASH

THE ASID BIWEEKLY NEWSLETTER • KEEPING YOU INFORMED • ASID.ORG

**Oct. 8 - 21, 2007**

***In This Issue:***


- Register Online for NeoCon East
- In Memoriam: Michael Temple, ASID
- Keynote Speakers for INTERIORS 08 Announced
- What's In Your Office?
- Aging in Style
- Is Television Good for Interior Design?
- Renew Your ASID Membership
- Go Ahead, Make a Scene: Test a New 3-D Web Site
- STEP Workshops
- Internet Scam Targeting Interior Designers
- Foundation Update
- New CEUs Approved


**Click on the Industry Partner logo below to be directed to their Web site!**

If you are an Industry Partner interested in sponsoring *NewsFlash*, please contact the Industry Partner department at (202) 546-3480 or e-mail industry.partners@asid.org.

## Register Online for NeoCon East

Select from more than 30 IDCEC-accredited CEU seminars, special events, association forums and keynote speakers, and network with more than 7,500 industry professionals at **NeoCon® East**, being held Oct. 17 – 18 at the Baltimore Convention Center. Online registration ends **Oct. 8**.

**Presented and Sponsored by ASID**
**Wed., October 17**

- Advanced Codes for Interiors – *Kimberly Marks, ASID, IIDA*
- Lighting and Human Factors – *Shelley Siegel, FASID, CAPS*

## What's in Your Office?

Do you or your office have the perfect desk, organizer for samples or project drafts, or lobby seating? Have the perfect lighting or wall materials for sparking a designer's creativity? **Tell us what office products you can't live without**.

Send a link to the product and one sentence about what the product does or means to you or your business. The January/February

- Finding Your Way – Integrating Graphics and Wayfinding in Health Care Interior Design – *Andrea Hyde, ASID, AAHID*
- "A Night at the Museum" Opening Night Kick-Off Party – *Sponsored by ASID*

**Thurs., October 18**

- A New Generation of Paint – *Presented by ASID Maryland Chapter; Jacqueline Passaro, IFDA, Industry Partner Representative of Benjamin Moore & Co., Industry Partner of ASID; Frances Mooney, IFDA, IIDA, Industry Partner Representative of Benjamin Moore & Co., Industry Partner of ASID*
- Epigenetic Design – *Deborah Burnett, ASID, NSA*
- Commercial Office Space Planning – Trends & Techniques – *Mike Phillips, ASID, AIA, IIDA*
- ASID Student Career Exchange
- *Chesapeake Home* Magazine Design Competition Winners – *Presented by ASID Maryland Chapter*

To learn more about NeoCon East, and to register, visit www.neoconeast.com.

## In Memoriam: Michael Temple, ASID

Michael Temple, ASID, a respected and well-known designer of high-end homes in Southern California, sadly passed away Aug. 15 at the age of 60 from small-cell carcinoma.

Michael attended the University of Oregon and the San Diego Design Institute. He moved to San Diego from Las Vegas in 1981, working first for another firm before starting his own. In the early 1990s, he served as president of the International Society of Interior Designers and helped establish chapters in Mexico City, Guadalajara and London.

Michael helped create and teach a series of seminars to assist interior designers nationwide in articulating their professional value with clients. He wrote and conducted CEU courses for ASID and other organizations.

A memorial service has been scheduled for 2 p.m. Oct. 13 at St. James by-the-Sea Episcopal Church in La Jolla, Calif. The family suggests donations to San Diego Hospice and Palliative Care, 4311 Third Ave., San Diego, CA 92103. Click here to read the full article from *San Diego Union-Tribune*.

issue of *ASID ICON* will feature selected products perfect for designers and their professional lives and environments.

Products on your wish list or that may be of value to other ASID members and their business are welcome for submissions as well! Send all submissions to Kerry O'Leary, associate editor, at koleary@asid.org. We look forward to seeing your favorite office products!

## Aging in Style

**NEW! ASID Aging in Place Discussion Group**

ASID members interested in design for aging in place and independence, universal design, and accessibility and visitability are invited to join the new e-mail listserv discussion group on aging in place. To subscribe, go to https://www.asid.org/ASID+Online.htm and log in to your "My Membership" page. Use the scroll bar on the right to scroll down the menu to "Discussion Groups." Click on "Discussion Groups" to access the subscription page. Check the box labeled "aging," indicate which e-mail address you want to use to receive the listserv daily digest, and then click "Save My Forum Preferences." You will receive a confirmation e-mail and will begin receiving a daily digest of items posted to the listserv the previous day.

The listserv is now open. Join today!

A student scholarship in Michael's name is being put together. For details, please contact Jan Bast, FASID, at jbast@cox.net.

## Keynote Speakers for INTERIORS 08 Announced

Environmentalist, architect and explorer Jean-Michel Cousteau and motivational speaker Rosemarie Rossetti, Ph.D., founder of the Universal Design Living Laboratory, will be keynote speakers at **INTERIORS 08: The ASID Conference on Design**, being held at the New Orleans Marriott, March 13 – 16, 2008.

President of the Ocean Futures Society, a graduate of the Paris School of Architecture and member of the Ordre National des Architectes, Cousteau combines his passions for the natural and built environments to create sustainable and visionary structures. An educator and film maker, he has traveled the globe fostering alliances to bring about positive change. Most recently, he has been involved with the Jean-Michel Cousteau Fiji Islands Resort, designed to demonstrate the possibilities of an environmentally responsible and culturally appropriate ocean-oriented resort.

Paralyzed from the waist down due to a spinal cord injury, Rossetti has used her experience coping with adversity to inspire thousands of others to live positive and fulfilling lives. She and her husband are building a demonstration home, the Universal Design Living Laboratory, to teach residential and commercial builders, architects, landscape architects, designers, interior designers, manufacturers, manufacturer's representatives, distributors and the consumer public about universal design, green building and healthy home construction practices.

## 2008 Renewal Invoicing

ASID has made invoicing easier this year! Look for a new and improved invoice in your mailbox by the end of October.

You can already view your invoice and renew your dues online at www.asid.org. Log on to www.asid.org and follow the "Renew Your Dues" link from the home page to make a payment. Members that renew their dues **online** by Dec. 31, 2007, will be entered into a drawing to win a free year of membership dues! Only online renewals are eligible for the raffle. Thank you for your continuing membership.

## STEP Workshops

Be prepared for the NCIDQ examination and register for a STEP workshop today. This ASID-exclusive preparation program will equip you with everything you need to pass the examination. To find a workshop near you, visit www.asid.org/designer/step.

## New CEU Courses Approved

ASID announces the addition of three new Continuing Education Unit (CEU) courses.

**New & Emerging Materials**
Instructor: Linda Smith, FASID
Contact: linda@education-works.com CEU Value: 0.1

Description: Textiles—fibers, fabrics and the whole cloth—speak to the new and emerging materials that designers will be working with in the very near future. From threads that change color when exposed to ultraviolet light to textiles made from crab shells, this course will explore

## Go Ahead, Make a A Scene: Test a New 3-D Web Site

ASID members are invited to Beta test a new 3-D Web site called SceneCaster.com**.** SceneCaster takes only minutes to learn and gives designers and their clients access to millions of 3-D objects, along with textures and colors, to share design ideas. Any Internet user with basic Web skills can easily create, share and discuss their own 3-D scenes or transform existing 3-D scenes using a simple and intuitive drag-and-drop interface.

To try SceneCaster today, go to www.scenecaster.com and click the "JOIN" button. Follow the instructions to register, and you'll get an e-mail to verify your registration. Once you've registered, you can click on the "Make a Scene" tab to create as many scenes as you like. Please provide feedback about your SceneCaster experience; simply click the feedback link at the bottom of any page on the Web site and make sure to mention you're an ASID member. You can also send this link to a few clients you think may be interested in sketching out their own ideas before you transform their dreams into a professional design for their approval.

## Internet Scams Targeting Interior Designers

ASID headquarters has been informed of several instances in which ASID practitioner members have been contacted via e-mail by people allegedly interested in interior design services, including instances of contact via e-mail by an alleged serviceman in Iraq expressing interest in interior design services due to a family relocation. In these cases, the serviceman cites a specific budget for work and at times has even e-mailed architectural drawings and room dimension specifications. Like many Internet scams, the problem arises when the serviceman asks the interior designer to handle financial matters by depositing a check and sending a portion of the money immediately to another person or organization. We urge all members to be very cautious of any such e-mail interaction.

## Foundation Update

### Matt Lorenz, Allied Member ASID, Named Jubilation 08 Honorary Chairman

Matt Lorenz, Allied Member ASID, and winner of Bravo TV's "Top Design," was named honorary chairman of Jubilation 08. Originally from Minnesota, Lorenz is a graduate of the Illinois Institute of Art and worked at several prominent Chicago residential interior design and architecture firms for the past ten years before starting his own company in 2007. Lorenz is a member and national spokesperson for ASID and introduced an innovative national mentoring program, RealWorld DesignWeek, at the ASID Chapter Leadership Conference

exciting new textiles.

**Specifying Exotic Hardwood Flooring**
Instructor: Allen Nery
Contact: allen@br111.com
CEU Value: 0.1
Description: This course helps the architecture and design community understand the difference in hardness for exotic and domestic species of hardwood flooring. It also covers specifying exotic hardwood flooring, molding and accessories available, and maintenance.

**Building Systems for Designers: Thermal Comfort**
Instructor: Corky Binggeli, ASID
Contact: Carrie Almodovar at carriea@redvector.com
CEU Value: 0.4
Description: This four-hour online course explains the terminology regarding specifications for an HVAC system, choosing insulation and other energy-efficient materials and understanding the components of indoor air quality.

**InformeDesign®**
Where research informs design

NEW RESEARCH SUMMARY

## Layout and Room Shape Affect Wayfinding

InformeDesign® Where Research Informs Design

is a research and communications tool for designers, sponsored by ASID and created by the University of Minnesota.

in July 2007. As honorary chairman, Lorenz plans to make Jubilation 08 an overwhelming success!

To learn more about the ASID Foundation, go to www.asidfoundation.org.

**Donate an Item**
Consider donating an item to Jubilation 08, and at the same time promote your business and/or ASID chapter.

To learn more, please call Jack Pruitt, director of development for the ASID Foundation at (202) 675-2365 or e-mail jpruitt@asid.org.

**ASID Contract Documents —** ASID residential contract documents are the most widely accepted standard forms in the interior design industry. For more information, e-mail advantage@asid.org. For a full list of member benefits, click here.

ASID is the leading professional association representing the interests of interior designers. Its mission is to advance the interior design profession through knowledge generation and sharing, advocacy of interior designers' right to practice, professional and public education, and expansion of interior design markets. The Society supports its more than 38,000 members — comprised of practicing interior designers from all design specialties, design students and industry representatives — through a variety of programs and services and a network of 48 chapters throughout the United States and Canada.

Please send your comments and suggestions to publications@asid.org. To unsubscribe, log in to your online account here, select "Profile Update," followed by "Maintain Your Communication Preferences." Deselect "NewsFlash" to no longer receive this newsletter.

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# Appendix D

# IRB Application and Amendment Approval

UNIVERSITY OF
CENTRAL
OKLAHOMA

*Dr. Joe C. Jackson College*
*of Graduate Studies & Research*

6 September 2007

Ms. Shannon Kelly Purnell
Ms. Valerie Settles, Instructor
Campus Box 195
College of Arts, Media & Design
Department of Design
University of Central Oklahoma
Edmond, OK 73034

**Re: Application for IRB Review of Research Involving Human Subjects**

Dear Ms. Purnell and Ms. Settles:

Thank you for submitting your research proposal entitled, "Design related television: influence on the Interior Design profession," for review by the UCO Institutional Review Board. The Jackson College of Graduate Studies & Research is pleased to inform you of the approval of your application (UCO IRB# 07163).

On behalf of the JCGS&R and UCO IRB, I wish you the best of luck with your research project. If the JCGS&R can be of any further assistance in your pursuit of research, creative & scholarly activities, please do not hesitate to contact us.

Cordially,

Gregory M. Wilson

Dr. Gregory M. Wilson
Interim Associate Dean
Chair, UCO Institutional Review Board

GMW/

*100 North University Drive, Nigh University Center, Room 404, Edmond, Oklahoma 73034-5209 • Phone: (405) 974-3341*
*Fax: (405) 974-3852 • Email: gradcoll@ucok.edu*

# UNIVERSITY OF CENTRAL OKLAHOMA
# INSTITUTIONAL REVIEW BOARD

UCO IRB Receipt IRB07163
*For Office Use Only*

## APPLICATION FOR REVIEW OF HUMAN SUBJECTS RESEARCH

*(Pursuant to Title 45 - Code of Federal Regulations – Part 46)*

**TITLE OF PROJECT:** Design Related Television: Influence on the Interior Design Profession

**PRINCIPAL INVESTIGATOR(S):**


Shannon Kelly Purnell
Name of Primary PI

PI Status: (check one): ☐ Faculty || ☒ Student || ☐ Other: _____

Interior Design
Department

College of Arts, Media and Design
College

_____
Campus Box

_____
Campus Phone

skellypurnell@cox.net
E-Mail

905 N.W. 40th, Oklahoma City, OK 73118
Home address

405-525-6850
Home phone

405-820-0989
Cell phone

Valerie Settles
Name of Co-PI

PI Status: (check one): ☒ Faculty || ☐ Student || ☐ Other: _____

Interior Design
Department

College of Arts, Media and Design
College

_____
Campus Box

974-5219
Campus Phone

VSettles@ucok.edu
E-Mail

_____
Home address

_____
Home phone

_____
Cell phone



AUG 23 2007

RECEIVED
SEP 5 2007
JCGS&R

1. Describe the purpose of the research and the research problem in the proposed study.

Has the recent genre of interior design related programming on television affected the perception of the interior design profession as perceived by the interior design professional?

---

2. Describe the research subjects in this proposed study and, at a minimum, provide the following information:

a. Describe the prospective research subjects.

Practicing Interior Designers that are emloyed at least part time in various design practices.

b. Describe the procedures to be used to recruit subjects.

American Society of Interior Designers website will provide a link to the survey on their web-site to a survey created on Survey Monkey.com.

c. Do you plan to recruit research subjects from classes, churches, businesses or other organizations?

☒ Yes ☐ No

*If "yes", please attach a copy of the required written permission (by email or letter) from the course instructor or appropriate person authorized to grant such permission.*

d. Do you plan to recruit research subjects via email or conduct any of your research via the internet?

☒ Yes ☐ No

*If "yes", please attach a copy of the required written permission (by email, letter or signature on the Required Authorization Signatures Page) from the appropriate person in the UCO Office of Information Technology authorized to grant such permission.*

e. Do you intend to use an oral script or any documentary information as part of the solicitation of research subjects?

☐ Yes ☒ No

*If "yes", please attach a copy of these scripts/documents.*

f. What is the number of subjects you expect to participate?

100

g. Will any of your research subjects be under 18 years of age?

☐ Yes ☒ No

*If "yes", you must make an appointment with the IRB Chair to discuss the special responsibilities and requirements for this type of research.*

---

3. a. Describe each proposed condition, intervention, manipulation, measurement and/or observation of human subjects or their environments which are planned for this study.

b. Will you be using questionnaires, surveys, tests or other written instruments?

☒ Yes ☐ No

*If "yes", please attach a copy of these documents.*

---

4. Will the subjects encounter the possibility of stress or psychological, social, physical, or legal risks which are greater, in probability or magnitude, than those ordinarily encountered in daily life or during the performance of routine physical or psychological examinations or tests?

☐ Yes ☒ No

*If "yes", please describe the situation, justify your position and indicate what provisions you have made to help those research subjects who feel they need help for the stress, or the psychological, social, physical, or legal risks (e.g., contact information for counseling services listed on the Informed Consent Form, etc.)*

---

5. Will medical clearance be necessary for subjects to participate because of tissue or blood sampling, or administration of substances such as food or drugs, or physical exercise conditioning?

☐ Yes ☒ No

*If "yes", please explain how the medical clearances will be obtained.*

---

6. Will the subjects be deceived or misled in any way?

☐ Yes ☒ No

*If "yes", please describe the situation and justify your position.*

---

7. Will information be requested which subjects might consider to be personal or sensitive?

☐ Yes ☒ No

*If "yes", please describe the situation and justify your position.*

---

8. Will the subjects be presented with materials which might be considered offensive, threatening, or degrading?

☐ Yes ☒ No

*If "yes", please describe the situation and justify your position.*

---

9. Will any inducements be offered to the subjects for their participation?

☐ Yes ☒ No

*a. If "yes", please describe the inducements.*

*b. If extra course credit is offered to research subjects who are students, what alternative means of obtaining additional credit are available to those students who do not wish to participate in the research project?*

---

10. Will a written consent form be used?

☒ Yes ☐ No

*If "yes", please attach a copy of your consent form. (You are urged to read and follow the Informed Consent Form Guidelines.)*

*If "no",* please indicate why not; and also indicate how voluntary participation will be secured.

---

11. Will any aspect of the data be made a part of any record that can be identified with the subject?

☐ Yes ☒ No

*If "yes", please describe the situation and justify your position.*

---

12. Please describe, in detail, the steps you will take to ensure the confidentiality of the data you collect, especially regarding the following:

a. how will the data be reported (e.g., single vs. aggregate);
aggregate

b. where and how will the data be stored;
Stored on a compact disc in lead professors office.

c. who will have access to the data;
Myself and lead professor.

d. what the length of time the data will be kept;
10yrs

e. how and when the data will be destroyed;
Information deleted from disc and all other files destroyed.

→ Need to shred CD.

f. provide any other information in this regard you deem pertinent.

---

13. Will the fact that a subject did or did not participate in a specific experiment or study be made a part of any record available to supervisor, teacher, or employer?

☐ Yes ☒ No

*If "yes", please describe the situation and justify your position.*

---

14. Describe the benefits that might accrue to either the subjects or society.

This study will benefit interior designers by giving them insight as to the possible influence of design related television. This knowledge can prompt them to adapt their

relationships with their client base. This study could also prompt the industry to become more proactive in participating in television programming so they could better promote education of the public to the realities of the interior design profession. In the end, the study will inform the industry about the influence of this television programming on itself.

***CHECKLIST FOR IRB APPLICATION SUBMISSION:***

*Please mark which documents you have attached to your IRB Application.*

| | Attached | Not applicable |
|---|---|---|
| Research Proposal | ☒ | ☐ |
| Solicitation script/documents | ☐ | ☒ |
| Informed Consent Form | ☒ | ☐ |
| Instrument(s) (questionnaires, surveys, etc) | ☒ | ☐ |
| Written authorization – classes, organizations | ☒ | ☐ |
| Written authorization – UCO Information Technology | ☒ | ☐ |

**CONTACT INFORMATION FOR IRB QUESTIONS OR CONCERNS:**

Dr. Gregory M. Wilson
Chair, UCO Institutional Review Board
404 Nigh University Center
Campus Box 117
Edmond, OK 73034

405-974-3497 phone
405-974-3852 fax
gwilson@ucok.edu email

**REQUIRED AUTHORIZATION SIGNATURES**

I have read this Application For Review of Human Subjects Research, and, subject to the appropriate review by the UCO Institutional Review Board, I authorize the Principal Investigator(s) to conduct this research.

Title of Project: Design Related Television: Influence on the Interior Design Profession

Primary Principal Investigator: Shannon Kelly Purnell

Co-Principal Investigator: Valerie Settles

---

Department: Design
Name of Department Chair: Larry Hefner

Larry Hefner — Signature of Department Chair
8/23/07 — Date

College: Arts, Media and Design
Name of College Dean: Dr. John Clinton / Gayle Kearns, Assoc. Dean

Gayle A. Kearns — Signature of College Dean
8/23/07 — Date

Office of UCO Office of Information Technology *(for all e-based research)*
Name of UCO IT Representative: Dr. Cynthia Rolf

Cynthia E Rolf — Signature of UCO IT Representative
8/31/2007 — Date

# Appendix E

# Survey I Results

# Television and Design

**1. This survey is designed to gather information regarding what, if any, effect the interior design makeover television has had on the professional interior designer as perceived by interior design professionals. No personal information such as your email or name will be asked. The survey should require approximately 10 minutes of your time. All responses will remain confidential and will only be used for the purpose of design research. Anyone who wishes to contact the researcher directly may do so with the following email address: skellypurnell@hotmail.com. I hereby voluntarily agree to participate in the above listed research project and further understand the above listed explanations and descriptions of the research project. I also understand that there is no penalty for refusal to participate, and that I am free to withdraw my consent and participation in this project at any time without penalty. I have read and fully understand this Informed Consent form. If you agree with the above, please click "yes" to continue with the survey.**

| | Response Percent | Response Count |
|---|---|---|
| **Yes, continue the survey.** | **99.8%** | 447 |
| No, quit survey and exit browser. | 0.2% | 1 |
| | ***answered question*** | **448** |
| | ***skipped question*** | **0** |

**2. Are you currently a practicing professional interior designer?**

| | Response Percent | Response Count |
|---|---|---|
| **Yes, full time in an architecture or interior design firm.** | **32.3%** | 121 |
| Yes, part time (under 30 hours) in an architecture or interior design firm | 2.4% | 9 |
| Yes, full time in a corporation or government agency. | 2.7% | 10 |
| Yes, part time (under 30 hours) in a corporation or government agency. | 0.0% | 0 |
| Yes, full time in a private practice. | 21.1% | 79 |
| Yes, part time (under 30 hours) in a private practice. | 13.9% | 52 |
| Yes, full time - other. | 7.7% | 29 |
| Yes, part time (under 30 hours) - other. | 3.7% | 14 |
| No, I am not currently practicing. | 16.3% | 61 |

| | |
|---|---|
| *skipped question* | **73** |

**3. Are you currently a member of a professional design organization? If so, check all that apply.**

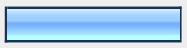
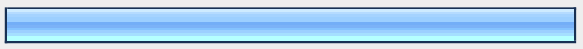
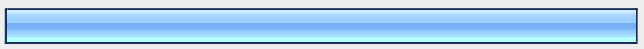
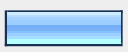
| | Response Percent | Response Count |
|---|---|---|
| **ASID** | **97.9%** | 368 |
| IIDA | 10.6% | 40 |
| IDEC | 2.1% | 8 |
| AAHID | 0.0% | 0 |
| NKBA | 9.3% | 35 |
| Other Please specify: | 2.9% | 11 |
| Not a member of a professional organization | 0.8% | 3 |
| Other (please specify) | 12.8% | 48 |
| *answered question* | | **376** |
| *skipped question* | | **72** |

**4. What are your viewing habits in relation to interior design television genre?**

| | Response Percent | Response Count |
|---|---|---|
| Never (have never seen any of this type of programming) | 0.3% | 1 |
| Sporatic (have seen only small clips of several programs) | 23.9% | 90 |
| **Occassional viewing (one hour every few weeks)** | **35.1%** | 132 |
| Weekly (one to two hours per week) | 24.2% | 91 |
| Often (more than 3 hours per week) | 16.5% | 62 |
| *answered question* | | **376** |
| *skipped question* | | **72** |

**5. Please check all programs, related to interior design programming genre, that you are familiar with or have viewed at least once.**

| | Response Percent | Response Count |
|---|---|---|
| 24 Hour Design (HGTV Makeover room in 10 hours) | 20.0% | 75 |
| Before & After (HGTV Major home remodeling start to finish) | 24.5% | 92 |
| Color Correction (HGTV Makeover using color changes) | 17.3% | 65 |
| Color Splash (HGTV Design Star winner's own show) | 34.4% | 129 |
| Decorating Cents (HGTV Makeover room w/less than $500) | 53.9% | 202 |
| **Design on a Dime(HGTV Makeover room w/less than $1,000)** | **77.3%** | 290 |
| Design Remix (HGTV Makeover using existing pieces) | 34.7% | 130 |
| Design Star (HGTV Competition for own design program) | 50.1% | 188 |
| Designers' Challenge (HGTV Designers bid on and remodel spaces) | 76.0% | 285 |
| Designer Finals (HGTV Design students design first client room) | 35.2% | 132 |
| Divine Design (HGTV Candace Olson designs for clients) | 72.5% | 272 |
| Extreme Makeover (Home Edition) (ABC Crew rebuilds entire house in very short time frame) | 68.3% | 256 |
| New Spaces (HGTV complete remodeling or home additions) | 9.3% | 35 |
| reDesign (HGTV Kenneth Brown designs spaces) | 33.3% | 125 |
| Room by Room (HGTV step by step makeover projects) | 26.7% | 100 |
| Save my bath (HGTV crews | 10.7% | 40 |

| | | | |
|---|---|---|---|
| makeover bathrooms) | | | |
| Small Space Big Style (HGTV home design under 1,000 sq ft) |  | 18.9% | 71 |
| This Old House (DIY Home remodeling projects over time) |  | 62.7% | 235 |
| Trading Spaces (TLC Neighbors remodel each other's houses) |  | 69.6% | 261 |
| What's Your Sign? Design (TLC Zodiac sign guides room design) | | 5.9% | 22 |
| Other:(Please List) | | 4.3% | 16 |
| Other (please specify) |  | 12.5% | 47 |
| | | ***answered question*** | **375** |
| | | ***skipped question*** | **73** |

**6. The interior design programming genre has become a major segment of lifestyle television programming in the last ten years. What, if any, effect have these programs had on your day to day practice of interior design?**

| | | **Response Count** |
|---|---|---|
| | | 376 |
| | ***answered question*** | **376** |
| | ***skipped question*** | **72** |

**7. The answers that you have given on this survey will be tabulated. In an effort to get even more valuable information, and to keep you involved in the process, we would like to be able to contact you for input on the results of this survey. If you are willing to be a part of this additional questionnaire, please include your email address in the space provided below.**

| | | **Response Count** |
|---|---|---|
| | | 250 |
| | ***answered question*** | **250** |
| | ***skipped question*** | **198** |

# Appendix F

# Themes and Patterns – Survey I

**Appendix F**
**Themes and Patterns – Survey I**

**Theme 1 (96/38.4%)** **Pattern A**

Expectations cheap,
unrealistic budget,
unrealistic pricing
negate labor costs
something for nothing
negate quality
cost of materials

**Theme 2 (117/46.8%)** **Pattern B**

Unprofessional
"what not to do"
Design done by anyone
Easy, tacky, kitchy
Design on your own
Disrespect of design
Not taken seriously
Designers design, dictate (not listen to clients desires)

No mention of licensing, codes, safety
Form stressed over function
Designers as odd, quirky, different
Designers vs Decorators
designers "young, trendy, photogenic"
"Design star" personalities as designer
message that education, credentials, experience not important

**Theme 3 (88/35.2%)** **Pattern B**

Unrealistic time frame
Install time
Unforeseen problems
Lead times
Design time
Product availability
Design is fast

**Theme 4 (18/.0%)** **Pattern B**

Planning minimal
Expect multiple elaborate presentations (no fee)
Negate design background work
Steal ideas
Expect to compete with other designers for job

**Theme 5 (23/8.0%)** **Pattern A**

Negate design fees
Don't see designer as consultant,
Advisor contractor, cost negotiator
Bypass designer to use sources
Want ideas, elaborate presentations for no fee
Consultation only (fees)

**Theme 6 (26/10.4%)** **Pattern C**

Re-education of clients and employers (architects)
to process and need for designer
No understanding of process
Sharpens designers communication skills
New terms for clients

**Theme 7 (16/6.4%)** **Pattern B**

Negation of # of professionals to get work done
and cost involved
Quality of work

**Theme 8 (76/30.4%)** **Pattern C**

New awareness of design
Springboard for new projects
Knowledgeable
Flexible clients
Awareness of product pricing and availability
Open to more possibilities
Made public aware of professionalism
of designer
give designers "names"
made aware of importance of
hiring licensed designers
ideas for designers
make students want to study des
shows helped to market company
Awareness hinders des industry

**Theme 9 (36/14.4%)**

None
Clientele not influenced by shows
See conflict on in social situations
More savvy clientele are ones who seek designers
(negate shows/not influenced)
Not applicable to commercial design

**Theme 10 (6/2.4%)** **Pattern B**

Confuse designer with craftsperson, laborer, tradespeople
Think that designer's job to paint, install, construct

**Theme 11 (14/5.6%)**

Not currently practicing
Am currently a student
Industry Rep

**Theme 12 (12/4.8%)**

Certain shows show professional/real process of design
No representation of commercial design in genre
Many sighted Candace Olson, Designers Challenge

| **Pattern A** | **Pattern B** | **Pattern C** |
|---|---|---|
| Monetary Issues | Misperception | Re-Education |

# Appendix G

# Survey II

**Appendix G**
**Survey II**

# Television and Design Survey II

## 1. Consent Form

* 1. This follow up survey to Interior Design and Television Survey #1 is designed to gather information regarding what, if any, effect the interior design makeover television has had on the professional interior designer as perceived by interior design professionals. The survey should require approximately 10 minutes of your time. All responses will remain confidential and will only be used for the purpose of design research. Anyone who wishes to contact the researcher directly may do so with the following email address: skellypurnell@hotmail.com.

The survey responses will be collected and the survey closed two weeks from the date of issue.

I hereby voluntarily agree to participate in the above listed research project and further understand the above listed explanations and descriptions of the research project. I also understand that there is no penalty for refusal to participate, and that I am free to withdraw my consent and participation in this project at any time without penalty. I have read and fully understand this Informed Consent form.

If you agree with the above, please click "yes" to continue with the survey.

- Yes, continue the survey.
- No, quit survey and exit browser.

# Television and Design Survey II

## 2.

1. What is your current role in the interior design field?

- ◯ Practicing Interior Designer
- ◯ Retired Interior Designer
- ◯ Other (please specify)

2. What category below best describes your current age?

- ☐ 21-29
- ☐ 30-39
- ☐ 40-49
- ☐ 50-59
- ☐ 60-69
- ☐ Other (please specify)

3. What is the average annual income that you derive from the practice of interior design?

- ◯ 0-$10,000
- ◯ $11,000-20,000
- ◯ $21,000-30,000
- ◯ $31,000-40,000
- ◯ $41,000-50,000
- ◯ Above $50,000

4. Which category below best describes your gender?

- ☐ Male
- ☐ Female

5. Which time span below best describes the time since your interior design training?

- ◯ 0-1 years
- ◯ 2-4 years
- ◯ 5-7 years
- ◯ 8-10 years
- ◯ Over 10 years

# Television and Design Survey II

6. Results were tabulated from the original Television and Design survey. Below is the composite of the answers given. Please read each statement below and rate it according to how you feel it applies to you and your daily practice of interior design.

| | Strongly Agree | Agree | Neutral | Disagree | Strongly Disagree | N/A |
|---|---|---|---|---|---|---|
| *Clients have realistic expectations regarding interior design projects. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Clients have unrealistic expectations regarding interior design projects. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Clients have a clear understanding of price points of products purchased for an interior design project (i.e. furniture, accessories, building supplies). | ○ | ○ | ○ | ○ | ○ | ○ |
| *Clients have an unclear understanding of price points of products purchased for an interior design project (i.e. furniture, accessories, building supplies). | ○ | ○ | ○ | ○ | ○ | ○ |
| *Clients understand that payment is required for preliminary presentations including color boards and or sample boards. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Clients many times do not understand that payment is required for preliminary presentations including color boards and or sample boards. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Clients are aware that many interior design projects require the hiring of laborers and are aware of the labor costs involved. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Clients are not aware that many interior design projects require the hiring of laborers and are not aware of the labor costs involved. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Clients are aware of the education, licensure and credentials that may be involved in becoming an interior designer. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Clients are not aware of the education, licensure and credentials that may be involved in becoming an interior designer. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Clients are well aware of the difference between decorators and designers. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Clients are not aware of | ○ | ○ | ○ | ○ | ○ | ○ |

# Television and Design Survey II

| | | | | | | |
|---|---|---|---|---|---|---|
| the difference between decorators and designers. | | | | | | |
| *Clients understand the time involved in preparation of presentations, planning and background research required for many interior design projects and the design fees charged for these services. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Clients do not understand the time involved in preparation of presentations, planning and background research required for many interior design projects and the design fees charged for these services. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Clients are aware that the designers primary role in an interior design project is to plan, design and supervise projects, not the actual painting, construction and other labor. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Clients are not aware that the designers primary role in an interior design project is to plan, design and supervise projects, not the actual painting, construction and other labor. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Interior design related television programming has brought a new awareness to the profession of interior design and the professionalism involved. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Interior design related television programming has given a skewed representation of the profession of interior design and has negated it as a profession. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Interior design related television programming has made the general public aware of possibilities of design and thus has provided a spring board for new interior design projects. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Interior design related television programming has made the general public aware of possibilities of design and | ○ | ○ | ○ | ○ | ○ | ○ |

# Television and Design Survey II

| | | | | | | |
|---|---|---|---|---|---|---|
| the false impression that anyone can be designers. | | | | | | |
| *Interior design related television programming has led to increased enrollment in interior design college programs. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Interior design related television programming has led to increased enrollment in interior design college programs with students who have an unclear understanding of the profession of interior design. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Certain interior design related television programs represent designers as professionals and demonstrate the actual professional process of interior design. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Interior design related television programming negates the designer as professional and does not show the true process of professional interior design. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Interior design related television programming has served to educate the public so that current and potential clients are well-versed in interior design and the need for interior designers. | ○ | ○ | ○ | ○ | ○ | ○ |
| *Interior design related television programming has created a skewed impression of the interior design profession such that a re-education of clients, potential clients and other professionals is necessary for all interior designers that represent the profession. | ○ | ○ | ○ | ○ | ○ | ○ |

# Appendix H

# Survey II Results

**Appendix H**
**Survey II Results**

# Television and Design Survey II

**1. This follow up survey to Interior Design and Television Survey #1 is designed to gather information regarding what, if any, effect the interior design makeover television has had on the professional interior designer as perceived by interior design professionals. The survey should require approximately 10 minutes of your time. All responses will remain confidential and will only be used for the purpose of design research. Anyone who wishes to contact the researcher directly may do so with the following email address: skellypurnell@hotmail.com. The survey responses will be collected and the survey closed two weeks from the date of issue. I hereby voluntarily agree to participate in the above listed research project and further understand the above listed explanations and descriptions of the research project. I also understand that there is no penalty for refusal to participate, and that I am free to withdraw my consent and participation in this project at any time without penalty. I have read and fully understand this Informed Consent form. If you agree with the above, please click "yes" to continue with the survey.**

| | Response Percent | Response Count |
|---|---|---|
| **Yes, continue the survey.** | **99.2%** | 120 |
| No, quit survey and exit browser. | 0.8% | 1 |
| | ***answered question*** | **121** |
| | ***skipped question*** | **0** |

**2. What is your current role in the interior design field?**

| | Response Percent | Response Count |
|---|---|---|
| **Practicing Interior Designer** | **74.3%** | 81 |
| Retired Interior Designer | 3.7% | 4 |
| Other (please specify) | 22.0% | 24 |
| | ***answered question*** | **109** |
| | ***skipped question*** | **12** |

**3. What category below best describes your current age?**

| | Response Percent | Response Count |
|---|---|---|
| 21-29 | 13.8% | 15 |
| 30-39 | 22.9% | 25 |
| 40-49 | 19.3% | 21 |
| **50-59** | **31.2%** | 34 |
| 60-69 | 11.0% | 12 |
| Other (please specify) | 2.8% | 3 |
| | ***answered question*** | **109** |
| | ***skipped question*** | **12** |

**4. What is the average annual income that you derive from the practice of interior design?**

| | Response Percent | Response Count |
|---|---|---|
| 0-$10,000 | 16.0% | 17 |
| $11,000-20,000 | 10.4% | 11 |
| $21,000-30,000 | 13.2% | 14 |
| $31,000-40,000 | 21.7% | 23 |
| $41,000-50,000 | 11.3% | 12 |
| **Above $50,000** | **27.4%** | 29 |
| | ***answered question*** | **106** |
| | ***skipped question*** | **15** |

**5. Which category below best describes your gender?**

| | Response Percent | Response Count |
|---|---|---|
| Male | 11.9% | 13 |
| **Female** | **88.1%** | 96 |
| | ***answered question*** | **109** |
| | ***skipped question*** | **12** |

**6. Which time span below best describes the time since your interior design training?**

| | Response Percent | Response Count |
|---|---|---|
| 0-1 years | 16.0% | 17 |
| 2-4 years | 23.6% | 25 |
| 5-7 years | 4.7% | 5 |
| 8-10 years | 3.8% | 4 |
| **Over 10 years** | **51.9%** | 55 |
| | ***answered question*** | **106** |
| | ***skipped question*** | **15** |

**7. Results were tabulated from the original Television and Design survey. Below is the composite of the answers given. Please read each statement below and rate it according to how you feel it applies to you and your daily practice of interior design.**

| | Strongly Agree | Agree | Neutral | Disagree | Strongly Disagree | N/A | Rating Average | Response Count |
|---|---|---|---|---|---|---|---|---|
| *Clients have realistic expectations regarding interior design projects. | 2.8% (3) | 12.1% (13) | 29.9% (32) | **42.1% (45)** | 13.1% (14) | 0.0% (0) | 3.50 | 107 |
| *Clients have unrealistic expectations regarding interior design projects. | 25.5% (27) | **42.5% (45)** | 29.2% (31) | 2.8% (3) | 0.0% (0) | 0.0% (0) | 2.09 | 106 |
| *Clients have a clear understanding of price points of products purchased for an interior design project (i.e. furniture, accessories, building supplies). | 0.0% (0) | 5.5% (6) | 18.3% (20) | **56.0% (61)** | 19.3% (21) | 0.9% (1) | 3.90 | 109 |
| *Clients have an unclear understanding of price points of products purchased for an interior design project (i.e. furniture, accessories, building supplies). | 25.7% (27) | **48.6% (51)** | 14.3% (15) | 9.5% (10) | 1.9% (2) | 0.0% (0) | 2.13 | 105 |
| *Clients understand that payment is required for preliminary presentations including color boards and or sample boards. | 1.9% (2) | 13.0% (14) | 19.4% (21) | **43.5% (47)** | 21.3% (23) | 0.9% (1) | 3.70 | 108 |
| *Clients many times do not understand that payment is required for preliminary presentations including color boards and or sample boards. | 34.3% (37) | **40.7% (44)** | 13.9% (15) | 9.3% (10) | 1.9% (2) | 0.0% (0) | 2.04 | 108 |
| *Clients are aware that many interior design projects require the hiring of laborers and are aware of the labor costs involved. | 0.9% (1) | 30.6% (33) | 15.7% (17) | **36.1% (39)** | 14.8% (16) | 1.9% (2) | 3.34 | 108 |
| *Clients are not aware that many interior design projects require the hiring of laborers and are not aware of the labor costs involved. | 28.7% (31) | **44.4% (48)** | 14.8% (16) | 10.2% (11) | 1.9% (2) | 0.0% (0) | 2.12 | 108 |
| *Clients are aware of the education, licensure and credentials that may be involved in becoming an interior designer. | 2.8% (3) | 2.8% (3) | 11.9% (13) | **46.8% (51)** | 33.9% (37) | 1.8% (2) | 4.08 | 109 |
| *Clients are not aware of the education, licensure and credentials that may be involved in becoming an | **52.3% (57)** | 38.5% (42) | 4.6% (5) | 2.8% (3) | 1.8% (2) | 0.0% (0) | 1.63 | 109 |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| interior designer. | | | | | | | | |
| *Clients are well aware of the difference between decorators and designers. | 0.0% (0) | 1.9% (2) | 1.9% (2) | **51.4% (55)** | 43.9% (47) | 0.9% (1) | 4.39 | 107 |
| *Clients are not aware of the difference between decorators and designers. | **53.7% (58)** | 42.6% (46) | 1.9% (2) | 1.9% (2) | 0.0% (0) | 0.0% (0) | 1.52 | 108 |
| *Clients understand the time involved in preparation of presentations, planning and background research required for many interior design projects and the design fees charged for these services. | 0.9% (1) | 8.3% (9) | 3.7% (4) | **56.5% (61)** | 30.6% (33) | 0.0% (0) | 4.07 | 108 |
| *Clients do not understand the time involved in preparation of presentations, planning and background research required for many interior design projects and the design fees charged for these services. | **46.8% (51)** | 42.2% (46) | 3.7% (4) | 5.5% (6) | 1.8% (2) | 0.0% (0) | 1.73 | 109 |
| *Clients are aware that the designers primary role in an interior design project is to plan, design and supervise projects, not the actual painting, construction and other labor. | 2.8% (3) | 32.1% (34) | 17.9% (19) | **39.6% (42)** | 6.6% (7) | 0.9% (1) | 3.15 | 106 |
| *Clients are not aware that the designers primary role in an interior design project is to plan, design and supervise projects, not the actual painting, construction and other labor. | 17.8% (19) | **40.2% (43)** | 15.9% (17) | 22.4% (24) | 3.7% (4) | 0.0% (0) | 2.54 | 107 |
| *Interior design related television programming has brought a new awareness to the profession of interior design and the professionalism involved. | 6.4% (7) | **36.7% (40)** | 22.0% (24) | 25.7% (28) | 9.2% (10) | 0.0% (0) | 2.94 | 109 |
| *Interior design related television programming has given a skewed representation of the profession of interior design and has negated it as a profession. | 26.9% (29) | **38.9% (42)** | 17.6% (19) | 15.7% (17) | 0.9% (1) | 0.0% (0) | 2.25 | 108 |
| *Interior design related television programming has made the general | | | | | | | | |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| public aware of possibilities of design and thus has provided a spring board for new interior design projects. | 7.4% (8) | **48.1% (52)** | 30.6% (33) | 10.2% (11) | 3.7% (4) | 0.0% (0) | 2.55 | 108 |
| *Interior design related television programming has made the general public aware of possibilities of design and the false impression that anyone can be designers. | **36.4% (39)** | 30.8% (33) | 14.0% (15) | 17.8% (19) | 0.9% (1) | 0.0% (0) | 2.16 | 107 |
| *Interior design related television programming has led to increased enrollment in interior design college programs. | 19.3% (21) | 33.0% (36) | **38.5% (42)** | 1.8% (2) | 0.0% (0) | 7.3% (8) | 2.25 | 109 |
| *Interior design related television programming has led to increased enrollment in interior design college programs with students who have an unclear understanding of the profession of interior design. | 23.1% (25) | 30.6% (33) | **34.3% (37)** | 2.8% (3) | 0.0% (0) | 9.3% (10) | 2.18 | 108 |
| *Certain interior design related television programs represent designers as professionals and demonstrate the actual professional process of interior design. | 11.9% (13) | **39.4% (43)** | 20.2% (22) | 21.1% (23) | 6.4% (7) | 0.9% (1) | 2.70 | 109 |
| *Interior design related television programming negates the designer as professional and does not show the true process of professional interior design. | 38.1% (40) | **39.0% (41)** | 12.4% (13) | 8.6% (9) | 1.9% (2) | 0.0% (0) | 1.97 | 105 |
| *Interior design related television programming has served to educate the public so that current and potential clients are well-versed in interior design and the need for interior designers. | 2.8% (3) | 15.7% (17) | 20.4% (22) | **43.5% (47)** | 17.6% (19) | 0.0% (0) | 3.57 | 108 |
| *Interior design related television programming has created a skewed impression of the interior design profession such that a re-education of clients, potential clients and other professionals is necessary for all interior designers that represent the profession. | 37.0% (40) | **40.7% (44)** | 15.7% (17) | 6.5% (7) | 0.0% (0) | 0.0% (0) | 1.92 | 108 |
| | | | | | | ***answered question*** | | **109** |
| | | | | | | ***skipped question*** | | **12** |

# Appendix I

# Correlation Matrix

[DataSet1] E:\Thesis\spss output\SPSS Data Set Thesis.sav

**Descriptive Statistics**

| | Mean | Std. Deviation | N |
|---|---|---|---|
| Expect_P | 3.5047 | .96518 | 107 |
| Expect_N | 2.0943 | .81098 | 106 |
| Ppoints_P | 3.8624 | .85492 | 109 |
| Ppoints_N | 2.1333 | .97139 | 105 |
| Fees_P | 3.6667 | 1.06780 | 108 |
| Fees_N | 2.0370 | 1.01324 | 108 |
| Laborcost_P | 3.2778 | 1.18269 | 108 |
| Laborcost_N | 2.1111 | .99844 | 108 |
| Creden_P | 4.0198 | 1.06752 | 101 |
| Creden_N | 1.6330 | .84613 | 109 |
| DécorDes_P | 4.3148 | .81628 | 108 |
| DécorDes_N | 1.5278 | .63332 | 108 |
| Time_P | 4.0741 | .87225 | 108 |
| Time_N | 1.7523 | .93448 | 109 |
| Role_P | 3.1028 | 1.09832 | 107 |
| Role_N | 2.5514 | 1.12630 | 107 |
| Aware_P | 2.9266 | 1.12798 | 109 |
| Aware_N | 2.2685 | 1.05553 | 108 |
| Need_P | 2.5370 | .92146 | 108 |
| Need_N | 2.1495 | 1.12270 | 107 |
| Enroll_P | 2.0826 | .97305 | 109 |
| Enroll_N | 2.0093 | 1.04564 | 108 |
| Process_P | 2.6514 | 1.15771 | 109 |
| Process_N | 2.0000 | 1.02844 | 105 |
| Guidance_P | 3.5741 | 1.04303 | 108 |
| Guidance_N | 1.9259 | .87225 | 108 |

**Correlations**

| | | Expect_P | Expect_N | Ppoints_P | Ppoints_N | Fees_P |
|---|---|---|---|---|---|---|
| Expect_P | Pearson Correlation | 1 | -.267** | .392** | -.245* | .370** |
| | Sig. (2-tailed) | | .006 | .000 | .012 | .000 |
| | N | 107 | 106 | 107 | 104 | 107 |
| Expect_N | Pearson Correlation | -.267** | 1 | -.227* | .258** | -.252** |
| | Sig. (2-tailed) | .006 | | .019 | .009 | .009 |
| | N | 106 | 106 | 106 | 103 | 106 |
| Ppoints_P | Pearson Correlation | .392** | -.227* | 1 | -.279** | .245* |
| | Sig. (2-tailed) | .000 | .019 | | .004 | .011 |
| | N | 107 | 106 | 109 | 105 | 108 |
| Ppoints_N | Pearson Correlation | -.245* | .258** | -.279** | 1 | -.166 |
| | Sig. (2-tailed) | .012 | .009 | .004 | | .091 |
| | N | 104 | 103 | 105 | 105 | 105 |
| Fees_P | Pearson Correlation | .370** | -.252** | .245* | -.166 | 1 |
| | Sig. (2-tailed) | .000 | .009 | .011 | .091 | |
| | N | 107 | 106 | 108 | 105 | 108 |
| Fees_N | Pearson Correlation | -.254** | .185 | -.198* | .213* | -.550** |
| | Sig. (2-tailed) | .008 | .058 | .040 | .029 | .000 |
| | N | 107 | 106 | 108 | 105 | 108 |
| Laborcost_P | Pearson Correlation | .392** | -.196* | .360** | -.074 | .281** |
| | Sig. (2-tailed) | .000 | .044 | .000 | .454 | .003 |
| | N | 107 | 106 | 108 | 105 | 108 |
| Laborcost_N | Pearson Correlation | -.203* | .279** | -.125 | .295** | -.296** |
| | Sig. (2-tailed) | .037 | .004 | .196 | .002 | .002 |
| | N | 106 | 105 | 108 | 105 | 107 |
| Creden_P | Pearson Correlation | -.010 | .033 | -.042 | -.050 | -.232* |
| | Sig. (2-tailed) | .919 | .749 | .679 | .627 | .020 |
| | N | 99 | 98 | 101 | 97 | 100 |
| Creden_N | Pearson Correlation | -.256** | .173 | -.237* | .256** | -.292** |
| | Sig. (2-tailed) | .008 | .076 | .013 | .008 | .002 |
| | N | 107 | 106 | 109 | 105 | 108 |
| DécorDes_P | Pearson Correlation | .237* | -.016 | .236* | -.006 | .239* |
| | Sig. (2-tailed) | .014 | .871 | .014 | .948 | .013 |
| | N | 107 | 106 | 108 | 105 | 108 |
| DécorDes_N | Pearson Correlation | -.163 | .153 | -.271** | .306** | -.232* |
| | Sig. (2-tailed) | .095 | .119 | .005 | .002 | .016 |
| | N | 106 | 105 | 108 | 104 | 107 |
| Time_P | Pearson Correlation | .458** | -.081 | .351** | -.338** | .367** |
| | Sig. (2-tailed) | .000 | .411 | .000 | .000 | .000 |
| | N | 107 | 106 | 108 | 104 | 107 |
| Time_N | Pearson Correlation | -.212* | .174 | -.333** | .232* | -.064 |
| | Sig. (2-tailed) | .028 | .075 | .000 | .017 | .511 |
| | N | 107 | 106 | 109 | 105 | 108 |
| Role_P | Pearson Correlation | .232* | -.215* | .174 | -.093 | .228* |
| | Sig. (2-tailed) | .017 | .027 | .072 | .346 | .019 |
| | N | 106 | 105 | 107 | 104 | 106 |
| Role_N | Pearson Correlation | -.328** | .327** | -.124 | .229* | -.326** |
| | Sig. (2-tailed) | .001 | .001 | .205 | .019 | .001 |
| | N | 107 | 106 | 107 | 104 | 107 |
| Aware_P | Pearson Correlation | .232* | -.125 | .172 | -.024 | .312** |
| | Sig. (2-tailed) | .016 | .201 | .074 | .806 | .001 |
| | N | 107 | 106 | 109 | 105 | 108 |

**Correlations**

| | | Expect_P | Expect_N | Ppoints_P | Ppoints_N | Fees_P |
|---|---|---|---|---|---|---|
| Aware_N | Pearson Correlation | -.190* | .291** | -.062 | .191 | -.208* |
| | Sig. (2-tailed) | .050 | .002 | .527 | .052 | .032 |
| | N | 107 | 106 | 108 | 104 | 107 |
| Need_P | Pearson Correlation | .161 | -.068 | .237* | -.110 | .088 |
| | Sig. (2-tailed) | .098 | .488 | .014 | .265 | .369 |
| | N | 107 | 106 | 108 | 104 | 107 |
| Need_N | Pearson Correlation | -.122 | .360** | -.095 | .166 | -.248* |
| | Sig. (2-tailed) | .215 | .000 | .330 | .093 | .010 |
| | N | 105 | 104 | 107 | 103 | 106 |
| Enroll_P | Pearson Correlation | .175 | -.008 | .103 | -.190 | .051 |
| | Sig. (2-tailed) | .071 | .936 | .287 | .053 | .601 |
| | N | 107 | 106 | 109 | 105 | 108 |
| Enroll_N | Pearson Correlation | -.037 | .158 | -.134 | -.055 | .036 |
| | Sig. (2-tailed) | .702 | .105 | .167 | .576 | .709 |
| | N | 107 | 106 | 108 | 105 | 108 |
| Process_P | Pearson Correlation | .106 | -.118 | .110 | -.142 | -.050 |
| | Sig. (2-tailed) | .276 | .227 | .254 | .150 | .606 |
| | N | 107 | 106 | 109 | 105 | 108 |
| Process_N | Pearson Correlation | -.115 | .199* | -.140 | .057 | -.184 |
| | Sig. (2-tailed) | .241 | .043 | .156 | .569 | .061 |
| | N | 105 | 104 | 105 | 102 | 105 |
| Guidance_P | Pearson Correlation | .270** | -.198* | .184 | -.167 | .129 |
| | Sig. (2-tailed) | .005 | .041 | .057 | .090 | .185 |
| | N | 107 | 106 | 108 | 104 | 107 |
| Guidance_N | Pearson Correlation | -.223* | .371** | -.164 | .199* | -.187 |
| | Sig. (2-tailed) | .021 | .000 | .091 | .042 | .052 |
| | N | 107 | 106 | 108 | 105 | 108 |

**Correlations**

| | | Fees_N | Laborcost_P | Laborcost_N | Creden_P | Creden_N |
|---|---|---|---|---|---|---|
| Expect_P | Pearson Correlation | -.254** | .392** | -.203* | -.010 | -.256** |
| | Sig. (2-tailed) | .008 | .000 | .037 | .919 | .008 |
| | N | 107 | 107 | 106 | 99 | 107 |
| Expect_N | Pearson Correlation | .185 | -.196* | .279** | .033 | .173 |
| | Sig. (2-tailed) | .058 | .044 | .004 | .749 | .076 |
| | N | 106 | 106 | 105 | 98 | 106 |
| Ppoints_P | Pearson Correlation | -.198* | .360** | -.125 | -.042 | -.237* |
| | Sig. (2-tailed) | .040 | .000 | .196 | .679 | .013 |
| | N | 108 | 108 | 108 | 101 | 109 |
| Ppoints_N | Pearson Correlation | .213* | -.074 | .295** | -.050 | .256** |
| | Sig. (2-tailed) | .029 | .454 | .002 | .627 | .008 |
| | N | 105 | 105 | 105 | 97 | 105 |
| Fees_P | Pearson Correlation | -.550** | .281** | -.296** | -.232* | -.292** |
| | Sig. (2-tailed) | .000 | .003 | .002 | .020 | .002 |
| | N | 108 | 108 | 107 | 100 | 108 |
| Fees_N | Pearson Correlation | 1 | -.250** | .419** | .063 | .374** |
| | Sig. (2-tailed) | | .009 | .000 | .532 | .000 |
| | N | 108 | 108 | 107 | 100 | 108 |
| Laborcost_P | Pearson Correlation | -.250** | 1 | -.477** | .019 | -.157 |
| | Sig. (2-tailed) | .009 | | .000 | .854 | .104 |
| | N | 108 | 108 | 107 | 100 | 108 |
| Laborcost_N | Pearson Correlation | .419** | -.477** | 1 | .084 | .236* |
| | Sig. (2-tailed) | .000 | .000 | | .407 | .014 |
| | N | 107 | 107 | 108 | 100 | 108 |
| Creden_P | Pearson Correlation | .063 | .019 | .084 | 1 | .044 |
| | Sig. (2-tailed) | .532 | .854 | .407 | | .663 |
| | N | 100 | 100 | 100 | 101 | 101 |
| Creden_N | Pearson Correlation | .374** | -.157 | .236* | .044 | 1 |
| | Sig. (2-tailed) | .000 | .104 | .014 | .663 | |
| | N | 108 | 108 | 108 | 101 | 109 |
| DécorDes_P | Pearson Correlation | -.172 | .218* | -.037 | .128 | -.086 |
| | Sig. (2-tailed) | .074 | .023 | .704 | .204 | .374 |
| | N | 108 | 108 | 107 | 100 | 108 |
| DécorDes_N | Pearson Correlation | .364** | -.055 | .225* | .133 | .558** |
| | Sig. (2-tailed) | .000 | .570 | .020 | .187 | .000 |
| | N | 107 | 107 | 107 | 100 | 108 |
| Time_P | Pearson Correlation | -.212* | .263** | -.220* | -.141 | -.254** |
| | Sig. (2-tailed) | .028 | .006 | .023 | .160 | .008 |
| | N | 107 | 107 | 107 | 100 | 108 |
| Time_N | Pearson Correlation | .243* | -.250** | .189* | .152 | .364** |
| | Sig. (2-tailed) | .011 | .009 | .050 | .128 | .000 |
| | N | 108 | 108 | 108 | 101 | 109 |
| Role_P | Pearson Correlation | -.282** | .304** | -.481** | -.260** | -.232* |
| | Sig. (2-tailed) | .003 | .002 | .000 | .009 | .016 |
| | N | 106 | 106 | 107 | 99 | 107 |
| Role_N | Pearson Correlation | .292** | -.249** | .401** | .245* | .340** |
| | Sig. (2-tailed) | .002 | .010 | .000 | .015 | .000 |
| | N | 107 | 107 | 106 | 99 | 107 |
| Aware_P | Pearson Correlation | -.331** | .260** | -.166 | -.067 | -.281** |
| | Sig. (2-tailed) | .000 | .007 | .086 | .504 | .003 |
| | N | 108 | 108 | 108 | 101 | 109 |

**Correlations**

| | | Fees_N | Laborcost_P | Laborcost_N | Creden_P | Creden_N |
|---|---|---|---|---|---|---|
| Aware_N | Pearson Correlation | .405** | -.289** | .362** | .104 | .287** |
| | Sig. (2-tailed) | .000 | .003 | .000 | .304 | .003 |
| | N | 107 | 107 | 107 | 100 | 108 |
| Need_P | Pearson Correlation | -.154 | .237* | -.052 | -.094 | .071 |
| | Sig. (2-tailed) | .114 | .014 | .597 | .352 | .465 |
| | N | 107 | 107 | 107 | 100 | 108 |
| Need_N | Pearson Correlation | .146 | -.096 | .187 | .145 | .187 |
| | Sig. (2-tailed) | .135 | .328 | .055 | .153 | .054 |
| | N | 106 | 106 | 106 | 99 | 107 |
| Enroll_P | Pearson Correlation | -.098 | -.059 | .068 | .065 | -.075 |
| | Sig. (2-tailed) | .315 | .547 | .482 | .516 | .436 |
| | N | 108 | 108 | 108 | 101 | 109 |
| Enroll_N | Pearson Correlation | .070 | -.342** | .247* | -.027 | .099 |
| | Sig. (2-tailed) | .470 | .000 | .010 | .787 | .310 |
| | N | 108 | 108 | 107 | 100 | 108 |
| Process_P | Pearson Correlation | .011 | .092 | -.127 | -.035 | -.047 |
| | Sig. (2-tailed) | .909 | .343 | .191 | .731 | .629 |
| | N | 108 | 108 | 108 | 101 | 109 |
| Process_N | Pearson Correlation | .326** | -.134 | .216* | .009 | .232* |
| | Sig. (2-tailed) | .001 | .172 | .028 | .930 | .017 |
| | N | 105 | 105 | 104 | 97 | 105 |
| Guidance_P | Pearson Correlation | -.174 | .274** | -.226* | -.019 | -.228* |
| | Sig. (2-tailed) | .074 | .004 | .019 | .847 | .017 |
| | N | 107 | 107 | 107 | 100 | 108 |
| Guidance_N | Pearson Correlation | .352** | -.324** | .358** | .034 | .316** |
| | Sig. (2-tailed) | .000 | .001 | .000 | .740 | .001 |
| | N | 108 | 108 | 107 | 100 | 108 |

**Correlations**

| | | DécorDes_P | DécorDes_N | Time_P | Time_N | Role_P |
|---|---|---|---|---|---|---|
| Expect_P | Pearson Correlation | .237* | -.163 | .458** | -.212* | .232* |
| | Sig. (2-tailed) | .014 | .095 | .000 | .028 | .017 |
| | N | 107 | 106 | 107 | 107 | 106 |
| Expect_N | Pearson Correlation | -.016 | .153 | -.081 | .174 | -.215* |
| | Sig. (2-tailed) | .871 | .119 | .411 | .075 | .027 |
| | N | 106 | 105 | 106 | 106 | 105 |
| Ppoints_P | Pearson Correlation | .236* | -.271** | .351** | -.333** | .174 |
| | Sig. (2-tailed) | .014 | .005 | .000 | .000 | .072 |
| | N | 108 | 108 | 108 | 109 | 107 |
| Ppoints_N | Pearson Correlation | -.006 | .306** | -.338** | .232* | -.093 |
| | Sig. (2-tailed) | .948 | .002 | .000 | .017 | .346 |
| | N | 105 | 104 | 104 | 105 | 104 |
| Fees_P | Pearson Correlation | .239* | -.232* | .367** | -.064 | .228* |
| | Sig. (2-tailed) | .013 | .016 | .000 | .511 | .019 |
| | N | 108 | 107 | 107 | 108 | 106 |
| Fees_N | Pearson Correlation | -.172 | .364** | -.212* | .243* | -.282** |
| | Sig. (2-tailed) | .074 | .000 | .028 | .011 | .003 |
| | N | 108 | 107 | 107 | 108 | 106 |
| Laborcost_P | Pearson Correlation | .218* | -.055 | .263** | -.250** | .304** |
| | Sig. (2-tailed) | .023 | .570 | .006 | .009 | .002 |
| | N | 108 | 107 | 107 | 108 | 106 |
| Laborcost_N | Pearson Correlation | -.037 | .225* | -.220* | .189* | -.481** |
| | Sig. (2-tailed) | .704 | .020 | .023 | .050 | .000 |
| | N | 107 | 107 | 107 | 108 | 107 |
| Creden_P | Pearson Correlation | .128 | .133 | -.141 | .152 | -.260** |
| | Sig. (2-tailed) | .204 | .187 | .160 | .128 | .009 |
| | N | 100 | 100 | 100 | 101 | 99 |
| Creden_N | Pearson Correlation | -.086 | .558** | -.254** | .364** | -.232* |
| | Sig. (2-tailed) | .374 | .000 | .008 | .000 | .016 |
| | N | 108 | 108 | 108 | 109 | 107 |
| DécorDes_P | Pearson Correlation | 1 | -.244* | .268** | -.049 | .096 |
| | Sig. (2-tailed) | | .011 | .005 | .618 | .325 |
| | N | 108 | 107 | 107 | 108 | 106 |
| DécorDes_N | Pearson Correlation | -.244* | 1 | -.276** | .334** | -.155 |
| | Sig. (2-tailed) | .011 | | .004 | .000 | .112 |
| | N | 107 | 108 | 107 | 108 | 106 |
| Time_P | Pearson Correlation | .268** | -.276** | 1 | -.402** | .198* |
| | Sig. (2-tailed) | .005 | .004 | | .000 | .041 |
| | N | 107 | 107 | 108 | 108 | 107 |
| Time_N | Pearson Correlation | -.049 | .334** | -.402** | 1 | -.341** |
| | Sig. (2-tailed) | .618 | .000 | .000 | | .000 |
| | N | 108 | 108 | 108 | 109 | 107 |
| Role_P | Pearson Correlation | .096 | -.155 | .198* | -.341** | 1 |
| | Sig. (2-tailed) | .325 | .112 | .041 | .000 | |
| | N | 106 | 106 | 107 | 107 | 107 |
| Role_N | Pearson Correlation | -.028 | .351** | -.231* | .196* | -.495** |
| | Sig. (2-tailed) | .774 | .000 | .017 | .043 | .000 |
| | N | 107 | 106 | 107 | 107 | 106 |
| Aware_P | Pearson Correlation | .197* | -.179 | .223* | -.105 | .217* |
| | Sig. (2-tailed) | .041 | .063 | .020 | .276 | .024 |
| | N | 108 | 108 | 108 | 109 | 107 |

**Correlations**

| | | DécorDes_P | DécorDes_N | Time_P | Time_N | Role_P |
|---|---|---|---|---|---|---|
| Aware_N | Pearson Correlation | -.122 | .226* | -.002 | .104 | -.294** |
| | Sig. (2-tailed) | .211 | .019 | .988 | .285 | .002 |
| | N | 107 | 107 | 108 | 108 | 107 |
| Need_P | Pearson Correlation | .098 | -.014 | .171 | -.109 | .019 |
| | Sig. (2-tailed) | .314 | .883 | .077 | .263 | .847 |
| | N | 107 | 107 | 108 | 108 | 107 |
| Need_N | Pearson Correlation | -.015 | .104 | -.224* | .081 | -.112 |
| | Sig. (2-tailed) | .875 | .288 | .021 | .404 | .254 |
| | N | 106 | 106 | 106 | 107 | 105 |
| Enroll_P | Pearson Correlation | -.030 | -.003 | .093 | .094 | -.050 |
| | Sig. (2-tailed) | .761 | .972 | .341 | .331 | .606 |
| | N | 108 | 108 | 108 | 109 | 107 |
| Enroll_N | Pearson Correlation | -.091 | .043 | -.032 | .257** | -.281** |
| | Sig. (2-tailed) | .349 | .663 | .746 | .007 | .004 |
| | N | 108 | 107 | 107 | 108 | 106 |
| Process_P | Pearson Correlation | .147 | -.013 | .035 | -.012 | .140 |
| | Sig. (2-tailed) | .128 | .895 | .723 | .901 | .150 |
| | N | 108 | 108 | 108 | 109 | 107 |
| Process_N | Pearson Correlation | -.238* | .377** | -.066 | .152 | -.247* |
| | Sig. (2-tailed) | .014 | .000 | .504 | .121 | .011 |
| | N | 105 | 104 | 105 | 105 | 104 |
| Guidance_P | Pearson Correlation | .177 | -.128 | .097 | -.049 | .137 |
| | Sig. (2-tailed) | .069 | .188 | .320 | .618 | .159 |
| | N | 107 | 107 | 108 | 108 | 107 |
| Guidance_N | Pearson Correlation | -.216* | .337** | -.092 | .245* | -.252** |
| | Sig. (2-tailed) | .025 | .000 | .348 | .011 | .009 |
| | N | 108 | 107 | 107 | 108 | 106 |

**Correlations**

| | | Role_N | Aware_P | Aware_N | Need_P | Need_N | Enroll_P |
|---|---|---|---|---|---|---|---|
| Expect_P | Pearson Correlation | -.328** | .232* | -.190* | .161 | -.122 | .175 |
| | Sig. (2-tailed) | .001 | .016 | .050 | .098 | .215 | .071 |
| | N | 107 | 107 | 107 | 107 | 105 | 107 |
| Expect_N | Pearson Correlation | .327** | -.125 | .291** | -.068 | .360** | -.008 |
| | Sig. (2-tailed) | .001 | .201 | .002 | .488 | .000 | .936 |
| | N | 106 | 106 | 106 | 106 | 104 | 106 |
| Ppoints_P | Pearson Correlation | -.124 | .172 | -.062 | .237* | -.095 | .103 |
| | Sig. (2-tailed) | .205 | .074 | .527 | .014 | .330 | .287 |
| | N | 107 | 109 | 108 | 108 | 107 | 109 |
| Ppoints_N | Pearson Correlation | .229* | -.024 | .191 | -.110 | .166 | -.190 |
| | Sig. (2-tailed) | .019 | .806 | .052 | .265 | .093 | .053 |
| | N | 104 | 105 | 104 | 104 | 103 | 105 |
| Fees_P | Pearson Correlation | -.326** | .312** | -.208* | .088 | -.248* | .051 |
| | Sig. (2-tailed) | .001 | .001 | .032 | .369 | .010 | .601 |
| | N | 107 | 108 | 107 | 107 | 106 | 108 |
| Fees_N | Pearson Correlation | .292** | -.331** | .405** | -.154 | .146 | -.098 |
| | Sig. (2-tailed) | .002 | .000 | .000 | .114 | .135 | .315 |
| | N | 107 | 108 | 107 | 107 | 106 | 108 |
| Laborcost_P | Pearson Correlation | -.249** | .260** | -.289** | .237* | -.096 | -.059 |
| | Sig. (2-tailed) | .010 | .007 | .003 | .014 | .328 | .547 |
| | N | 107 | 108 | 107 | 107 | 106 | 108 |
| Laborcost_N | Pearson Correlation | .401** | -.166 | .362** | -.052 | .187 | .068 |
| | Sig. (2-tailed) | .000 | .086 | .000 | .597 | .055 | .482 |
| | N | 106 | 108 | 107 | 107 | 106 | 108 |
| Creden_P | Pearson Correlation | .245* | -.067 | .104 | -.094 | .145 | .065 |
| | Sig. (2-tailed) | .015 | .504 | .304 | .352 | .153 | .516 |
| | N | 99 | 101 | 100 | 100 | 99 | 101 |
| Creden_N | Pearson Correlation | .340** | -.281** | .287** | .071 | .187 | -.075 |
| | Sig. (2-tailed) | .000 | .003 | .003 | .465 | .054 | .436 |
| | N | 107 | 109 | 108 | 108 | 107 | 109 |
| DécorDes_P | Pearson Correlation | -.028 | .197* | -.122 | .098 | -.015 | -.030 |
| | Sig. (2-tailed) | .774 | .041 | .211 | .314 | .875 | .761 |
| | N | 107 | 108 | 107 | 107 | 106 | 108 |
| DécorDes_N | Pearson Correlation | .351** | -.179 | .226* | -.014 | .104 | -.003 |
| | Sig. (2-tailed) | .000 | .063 | .019 | .883 | .288 | .972 |
| | N | 106 | 108 | 107 | 107 | 106 | 108 |
| Time_P | Pearson Correlation | -.231* | .223* | -.002 | .171 | -.224* | .093 |
| | Sig. (2-tailed) | .017 | .020 | .988 | .077 | .021 | .341 |
| | N | 107 | 108 | 108 | 108 | 106 | 108 |
| Time_N | Pearson Correlation | .196* | -.105 | .104 | -.109 | .081 | .094 |
| | Sig. (2-tailed) | .043 | .276 | .285 | .263 | .404 | .331 |
| | N | 107 | 109 | 108 | 108 | 107 | 109 |
| Role_P | Pearson Correlation | -.495** | .217* | -.294** | .019 | -.112 | -.050 |
| | Sig. (2-tailed) | .000 | .024 | .002 | .847 | .254 | .606 |
| | N | 106 | 107 | 107 | 107 | 105 | 107 |
| Role_N | Pearson Correlation | 1 | -.159 | .340** | .041 | .203* | .079 |
| | Sig. (2-tailed) | | .102 | .000 | .672 | .037 | .421 |
| | N | 107 | 107 | 107 | 107 | 105 | 107 |
| Aware_P | Pearson Correlation | -.159 | 1 | -.366** | .450** | -.051 | .183 |
| | Sig. (2-tailed) | .102 | | .000 | .000 | .598 | .057 |
| | N | 107 | 109 | 108 | 108 | 107 | 109 |

**Correlations**

| | | Role_N | Aware_P | Aware_N | Need_P | Need_N | Enroll_P |
|---|---|---|---|---|---|---|---|
| Aware_N | Pearson Correlation | .340** | -.366** | 1 | -.246* | .090 | -.001 |
| | Sig. (2-tailed) | .000 | .000 | | .010 | .357 | .989 |
| | N | 107 | 108 | 108 | 108 | 106 | 108 |
| Need_P | Pearson Correlation | .041 | .450** | -.246* | 1 | .156 | .237* |
| | Sig. (2-tailed) | .672 | .000 | .010 | | .111 | .014 |
| | N | 107 | 108 | 108 | 108 | 106 | 108 |
| Need_N | Pearson Correlation | .203* | -.051 | .090 | .156 | 1 | .151 |
| | Sig. (2-tailed) | .037 | .598 | .357 | .111 | | .120 |
| | N | 105 | 107 | 106 | 106 | 107 | 107 |
| Enroll_P | Pearson Correlation | .079 | .183 | -.001 | .237* | .151 | 1 |
| | Sig. (2-tailed) | .421 | .057 | .989 | .014 | .120 | |
| | N | 107 | 109 | 108 | 108 | 107 | 109 |
| Enroll_N | Pearson Correlation | .280** | -.181 | .247* | .020 | .195* | .532** |
| | Sig. (2-tailed) | .003 | .061 | .010 | .842 | .045 | .000 |
| | N | 107 | 108 | 107 | 107 | 106 | 108 |
| Process_P | Pearson Correlation | -.098 | .136 | -.283** | .174 | -.033 | .009 |
| | Sig. (2-tailed) | .317 | .158 | .003 | .072 | .733 | .923 |
| | N | 107 | 109 | 108 | 108 | 107 | 109 |
| Process_N | Pearson Correlation | .371** | -.381** | .517** | -.121 | .078 | -.067 |
| | Sig. (2-tailed) | .000 | .000 | .000 | .221 | .436 | .496 |
| | N | 105 | 105 | 105 | 105 | 103 | 105 |
| Guidance_P | Pearson Correlation | -.081 | .416** | -.328** | .328** | .019 | .215* |
| | Sig. (2-tailed) | .405 | .000 | .001 | .001 | .845 | .025 |
| | N | 107 | 108 | 108 | 108 | 106 | 108 |
| Guidance_N | Pearson Correlation | .377** | -.176 | .520** | -.125 | .266** | .084 |
| | Sig. (2-tailed) | .000 | .069 | .000 | .199 | .006 | .390 |
| | N | 107 | 108 | 107 | 107 | 106 | 108 |

**Correlations**

| | | Enroll_N | Process_P | Process_N | Guidance_P | Guidance_N |
|---|---|---|---|---|---|---|
| Expect_P | Pearson Correlation | -.037 | .106 | -.115 | .270** | -.223* |
| | Sig. (2-tailed) | .702 | .276 | .241 | .005 | .021 |
| | N | 107 | 107 | 105 | 107 | 107 |
| Expect_N | Pearson Correlation | .158 | -.118 | .199* | -.198* | .371** |
| | Sig. (2-tailed) | .105 | .227 | .043 | .041 | .000 |
| | N | 106 | 106 | 104 | 106 | 106 |
| Ppoints_P | Pearson Correlation | -.134 | .110 | -.140 | .184 | -.164 |
| | Sig. (2-tailed) | .167 | .254 | .156 | .057 | .091 |
| | N | 108 | 109 | 105 | 108 | 108 |
| Ppoints_N | Pearson Correlation | -.055 | -.142 | .057 | -.167 | .199* |
| | Sig. (2-tailed) | .576 | .150 | .569 | .090 | .042 |
| | N | 105 | 105 | 102 | 104 | 105 |
| Fees_P | Pearson Correlation | .036 | -.050 | -.184 | .129 | -.187 |
| | Sig. (2-tailed) | .709 | .606 | .061 | .185 | .052 |
| | N | 108 | 108 | 105 | 107 | 108 |
| Fees_N | Pearson Correlation | .070 | .011 | .326** | -.174 | .352** |
| | Sig. (2-tailed) | .470 | .909 | .001 | .074 | .000 |
| | N | 108 | 108 | 105 | 107 | 108 |
| Laborcost_P | Pearson Correlation | -.342** | .092 | -.134 | .274** | -.324** |
| | Sig. (2-tailed) | .000 | .343 | .172 | .004 | .001 |
| | N | 108 | 108 | 105 | 107 | 108 |
| Laborcost_N | Pearson Correlation | .247* | -.127 | .216* | -.226* | .358** |
| | Sig. (2-tailed) | .010 | .191 | .028 | .019 | .000 |
| | N | 107 | 108 | 104 | 107 | 107 |
| Creden_P | Pearson Correlation | -.027 | -.035 | .009 | -.019 | .034 |
| | Sig. (2-tailed) | .787 | .731 | .930 | .847 | .740 |
| | N | 100 | 101 | 97 | 100 | 100 |
| Creden_N | Pearson Correlation | .099 | -.047 | .232* | -.228* | .316** |
| | Sig. (2-tailed) | .310 | .629 | .017 | .017 | .001 |
| | N | 108 | 109 | 105 | 108 | 108 |
| DécorDes_P | Pearson Correlation | -.091 | .147 | -.238* | .177 | -.216* |
| | Sig. (2-tailed) | .349 | .128 | .014 | .069 | .025 |
| | N | 108 | 108 | 105 | 107 | 108 |
| DécorDes_N | Pearson Correlation | .043 | -.013 | .377** | -.128 | .337** |
| | Sig. (2-tailed) | .663 | .895 | .000 | .188 | .000 |
| | N | 107 | 108 | 104 | 107 | 107 |
| Time_P | Pearson Correlation | -.032 | .035 | -.066 | .097 | -.092 |
| | Sig. (2-tailed) | .746 | .723 | .504 | .320 | .348 |
| | N | 107 | 108 | 105 | 108 | 107 |
| Time_N | Pearson Correlation | .257** | -.012 | .152 | -.049 | .245* |
| | Sig. (2-tailed) | .007 | .901 | .121 | .618 | .011 |
| | N | 108 | 109 | 105 | 108 | 108 |
| Role_P | Pearson Correlation | -.281** | .140 | -.247* | .137 | -.252** |
| | Sig. (2-tailed) | .004 | .150 | .011 | .159 | .009 |
| | N | 106 | 107 | 104 | 107 | 106 |
| Role_N | Pearson Correlation | .280** | -.098 | .371** | -.081 | .377** |
| | Sig. (2-tailed) | .003 | .317 | .000 | .405 | .000 |
| | N | 107 | 107 | 105 | 107 | 107 |
| Aware_P | Pearson Correlation | -.181 | .136 | -.381** | .416** | -.176 |
| | Sig. (2-tailed) | .061 | .158 | .000 | .000 | .069 |
| | N | 108 | 109 | 105 | 108 | 108 |

**Correlations**

| | | Enroll_N | Process_P | Process_N | Guidance_P | Guidance_N |
|---|---|---|---|---|---|---|
| Aware_N | Pearson Correlation | .247* | -.283** | .517** | -.328** | .520** |
| | Sig. (2-tailed) | .010 | .003 | .000 | .001 | .000 |
| | N | 107 | 108 | 105 | 108 | 107 |
| Need_P | Pearson Correlation | .020 | .174 | -.121 | .328** | -.125 |
| | Sig. (2-tailed) | .842 | .072 | .221 | .001 | .199 |
| | N | 107 | 108 | 105 | 108 | 107 |
| Need_N | Pearson Correlation | .195* | -.033 | .078 | .019 | .266** |
| | Sig. (2-tailed) | .045 | .733 | .436 | .845 | .006 |
| | N | 106 | 107 | 103 | 106 | 106 |
| Enroll_P | Pearson Correlation | .532** | .009 | -.067 | .215* | .084 |
| | Sig. (2-tailed) | .000 | .923 | .496 | .025 | .390 |
| | N | 108 | 109 | 105 | 108 | 108 |
| Enroll_N | Pearson Correlation | 1 | -.197* | .196* | -.035 | .349** |
| | Sig. (2-tailed) | | .041 | .046 | .722 | .000 |
| | N | 108 | 108 | 105 | 107 | 108 |
| Process_P | Pearson Correlation | -.197* | 1 | -.296** | .164 | -.173 |
| | Sig. (2-tailed) | .041 | | .002 | .090 | .073 |
| | N | 108 | 109 | 105 | 108 | 108 |
| Process_N | Pearson Correlation | .196* | -.296** | 1 | -.271** | .330** |
| | Sig. (2-tailed) | .046 | .002 | | .005 | .001 |
| | N | 105 | 105 | 105 | 105 | 105 |
| Guidance_P | Pearson Correlation | -.035 | .164 | -.271** | 1 | -.296** |
| | Sig. (2-tailed) | .722 | .090 | .005 | | .002 |
| | N | 107 | 108 | 105 | 108 | 107 |
| Guidance_N | Pearson Correlation | .349** | -.173 | .330** | -.296** | 1 |
| | Sig. (2-tailed) | .000 | .073 | .001 | .002 | |
| | N | 108 | 108 | 105 | 107 | 108 |

**. Correlation is significant at the 0.01 level (2-tailed).

*. Correlation is significant at the 0.05 level (2-tailed).

# Appendix J

## Oneway ANOVA

## Client Understanding of Labor Costs in

## Relation to Salary Level of Respondents Factor

**Descriptives**

Laborcost_P

| | N | Mean | Std. Deviation | Std. Error | 95% Confidence Interval for Mean | |
|---|---|---|---|---|---|---|
| | | | | | Lower Bound | Upper Bound |
| 1.00 | 17 | 3.1765 | 1.07444 | .26059 | 2.6240 | 3.7289 |
| 2.00 | 11 | 2.7273 | 1.79393 | .54089 | 1.5221 | 3.9325 |
| 3.00 | 14 | 2.7143 | .99449 | .26579 | 2.1401 | 3.2885 |
| 4.00 | 23 | 3.1304 | 1.09977 | .22932 | 2.6549 | 3.6060 |
| 5.00 | 12 | 3.5833 | .99620 | .28758 | 2.9504 | 4.2163 |
| 6.00 | 28 | 3.7500 | 1.04083 | .19670 | 3.3464 | 4.1536 |
| Total | 105 | 3.2571 | 1.18507 | .11565 | 3.0278 | 3.4865 |

**Descriptives**

Laborcost_P

| | Minimum | Maximum |
|---|---|---|
| 1.00 | 2.00 | 5.00 |
| 2.00 | .00 | 5.00 |
| 3.00 | 2.00 | 5.00 |
| 4.00 | 1.00 | 5.00 |
| 5.00 | 2.00 | 5.00 |
| 6.00 | 2.00 | 5.00 |
| Total | .00 | 5.00 |

**ANOVA**

Laborcost_P

| | Sum of Squares | df | Mean Square | F | Sig. |
|---|---|---|---|---|---|
| Between Groups | 15.772 | 5 | 3.154 | 2.397 | .043 |
| Within Groups | 130.285 | 99 | 1.316 | | |
| Total | 146.057 | 104 | | | |

# Appendix K

# Oneway ANOVA

# Client Understanding of Designer's Role in

# Relation to Salary Level of Respondents Factor

**Descriptives**

Role_P

| | N | Mean | Std. Deviation | Std. Error | 95% Confidence Interval for Mean | |
|---|---|---|---|---|---|---|
| | | | | | Lower Bound | Upper Bound |
| 1.00 | 16 | 3.4375 | .89209 | .22302 | 2.9621 | 3.9129 |
| 2.00 | 10 | 3.5000 | 1.17851 | .37268 | 2.6569 | 4.3431 |
| 3.00 | 14 | 3.0000 | .96077 | .25678 | 2.4453 | 3.5547 |
| 4.00 | 23 | 3.2609 | .96377 | .20096 | 2.8441 | 3.6776 |
| 5.00 | 12 | 2.4167 | 1.24011 | .35799 | 1.6287 | 3.2046 |
| 6.00 | 29 | 2.8621 | 1.15648 | .21475 | 2.4222 | 3.3020 |
| Total | 104 | 3.0673 | 1.09069 | .10695 | 2.8552 | 3.2794 |

**Descriptives**

Role_P

| | Minimum | Maximum |
|---|---|---|
| 1.00 | 2.00 | 5.00 |
| 2.00 | 2.00 | 5.00 |
| 3.00 | 2.00 | 4.00 |
| 4.00 | 1.00 | 4.00 |
| 5.00 | .00 | 4.00 |
| 6.00 | 1.00 | 5.00 |
| Total | .00 | 5.00 |

**ANOVA**

Role_P

| | Sum of Squares | df | Mean Square | F | Sig. |
|---|---|---|---|---|---|
| Between Groups | 11.292 | 5 | 2.258 | 1.990 | .087 |
| Within Groups | 111.237 | 98 | 1.135 | | |
| Total | 122.529 | 103 | | | |

# Appendix L

## Oneway ANOVA

## Client Understanding of Credentialing in Relation to

## Number of Years Since Respondent's Training Factor

Client Understanding of Credentialing in Relation to Number of Years Since Respondent's Training Factor

**Descriptives**

Creden_P

| | N | Mean | Std. Deviation | Std. Error | 95% Confidence Interval for Mean | |
|---|---|---|---|---|---|---|
| | | | | | Lower Bound | Upper Bound |
| 1.00 | 14 | 4.3571 | .84190 | .22501 | 3.8710 | 4.8432 |
| 2.00 | 24 | 3.4583 | 1.47381 | .30084 | 2.8360 | 4.0807 |
| 3.00 | 5 | 4.2000 | .44721 | .20000 | 3.6447 | 4.7553 |
| 4.00 | 3 | 4.0000 | 1.00000 | .57735 | 1.5159 | 6.4841 |
| 5.00 | 52 | 4.1538 | .87188 | .12091 | 3.9111 | 4.3966 |
| Total | 98 | 4.0102 | 1.06968 | .10805 | 3.7957 | 4.2247 |

**Descriptives**

Creden_P

| | Minimum | Maximum |
|---|---|---|
| 1.00 | 2.00 | 5.00 |
| 2.00 | .00 | 5.00 |
| 3.00 | 4.00 | 5.00 |
| 4.00 | 3.00 | 5.00 |
| 5.00 | 1.00 | 5.00 |
| Total | .00 | 5.00 |

**ANOVA**

Creden_P

| | Sum of Squares | df | Mean Square | F | Sig. |
|---|---|---|---|---|---|
| Between Groups | 10.248 | 4 | 2.562 | 2.365 | .059 |
| Within Groups | 100.742 | 93 | 1.083 | | |
| Total | 110.990 | 97 | | | |

# Appendix M

## Oneway ANOVA

## Client Understanding of Need for Designer in Relation to

## Number of Years Since Respondent's Training Factor

Client Understanding of Need for Designer in Relation to Number of Years Since Respondent Training Factor

**Descriptives**

Need_P

| | N | Mean | Std. Deviation | Std. Error | 95% Confidence Interval for Mean | |
|---|---|---|---|---|---|---|
| | | | | | Lower Bound | Upper Bound |
| 1.00 | 17 | 2.5294 | .87447 | .21209 | 2.0798 | 2.9790 |
| 2.00 | 24 | 2.4167 | .88055 | .17974 | 2.0448 | 2.7885 |
| 3.00 | 5 | 3.4000 | 1.14018 | .50990 | 1.9843 | 4.8157 |
| 4.00 | 4 | 3.5000 | 1.00000 | .50000 | 1.9088 | 5.0912 |
| 5.00 | 55 | 2.4545 | .89893 | .12121 | 2.2115 | 2.6976 |
| Total | 105 | 2.5429 | .93056 | .09081 | 2.3628 | 2.7229 |

**Descriptives**

Need_P

| | Minimum | Maximum |
|---|---|---|
| 1.00 | 1.00 | 4.00 |
| 2.00 | 1.00 | 5.00 |
| 3.00 | 2.00 | 5.00 |
| 4.00 | 2.00 | 4.00 |
| 5.00 | 1.00 | 5.00 |
| Total | 1.00 | 5.00 |

**ANOVA**

Need_P

| | Sum of Squares | df | Mean Square | F | Sig. |
|---|---|---|---|---|---|
| Between Groups | 8.152 | 4 | 2.038 | 2.488 | .048 |
| Within Groups | 81.905 | 100 | .819 | | |
| Total | 90.057 | 104 | | | |

# Appendix N

## Oneway ANOVA

## Client Understanding of Price Points in Relation to

## Number of Years Since Respondent's Training Factor

Client Understanding of Price Points in Relation to Number of Years Since Respondent's Training Factor

**Descriptives**

Ppoints_N

| | N | Mean | Std. Deviation | Std. Error | 95% Confidence Interval for Mean | |
|---|---|---|---|---|---|---|
| | | | | | Lower Bound | Upper Bound |
| 1.00 | 16 | 2.2500 | .77460 | .19365 | 1.8372 | 2.6628 |
| 2.00 | 25 | 2.2800 | 1.06145 | .21229 | 1.8419 | 2.7181 |
| 3.00 | 5 | 1.4000 | .54772 | .24495 | .7199 | 2.0801 |
| 4.00 | 4 | 3.0000 | 1.15470 | .57735 | 1.1626 | 4.8374 |
| 5.00 | 52 | 1.9423 | .87253 | .12100 | 1.6994 | 2.1852 |
| Total | 102 | 2.0882 | .93452 | .09253 | 1.9047 | 2.2718 |

**Descriptives**

Ppoints_N

| | Minimum | Maximum |
|---|---|---|
| 1.00 | 1.00 | 4.00 |
| 2.00 | 1.00 | 4.00 |
| 3.00 | 1.00 | 2.00 |
| 4.00 | 2.00 | 4.00 |
| 5.00 | 1.00 | 5.00 |
| Total | 1.00 | 5.00 |

**ANOVA**

Ppoints_N

| | Sum of Squares | df | Mean Square | F | Sig. |
|---|---|---|---|---|---|
| Between Groups | 8.139 | 4 | 2.035 | 2.465 | .050 |
| Within Groups | 80.067 | 97 | .825 | | |
| Total | 88.206 | 101 | | | |

# Appendix O

## Open Ended Responses – Survey I, Question 5
## Comments Recorded Verbatim as Submitted by Respondents

**Appendix O**
**Open Ended Responses Survey I Question 6**

**Question: The interior design programming genre has become a mojor segment of lifestyle television programming in the last ten years. What, if any, effect have these programs had on your day to day practice of interior design?**

1. Totally altered the expectations of clients.. they now think they can get services and products good, cheap AND fast. Thu, 11/1/07 3:04 PM

2. I am a full-time Professional Interior Designer practicing in the field of Interior Designer and Architecture with a major in Interior Design & a minor in Architecture from one of the top 10 Architectural schools in the Nation. I am more appalled by these shows than intriqued! I am an adjunct Instructor at a major University where I have been teaching in the Interior Design Department off and on for the past 14 years, when my professional schedule allows me the time. I have lately been using these shows as examples of mainly "what not to do" and how unprofessional most of the TV Host and Designers act. Reality TV is what it has become and that is not how we interact with our clients in the real world. At least I don't!!! It appears that the outside world now "sees" these TV Designers as truly qualified and educated Interior Designers. I have noticed that most of them cannot even present sketches or appropriate design drawings that are the basic building blocks of our profession!!!!! Wed, 10/31/07 10:03 AM

3. I think when potential clients see certain projects done, they think,"I'd like my house to look like that". Some clients will then do additional research about specific products they have seen, others will just think that everyone can do that and it is affordable. Clients tend to think that these projects that are done in a few days just happened, and that there was no planning involved. In reality, most projects, especially kitchens and baths, take much longer to complete. Clients seem to be surprised by this when you explain the process to them. They invision magic happening in a short period of time, but in my experience most projects take much longer than what is shown. I also think more emphasis should be placed on the overall cost of the projects so potential clients have an idea going in. I work in the kitchen and bath field and it irritates me when shows give a total project budget, but that generally includes the homeowners being involved in every aspect of the project. My clients either do it themselves, hire their own contractor or me to do the entire job which includes overseeing multiple contractors. Potential clients need to realize from these shows that construction costs vary based upon region and scope of project. Mon, 10/22/07 2:42 PM

4. Clients assume that I can do what TV can do on their budget. Clients does not recognize the fact that TV does not include labor & design into the budget. Mon, 10/22/07 10:00 AM

5. Client perception: clients feel that interior design can be done by anyone, within a very unrealistic low budget, in a short period of time and they can do it as well as us. They do not realize that this is "TV" not reality. I get calls for help in preparing their house for

sale for example. When I tell them my rates, I get...."you charge?...I guess I could clean up my house my self"!! Or I thought I could get a sofa for $1,500 from you with no design fee. It has hurt the business because the programs do not tell people that no one gets paid, tax and freight are not added and in most cases the budget is below wholesale or free. I have to re-education clients when they discuss these programs with me. (I was on Designer's Challenge - budget was $10,000 = it would have cost $30,000 if done professionally) Sun, 10/21/07 10:40 AM

6. Budget and unrealistic pricing Fri, 10/19/07 10:57 AM

7. I think it has left many people thinking that they can do everything on their own and cheaply. It makes designers unnecessary. Wed, 10/17/07 6:45 PM

8. People expect instant decorating. I tell them there are 30 people behind the camera doing work that they never see. Wed, 10/17/07 11:30 AM

9. People have a new awareness of what constitutes good design. Unfortunately, the shows are not realistic in regards to cost. The impression is that high end design is available to the masses. Unfortunately this is just not possible. The ideas presented are usually good and are a springboard for beginning a project. But people are disappointed when they are told the actual cost to implement these ideas. Designers need to juggle many balls. They don't just make rooms look "pretty". I'm not sure these shows give designers the respect that they deserve. Wed, 10/17/07 11:03 AM

10. Our clients tend to think that anything can be done within a small budget and in a very small time frame. Basically our clients' wants are unrealistic. Designers' aid in the fruition of clients' goals and wants, we do not strip wallcovering, paint walls etc. Interior design is de-valued sort of speak because it doesn't portray a clear picture of what a designers job is and that is not to decorate. Tue, 10/16/07 10:34 PM

11. People think it will all happen very quickly. Tue, 10/16/07 12:25 PM

12. Has made it more difficult to convince potential clients for the need of professional services Tue, 10/16/07 2:01 AM

13. Sometimes positive & other times negative. TV is not reality,so therefore, clients expectations are unrealistic such as with: budget,time/install & with unforeseen problems. However,they are now more knowledgeable and flexible. Mon, 10/15/07 3:54 PM

14. Clients can have a distorted image of the investment in time and money that it takes for a successful design. Design does not happen in 30 minutes as most programming does. I am familiar with some of the back scene work that goes on with these design shows, and the pretense that things are very cheap and easy to come by is false. Shows that actually go through the design process and present high Quality end products do not talk about the monetary investment needed. Mon, 10/15/07 2:19 PM

15. unrealistic expectations of cost by the consumer Mon, 10/15/07 2:04 PM

16. Rarely do I get a customer saying they saw something on the television that they are interested. Mon, 10/15/07 1:48 PM

17. Clients & members of the public whom I encounter think that everything happens fast and cheap. They have less patience for leadtimes and understanding of the process of thoughtful design. Mon, 10/15/07 1:27 PM

18. Clients are more aware of the products available. Few of these shows involve problems that occur during the design process. A little knowledge can be dangerous. Mon, 10/15/07 11:54 AM

19. people think we walk around picking out throw pillows and paint colors. it's very frustrating. we are not taken as seriously now that design seems to be what every person can do with a little spending money and free time. Mon, 10/15/07 7:12 AM

20. Clients expect extremely quick results, from design time to when the furniture will arrive. Ordering furniture that takes 12 weeks is not in the tv show vocabulary. Sun, 10/14/07 10:36 PM

21. design transparency and clients becoming better educated and aware of resources and pricing or how to find them unrealistic time frames and/or budgets Sun, 10/14/07 10:31 PM

22. Some members of the public who have viewed design programs on television tend to think that I paint walls or sew curtains or glue beads on fabric. They think a re-design can be accomplished in a matter of a few hours or days within a very unrealistically low budget. They do not always view interior designers with the respect that other professional may receive. Some designers on television are dressed casually, and do not project a professional image or speak like an educated person. After viewing shows like Design on a Dime, they think that I should be able to complete a design project, including installation for about $500. After viewing Extreme Makeover, they think an entire house can be "made over" in two or three days! Sun, 10/14/07 8:32 PM

23. Clients expect large, costly jobs to be finished quickly and cheaply Sun, 10/14/07 8:19 PM

24. Many clients have no concept of what things cost and the time it takes to achieve good design. Sun, 10/14/07 5:20 PM

25. Not currently practicing. Sun, 10/14/07 12:52 AM

26. None Sat, 10/13/07 4:18 PM

27. My clients have been exposed to more possibilities. Sat, 10/13/07 3:17 PM

28. The TV shows do not show any design education as a point of reference. The client's have little or no input. The process is perceived as simple, not costly, and easily achieved. Leaves the impression that a qualified interior designer is not necessary for work required to complete the assignment of the program. Sat, 10/13/07 2:17 PM

29. I once had a client ask if I would do the presentation like they do on TV. She wanted me to show her three different designs. I am thinking she watched Designer's Challenge. I did my usual presentation, which is a more casual style of laying out pictures, sketches and fabrics. I gave her different options, but not three distinctive designs. She did not buy anything nor did she call me back. Sat, 10/13/07 5:39 AM

30. none Fri, 10/12/07 10:13 PM

31. As a student of Interior Design, I am compelled to seek as much education as I can get. Some design television features great design by great designers; the multitude of design television, however, does not actually employ an educated or experienced designer, and the blatant ignorance of these decorators is a detriment to the perception of professional designers by the public. Fri, 10/12/07 4:32 PM

32. sometimes quick solutions Fri, 10/12/07 3:13 PM

33. As an Industry Rep, I am not currenly practicing Interior Design, however I do have my degree in Interior Design. My personal thoughts on the programs are that some, such as This Old House & Devine Design show a professional Interior Designer working, designing creative, professional spaces. Other shows such as design on a dime and trading spaces are very irritating. I feel there is no professionalism and the designs ususally turn out tacky and kitchy, which portrays the professional design field as people who choose paint and accessories. There is no skill associated with those types of shows. Fri, 10/12/07 2:37 PM

34. It has further deteriorated the image of the practice as a profession. We have more DIY's now than ever. There is no mention on these shows of licensing, code requirements or safety issues. And the aesthetic of good design is largely ignored in exchange for "tips" on short term inexpensive "decorating". Fri, 10/12/07 7:56 AM
35. Most clients realize that these are TV situations and that the work takes more time and paying for labor in real life...but some think it's possible to remake a room on little money and no time. They want my take on their favorites! Fri, 10/12/07 12:01 AM

36. A lot of misconception regarding design fees and skill levels Thu, 10/11/07 8:20 PM

37. I believe it introduces "design" to the community. However, too much of HGTV is "crafting"....and ugly and nothing to do with design. It's useful in creating an interest in doing something with one's house. Our job is to educate our clients on what IS Design. Thu, 10/11/07 2:19 PM

38. Clients believe they can receive instant remodels and have unrealistic expectations with regards to the time and money it takes to complete a quality project. Thu, 10/11/07 1:43 PM

39. I think sometimes these shows make updating a room seem much more affrodable than it really is since they do not factor in labor costs which are usually a majority of the budget. I also think people belive they can do Interior Design projects more on their own since they have watched the Design shows. Thu, 10/11/07 12:58 PM

40. It highlights common mistakes and brings to clearity when shopping in market place full of do's and don't choices. Thu, 10/11/07 12:30 PM

41. Clients ask whether the time turnover is at all possible. example: complete makeover in 24 hours. They ask why someone would pay thousands of dollars for a room that can be copied for just hundreds of dollars. Clients who have done any remodeling say that it is fraud to show anyone watching TV that huge projects can be done in a day or two. Thu, 10/11/07 12:17 PM

42. When people ask what I do and respond with interior design they automatically say things like "Oh! Don't you just love that show on (HGTV)?!" and then its hard to explain that there is much, much, more to interior design than whats shown on cable programming. Thu, 10/11/07 9:39 AM

43. It has had little to no effect on my views of the Interior Design industry in which I am currently studying to go into. I believe that while the shows do have some good ideas that I sometimes jot down, the over all design quality is very rushed and often not complete in my eyes. They use quick fixes which are not going to last. I believe that this poor quality of design is not good showing for real Interior Design Professionals who take the time to do it right and not a "half-baked" job. Thu, 10/11/07 7:28 AM

44. Many clients reference information they have learned from these types of shows. Some have noted things that are in error, while others have recognized the importance of hiring a design professional who is licensed and/or holds an affiliation with a professional organization. Wed, 10/10/07 9:05 PM

45. Many of TV decorating shows show resolution of problems in 30 minutes, leading them to expect quick fixes in real life situations. In just the last few TV seasons there has been a gradual weeding out of good programing featuring quality work by qualified designers. The trend seems to be moving more and more toward shows hosted by young, trendy, photogenic TV personalities. There are a few good decorators and/or designers on TV, but not many. "Designer's Challenge" is the only program I have seen that featured ASID designers. The message to the public is that design education, professional credentials, and experience are not important. Wed, 10/10/07 8:57 PM

46. They made me want to become an interior designer. I quickly came to realize in school that most of the "designers" on the shows don't really portray what a designer really does. Wed, 10/10/07 7:37 PM

47. Sometimes I get ideas, inspiration. I feel like it challenges me to be new and fresh and shows me what my competition is doing. Sometimes I get depressed that everyone out there is going to think they can "do it yourself" and not want to spend money on a designer. Wed, 10/10/07 7:26 PM

48. Everyoneis an expert now on Interior Design. My commercial projects are compared to what my clients see regarding home makeovers. Wed, 10/10/07 7:00 PM

49. I find that clients think that a project can be completed in little time and with minimal expense, yet they want full service and quality goods. It becomes frustrating to spend valuable time explaining why things take so long or why the quality of an inexpesive item may not be a good choice long term. I have found even long term client relations ( 15 years+ )can be tested due to their viewing a program and being misled. Wed, 10/10/07 6:05 PM

50. The overall effect has been negitave. The perception some of my potential clients have is that any design can be done in a very short period of time and cost very little. Lasting design, traditional, modern, transitional..etc. is based on quality. I spend a great deal of time re-educating my clients to that fact that good quality is not manufactured in a day and lasting design is an investment. Wed, 10/10/07 1:42 PM

51. Greater understanding of what a Residential Designer does (scope/services/process) BUT the downside is that there is no recognition of the value of the designer's expertise ($) or how long it actually takes to get there. Wed, 10/10/07 1:28 PM

52. There's a significant decrease in clients needing/wanting to purchase through an interior designer...more wanting to do it themselves...as they have seen on tv. Consultations are 75% of my income now. 5-10 years ago it was 10%. During that time, profit was made through purchases for the client. It is vey difficult to rely on consultations for income. Wed, 10/10/07 1:22 PM

53. I actually participated in a Designers' Challenge segment. My work is on the HGTV website. It generates frequent inquiries. There have not been any jobs yet. I think that it has raised awareness, but the public does not have a clue what we actually do and the expenses incurred, so I feel that the jury is out on whether this has been good for the profession. Wed, 10/10/07 12:24 PM

54. I am an interior design educator, retired from my practice. Interior design TV programs are a large factor, I believe, in creating interest in the profession among prospective students. Wed, 10/10/07 11:35 AM

55. None since these shows are geared to people who cannot afford interior designers Wed, 10/10/07 11:19 AM

56. Clients have an inaccurate view of time and cost of the design, construction, etc., necessary to complete a project; need to bring client to the reality of the design process and the benefit of a professional designer to the success of the project. I view this as an opportunity. These programs often give excellent examples of what does not work in actuality, and what constitutes a great deal of poor design. I realize that this is not the case in all programs. However, the client is in many instances not able to distinguish good design from the dull, drab, unprofessional or unatainable for their individual needs and expectations. This, in my view, merely presents a challenge, a fun one. I can and do deliver better results for them. Differentiation between a designer from a TV "Personality-Decorator"; the latter being not formally educated and experienced is all to often overlooked on far too many programs. Information is even more important today than before for the client. The value of actual materials knowledge, ( not just the showing/throwing of colorful fabrics around the space). Is the glue gun really a constuction tool?, Can lighting,with the hanging or placing of fixtures found at a flea market-done in only 3 minutes of taping time constitute knowledge of lighting design; not to mention knowledge of codes, construction and project management? The positive is, it has made me, as a professional, really hone my communication skills in relating to my clients the value of professional designer services and skills. I have found that clients recognize and appreciate the actual world of interior design and still enjoy the entertainment of "T.V. Design" for what it truly is-entertainment. These programs have given me quite a few gasps and laughs as well. Wed, 10/10/07 11:13 AM

57. Client are more educated about design products and have a better feel for their own wants. They also seem to have an unrealistic idea about timing and think projects can be completed much faster than they really can. Wed, 10/10/07 10:26 AM

58. People tend to expect to see the design happen immediately, like it happens on tv. They also are more likely to want color boards. I also think many people have the opinion that designers do what they want regardless of the needs or wants of the client. Wed, 10/10/07 10:08 AM

59. It gives people the impression that one coat of paint is enough; that you can walk out of showrooms with brand new merchandise, that miracles can happen overnight; that budget and money is rarely required to be discussed and that patience is not a virtue. Only a couple of shows like Holmes on Homes or This Old House really show the complexity and length of time it actually takes to do the job correctly. Interior Design is NOT about instant gratification. Decorating might be if you are just rearranging some furniture. There is a huge difference between how a project photographs and what it actually looks like close up. Wed, 10/10/07 9:44 AM

60. My clients are more savvy in articulating their needs and wants, especially when it comes to the language of design. It seems as though designer/client communication has become easier because the client has become more educated with the field of design. However; my clients expect jobs to have unrealistic turnaround times without any problems, they are surprised at my fees, and they still are not appreciating the difference that an educated and certified designer can make regarding their safety, welfare and

general well-being. I attribute this to the negative aspect of the genre. Wed, 10/10/07 8:13 AM

61. I'm glad you asked. I think that most of the programs on "design" are no more than "let's do something for nothing"! They give a false impression of the cost and time necessary to accomplish a project. With the notable exceptions of Candace Olsen's "Divine Design," "Designer's Challenge," "Room by Room," and Kenneth Brown's "Redesign," the majority of these shows concentrate on how to get something for nothing. The "designers" are nothing more than TV personalities, all the labor is donated or done by the homeowners themselves, and the quality of the design and the workmanship is extremely below par. Everything is gimmicky, and done for dramatic effect for the camera and the home audience. The time element is played down, and good design principles are ignored or (worse) violated. These shows also imply that anyone can do the work of a trained designer, so there is really no need to hire one. Needless to say, this is not a good thing for our profession. The result is that clients have an unrealistic idea of design and the design process. It then becomes incumbent on the legitimate design community ro reeducate clients on the scope, cost, and process of the project from start to finish. On a final note, I have written to HGTV on a number of occasions to express my dissatisfaction with their shows. I do not expect any change in their programming, but I do like to make my opinions heard. Thank you for including me in your survey. Good luck on your thesis, and congratulations on selecting a most relevant topic. Diana M. Bier Allied ASID Wed, 10/10/07 7:49 AM

62. I do alot of re-design and real estate staging. Mostly these programs have introduced people to the concept. However, in design, most people think that I will do the work as is shown on shows like Trading spaces, etc Wed, 10/10/07 7:44 AM

63. It is sometimes necessary to re-educate people who watch these programs. The shows would lead people to believe that design professionals are dictators. They also mis-lead people into thinking that you can get something for nothing. Many of the ideas they present are just bad design, especially they are not functional or are ergonomically inferior. Wed, 10/10/07 7:43 AM

64. Unrealistic time frames. Budgets restraintants. Pushing self taught designers, home owners see interior designer practice as LESS professional then they did a few years ago. More homeowners feel they can do it themselves for less money. Wed, 10/10/07 7:05 AM

65. None that I am aware of. A few clients have said that the programs are not realistic in showing the time it takes to do a remodel. Wed, 10/10/07 1:05 AM

66. Well they don't effect my practice because I am still a student. However the tv shows did spark my interest in interior design. If I hadn't seen the shows I would have never gone into interior design as my profession. Tue, 10/9/07 10:57 PM

67. I think that it has provided a degrading sense to what interior design is and what interior designers do. I do not see the health, safety, and welfare aspects in some of the television shows pointed out in the previous question. I think that the most respectable shows are Divine Design, Extreme Makeover, and Designer Finals. These television shows do provide a sense of HSW, where decorating cents and design on a dime are indeed decorating shows and provides false identification because they always pull out the paint fan deck to choose a paint color. I feel that the general public is fooled into thinking that a paint deck and paint samples = interior design. Tue, 10/9/07 10:27 PM

68. I need to explain to my clients the design theory behind my decisions and the realities of the built enviroment. Tue, 10/9/07 10:26 PM

69. none Tue, 10/9/07 10:20 PM

70. It has encouraged people to do projects on their own. They have learned design jargon and "faked" experience to get professional positions. I think the shows do not take peoples lifestyles into consideration. The rooms look glued together for show, not living in some cases. Tue, 10/9/07 10:08 PM

71. These programs diminish the amount of time, effort, education, experience and custom services we offer to our clients. The program's suggest professional results can be achieved in a "quick sketch" do-it-yourself style home craft. Tue, 10/9/07 10:05 PM

72. They have made more people aware of the profession and feel comfortable hiring a designer. Middle class people used to think designers were only for the ultra-rich, but now use the services of a designer. Tue, 10/9/07 10:01 PM

73. Horrible - it makes professionals loo like 24 hour decorators. I had one potential client who thought I did the design work for free. She proposed to the ask several desigerns to do her project for free and "pick the best" - a la some TV show. Tue, 10/9/07 9:50 PM

74. The average client thinks that their space can be completed in 24 hours for only $1000. Big mistake. They don't ever see the real blood, sweat and time that goes into a real design. What is shown on TV is just decorating, not designing. Tue, 10/9/07 9:06 PM

75. Prospective clients have a better understanding of what I do and are more willing to try using a designer.Also, I no longer get asked by people "Just what does an interior designer do?" Tue, 10/9/07 8:07 PM

76. I learn from them, so I think it has made me a better designer. I don't think it has effected clientele. They are either going to use a designer or not Tue, 10/9/07 7:57 PM

77. These shows tend to work on tiny budgets in tight time-frames. Labor is often not accounted for in the overall cost of the project. These shows do little to promote the profession of interior design, as they are often unrealistic for these and other reasons.

Clients often are mislead by what occurs on the shows verses what they can expect in real life. They are also hearing tips and "how-to" information from actors rather than designers, which I find disappointing. I currently own my own practice, but I worked behind the scenes for a show like this for about a year. My suspisions were further confirmed! Tue, 10/9/07 7:45 PM

78. I find that I can sometimes learn new design phrases that make sense to consumers. This "design speak" makes it easier to explain things to my clients. Tue, 10/9/07 7:28 PM

79. Being in the kitchen design industry I have seen many things on these programs that are mislead to consumers. The porocity of marble as a countertop is a good example. I saw an episode of one program that recommended painting a laminate countertop! It's just that some of the programs are very misleading. Tue, 10/9/07 6:58 PM

80. My perception is that it has made people WANT design in their lives. They see the difference on TV and cannot duplicate that for them selves. Or try and see the result is just not right. Tue, 10/9/07 6:57 PM

81. Since I am a student, it is what kind of encouraged me to go into the profession. Some of the shows I just cring at since they are not really about the design but about games and gimiks. I know many people who still think I am in a fluffy major since the shows only really show the end result and not all the work it takes to get to that result. Some people that I talk to think that all I do is throw color on the wall and be done not all the hours or research and planning that I do for one project. Tue, 10/9/07 6:52 PM

82. Pro: Gives clients a broader scope of what a designer can do for them. Con: Unrealistic in terms of lead time to get a project done. As well as some designs which don't meet code yet looks great for TV. Tue, 10/9/07 6:24 PM

83. increased clients mis-understanding of what we do. Increased clients mis-understanding of complexity. Increased clients mis-understanding of time it takes. Tue, 10/9/07 6:17 PM

84. Day to day ... very little. Generally speaking, these programs create a very false impression of what designers actually do and how we work and certainly generate expectations of the average American (as opposed to the average design client) that are at the very least skewed and at worst completely unreasonable. Tue, 10/9/07 5:15 PM

85. CONSUMER EXPECTATION HAS BECOME THAT THEY CAN GET A PROFESSIONAL DESIGNER AT A LOW LOW COST, I THINK OVERALL THE PROGRAMMING IS HELPING BY GIVING DESIGNERS NAMES, BUT THEY ARE ALSO HURTING US IN THE SENSE THAT PEOPLE THINK THEY CAN DO IT THEMSELVES AND THEN FIND THEY CANT, OR THAT THEY WANT IT FOR PRACTICALLY NOTHING. Tue, 10/9/07 4:55 PM

86. Hopefully, none: however I believe that a majority of these shows give the potential consumer the idea that design is a snap--a do-it-yourself project that requires little expense if you are handy (like being able to relocate or remodel walls, bathrooms and other major spaces by yourself!) I would hate to see the disasters that would result if the average consumer(or even designer) attempted some of the overhauls shown on Design on a Dime. Even This Old House implies that it can be easily done with the correct information and equipment. So many of these programs,"find" things for a ridiculously low fraction of their value, or superficially paint and rearrange a very badly done "before" room without a Designer. This would make anything look good on TV, but life is not so simplistic: consumers need a Professional Designer, who can act as consultant, advisor, contractor, cost negotiator(and even analyst)for them. These shows owe a realistic evaluation of the industry to the viewers--but I do understand that they are successfully selling air time, and their sponsors are pleased with the profits that result. That is the dilema, and the public is being misled! Tue, 10/9/07 4:17 PM

87. They have absolutely no relation to my career in Interior Design... people get a very skewed idea of design by watching these shows. Most of them just do hasty, cheap designs that only "look good" on television and are not all that functional on a day to day basis. Tue, 10/9/07 4:04 PM

88. Viewers of theses Interior Design programs seem to think that the time frame for a remodel should be a lot less than it actually is in "reality." Viewers also seem to believe that the budget can be less than it actually is, that the interior designers do the renovations or most of it (the labor) themselves, and do not conceptualize that there is a "design fee" due for the "interior designer" that is seperate from the cost of products,construction,labor and installation. I believe, on the whole, viewing these type of home decorating or design shows, leave the viewer with a misconception or unrealistic perception of what interior design really is, or what is entailed in the whole process. The "design services" appear to be devalued and under estimated, in terms of its respect, appreciation, art, talent, aesthetics and function of both "designing" and the entire "process" actually involved. Tue, 10/9/07 3:57 PM

89. I use alot of Candance Olsons ideas...I feel she is the most talented designer. Tue, 10/9/07 3:54 PM

90. I feel that Divine Design and Designer's Challenge are the only two realistic programs that give an accurate view of our profession -- regarding quality results, effort to achieve those results, time frame, budget, etc. The other programs that I have seen are unrealistic regarding quality of products, effort, results, budget and time frame. These stupid programs are creating false impressions regarding our profession and the work we do for our clients. However, it does seem as though those who take these programs seriously really are not our potential clients! Tue, 10/9/07 3:52 PM

91. People expect a lot for nothing basicly. I think these $1000 room makeover shows are giving people the thought that they can get that in real life. They do not take into account design time fees, etc. Installation fees. Plus the products used on tv, might be bargain or clearance items. Tue, 10/9/07 3:50 PM

92. Consumers expect design services and solutions to be extremely inexpensive. They honestly believe that they can re-do a room for $1000.00. Tue, 10/9/07 3:18 PM

93. Room by Room, Divine Design have been positive. I have gone to their websites and gained useful information their. The other checked selections do not include enough decorating, spacial, circutalation pattern, design theories. Tue, 10/9/07 3:16 PM

94. They want expensive rooms for as cheap as they can get. They think we are all decoartors and the shows don't emphasize the education and licensures needed to practice interior design. Tue, 10/9/07 3:14 PM

95. Clients have an un-realistic idea of a budget to complete a room. The rooms on TV are done @ cost and the Designers work for free. This is not reality in the real world. Also none of the shows even touch on the issue of quality it's all about how cheap can we get it done for not how well is it made or how long will it last or how good is the construction. Tue, 10/9/07 2:57 PM

96. The effects of the proliferation of new design shows on today's design practice are both positive and negative. On the down side, clients often come in with unrealistic expectations regarding budget and project time frames, no doubt a direct result of watching room "makeovers" done in "one day" with a budget of $1,000. I must then educate them as to the realities of our industry, the fact that things take time to design and/or procure, and that those shows often do not charge for labor, which can be a huge percentage of a project budget. I also have direct experience with HGTV, having participated in a Designer's Challenge episode, and found the whole process left a bad aftertaste. Many aspects of that show are misreperesented in the produced episodes, especially the budget, which is nearly always increased. However, there is a bright side to this rash of TV shows, and it is that the public, having been exposed to a myriad of design styles, is now far less afraid of taking design chances, most commonly in the area of color. Gone, thankfully, are the days of client requests for "safe" vanilla spaces, and having to convince our clients to be more adventurous with their interiors. For that we should all be grateful. Also, it seems that many new clients are better prepared for the initial meeting, and have some understanding of the design process. I always recommend new clients create a "style file" of designs/details that appeal to them, but nowadays I find many clients come in prepared with this information, which makes Programming that much easier. Tue, 10/9/07 2:54 PM

97. Created unrealistic client demands as far as the true cost and time required. Tue, 10/9/07 2:36 PM

98. I have gotten one client from the host of a show recommending that you get a professional to help. I do not feel that the shows help clients or possible clients understand what interior design is.. The few shows I have seen... The decorating is quick and dirty and does not relate to a client needs in any way. It makes coalitions job harder, as we try to explain to legislators what interior design is... it is more than just decorating.

Practice licensing would help and using trained interior designers on these shows. It also gives future design students a warped idea of what design is, but there are more students heading for interior design because of them. Tue, 10/9/07 2:33 PM

99. I have had many of the homes I have designed featured on Designing Texas and Designing America which was great way to market my company. Tue, 10/9/07 2:30 PM

100. The viewing public has unrealistic expectations about the role of interior designers and the cost of furnishings and services. Tue, 10/9/07 2:25 PM

101. CLIENTS HAVE UNREALISTIC COMPLETION TIMES PLUS, THEY THINK THAT SOME OF THE DESIGN IS A CURRENT TREND IT IS A MATTER OF RE-EDUCATING. Tue, 10/9/07 2:13 PM

102. none Tue, 10/9/07 1:59 PM

103. I think that the public has gotten a wrong sense of what I do and how much it really costs to complete projects. Consumers have a warpped sense of pricing and possiblities. Tue, 10/9/07 1:51 PM

104. I feel most of these programs inaccurately depict what a real interior designer actually does. They blur the line even more between designers and decorators. I donât know a single designer that paints their clients house or installs the tile maybe with the exception of in their own home. It discredits our profession and increases the already uphill struggle we face to prove our professional value to clients. Tue, 10/9/07 1:47 PM

105. Some fun ideas for me.Stimulating interest in creating more attractive living spaces for everyone viewing. Tue, 10/9/07 1:45 PM

106. More people think what I do is decorating and not design. They also want quick fixes and "tips" for their interior spaces instead of working on a true interior plan. Tue, 10/9/07 1:30 PM

107. Outside of Designer's Challenge and Divine Design, I wouldn't call any of these shows Interior Design shows. They're decorating shows, shows on organizing your house, some merely crafting shows. Some like Before and After are actually more about construction and architecture and those are valuable and educational. Basically the bulk of these shows are just good for quick idea generation, but I certainly wouldn't refer to them for how to really work as a designer, or how to manage jobs, or how to come up with a truly unique approach to real design. There's not a lot of that happening on these this lineup. Tue, 10/9/07 12:37 PM

108. Everyone is an expert! Tue, 10/9/07 12:34 PM

109. In discussion of ideas for clients they some- times mention HGTV.We always say we are dealing with reality and they are not. Tue, 10/9/07 12:30 PM

110. These shows have enhanced my ability to be creative with things that are basic to interior design. I have been able to expand my ideas and put them to better use. Tue, 10/9/07 12:19 PM

111. The general public seems to think the final design concept is decided in about the time it takes to come back from a commercial. Tue, 10/9/07 12:09 PM

112. Sometimes I am inspired by ideas on the TV shows, but overall, there is no impace. What they show on television isn't even the tip of the iceberg. Potential clients are given a naive impression as to what true interiuor design entails. Tue, 10/9/07 12:04 PM

113. My clients are more savy in some ways. They are also unrealistic in regard to price and time to finish projects as the media presents most jobs as immediate gradification situations. This has caused them to be somewhat unrealistic in regard to pricing custom work and time lines. Tue, 10/9/07 11:57 AM

114. All these programs make it seem like all the design and background work just "fall out of the Sky" The public still does not understand what it takes to put all these projects together! Budgets are unrealistic...they never include the expediting labor that it takes to create the end product. If not budget it should at least reflect the hours involved! Tue, 10/9/07 11:56 AM

115. I haven't seen any effects in my clients although I think I gather some ideas from programs such as reDesign and Divine Design. Tue, 10/9/07 11:56 AM

116. On TV they make it all look TOO easy and I believe clients expect this kind of easy process. Also, on many shows they do not let you know what the budget or time frame was. On the shows where you do know (such as Trading Spaces) you cannot get a real sense of the quality of that project...how does it really hold up in the long run? Also, these shows rarely show an actual design process or the what I call the full scope of "interior design". They really only portray the home decorating side of interior design and as a result, consumers believe that is all that interior design is. They don't even know how valuable an interior designer can be on a commercial project, or that interior design encompassses so much more than color and fabrics, especially when it comes to the health, safety, and welfare of the public. Tue, 10/9/07 11:54 AM

117. Many clients feel that their project should be done for an unrealistic time factor cost, as they are shown on television. For instance, $500 worth of material transforming a room, but not including any of their own labor or knowledge of remodeling or products. Many shows have a fabulous result, but don't disclose the budget. Tue, 10/9/07 11:54 AM

118. The general public seems to believe that decorating and design are on the same levels. They do not understand a basic "Fluff" from a thoroughly thought out design plan. Tue, 10/9/07 11:53 AM

119. The higher quality shows have given me inspiration. Especially Divine Design with Candice Olsen and re-design with Kenneth Brown. Many other shows have good ideas but I feel are more for the do it yourself homeowner who wants a cheap fix rather than a lasting authentic design. All the shows make the general public more aware of their interior environments and that is a great thing for interior designers. Tue, 10/9/07 11:50 AM

120. Some clients expect me to do miracles in one day for very little money. I have to spend extra time to educate them to the behind the scenes processes of these shows as well as the reality of pricing. Tue, 10/9/07 11:50 AM

121. n/a Tue, 10/9/07 11:50 AM

122. Clients, or potential clients, expect unrealistic time frames and budgets. They have received a skewed idea to the real process of proper design. Quality is downsized trememndously because they have the idea they can get it done cheaper or by them selves, often with poor outcomes. Tue, 10/9/07 11:49 AM

123. I have written several scathing letters to the Christopher Lowell show pleading with him to stop calling himself an interior designer...he's a decorator. I find it's harder now more than ever to be taken seriously as a professional. Tue, 10/9/07 11:48 AM

124. Mainly re-educating consumers that interior design takes much more skill and knodledge than a knack for great colors, materials, funish and furniture arranging and a great personality. It is also more than residential focused. The shows do not reveal the full budgets involved, especially labor and installation as the actors are usually volunteering their time or doing it themselves. The consumer is in shock when they really find out what a trud remodel of something costs with all of the details involved. The element is purchasing is also not addressed. These items just miraculous appear on the T.V. set by the fantasy crew and staff. Other reality is that many people do not have the dependable "friends and family" circle to help them do this. Do thes people hve a real job? Or do they just do this remodeling and fixing up all day and night? Tue, 10/9/07 11:46 AM

125. The clients I've worked with and who follow many of the programs listed seem to get many of their ideas from these shows and wonder why, as a designer, I don't watch them all like they do. I try to explain to them that I follow my own ideas and style. I don't need to be told by someone on TV how to design something, that I bring my own expertise to the table and can work with my own ideas based on what I can assess what the individual client's needs are. This is usually greeted with some skepticism by clients, as if I don't know "what's happening" in the design world out there. On the other hand, these shows have made interior design more accessible to the masses, for good and for bad. On the good side, these shows help a client narrow down their likes and dislikes, which helps a lot by the time they pick up the phone and give me a call! Tue, 10/9/07 11:37 AM

126. I am a student of Interior Design and work in the furniture industry. I can see that this type of programming has given the general population ideas of doing projects themselves, perhaps with some success. But I also feel that it has created a more biased opinion of an Interior Designer's job requirements and skills. The programming as such rarely, if ever, touches on hospitality, commercial, health care, universal design, and design in general that isn't related to residential design. So I feel that it does not accurately or completely represent the Interior Design profession. Tue, 10/9/07 11:36 AM

127. Greater awareness of the importance of structural integrity before any embellishment Tue, 10/9/07 11:35 AM

128. I think people are "doing-it-themselves" more and relying on interior designers less. These programs have made design trends, products and vendors more available to the general public as well which I think has hindered the design industry. Tue, 10/9/07 11:28 AM

129. I believe there is more overall interest by the public for design features in their home. Tue, 10/9/07 11:28 AM

130. I think they may have an influence on space planning and considering traffic flow. Tue, 10/9/07 11:24 AM

131. These programs have caused the general public to view interior design and interior decorating as the same thing. It makes it more of a struggle to make people understand what we actually do. Tue, 10/9/07 11:16 AM

132. Clients new to the profession think that design is fast and inexpensive. Tue, 10/9/07 11:12 AM

133. Give client unrealistic budgets and timeframes to complete projects Tue, 10/9/07 11:12 AM

134. Very little Tue, 10/9/07 11:11 AM

135. They do not convey reality in my opinion. The way these programs function on television is totally different from real situations. Designing is a lot more stressful and serious than what they portray it as on the shows. I would like to see more shows with professional designers such as Kenneth Brown. Shows such as Design Inc. Very upscale type shows. Tue, 10/9/07 11:10 AM

136. Some clients feel the process should not cost as much as it does or take as long as it does. TV gives unrealistic time lines for project completion and does not show true cost of some things. Tue, 10/9/07 11:10 AM

137. I think that clients have unrealistic expectations of time it takes and also the expense of good design  Tue, 10/9/07 11:04 AM

138. I am new to the profession. I just graduated college and landed my first job with an engineering firm. I have found that most people have no idea what Interior Designers do or why they even need a college degree. I sometimes ask what they think our profession is about and I usually get the typical answer of wallpaper, window treatments and picking out paint colors. We are often linked by what appears on T.V. I have also found that there are some who think we are inferior because television tends to only show the "fluff" of our profession, which many can do without having a degree. The true process of design is rarely ever shown and that is the aspect of our profession that transforms the places where we live, work and play. However I have had many conversations explaining what the profession of Interior Design is all about and I have discovered that if you educate someone on Interior Design, they usually understand the differences between our profession and the T.V. version of our profession.  Tue, 10/9/07 11:00 AM

139. Quite a few people watch these shows and they are constantly bringing up things they see on these shows and want to do with their spaces.  Tue, 10/9/07 10:55 AM

140. These make me realise I'm much better than what people must think. There is so much cheap stuff going on in these shows that I woulndn't even associate myself with it. Tue, 10/9/07 10:48 AM

141. Some of the population (that maybe could be interior design clients) tend to rely on TV, shelter magazines or do-it-yourself home improvement sources. This form of information may be a way for those that would never have the means to hire a designer, to have a more pleasant environment. However, some of the information given on TV shows leaves a bit to be desired, especially by the professional. It generally borders on "not really well done", "a different approach would have been better", "will this really work for my lifestyle", etc. --- The TV shows that I have viewed simply does not address the health, safety and welfare issues of those persons that receive the information. Also, the TV shows that re-do homes for re-sale generally do not do a professional job, however, most times any improvement is a good thing. Maybe I am too critical----but it is my feeling that interior design should be left to the professional. Home improvement, maybe, is a different catagory and that may be an avenue for TV shows to follow -- like This Old House, etc. ---not for the purpose of professional interior design. Thank you. Tue, 10/9/07 10:42 AM

142. Clients are more aware of the design process.  Tue, 10/9/07 10:40 AM

143. I don't believe I have seen any effect on my practice, more on a personal level.  Tue, 10/9/07 10:39 AM

144. Not much, I usually watch them just to see what other designers/decorators are doing, to gather ideas for possible future clients.  Tue, 10/9/07 10:35 AM

145. Sometimes clients see quick trasnformations on TV and think it is the same on "real life". Also those "low budget" programs have their own carpenters, painters, electricians etc. Tue, 10/9/07 10:34 AM

146. Get calls that people want me to do it free or VERY little cost! AND want it now!!!!! Also, they do not understand that design is creative and subjective...and what we do is custom. Tue, 10/9/07 10:28 AM

147. Client expectations that design is done in 30 minutes. Design has no cost associated with it, just the cost of the materials. Tue, 10/9/07 10:27 AM

148. People think you can do a lot without any money or any time - they have no clue what real design costs. They also don't get a sense of what a true professional is capable of providing. Tue, 10/9/07 10:23 AM

149. People think this is SO easy! The general public gets the impression the project can be completed on a SMALL budget and in a VERY short time, this is NOT the case! Tue, 10/9/07 10:21 AM

150. represent a false picture of design deadlines, i.e. instant designs Tue, 10/9/07 10:20 AM

151. Clients have unrealistic budget and timing expectations. Tue, 10/9/07 10:19 AM

152. I think that the public tends to view interior designers as DECORATORS. It is hard to explain to clients or even fellow workers that our expertise extends far beyond that. Tue, 10/9/07 10:17 AM

153. I went to interview for a client and she wanted Candace Olsen, but would settle for someone local with Candace's style. Tue, 10/9/07 10:17 AM

154. I am a student, and this type of programming has angered and even insulted my chosen profession. It makes me want to pursue design harder and really explain what I do to others. Tue, 10/9/07 10:16 AM

155. I find it more challenging to be creative with clients, because they have the attitude of they can do it themselves. I also feel clients expect to have a complete design or makeover on an unrealistic budget causing my design abilities to be stifled. Tue, 10/9/07 10:15 AM

156. I work in the commercial design industry. The residential shows haven't had much impact on my day to day practice. Tue, 10/9/07 10:15 AM

157. unknown Tue, 10/9/07 10:13 AM

158. It helps a little because clients tend to want to change the dynamics of their homes but the down side is they think they can do it themselves , calling me after they get overwhelmed  Tue, 10/9/07 10:12 AM

159. none  Tue, 10/9/07 10:10 AM

160. 1. People really have the perception that the makeover of a space can take place in 1 day! 2. Everyone is a designer!!!  Tue, 10/9/07 10:08 AM

161. I think it has shown the general public that ID is more then just decorating, there are a lot of other things that go along with it. Some of the negative effects would be that sometimes those shows just show any creative person trying to be an ID with out any schooling...it is a lot more then just picking out colors and fabric!  Tue, 10/9/07 10:03 AM

162. I think these programs have had a positive effect in that it has made the client more aware of their surroundings at home. More aware of color, furniture placement and especially that they are due a makeover in a certain space in their homes; therefor needing a designer. I also think these programs have effected my practice in that the client typically thinks that they now have all the know-how to pull off the whole design sceme or project themselves. Ironically, there are now programs where the designer or contractor "fixes" the problem the client created in their attempt to makeover a space. This last comment should just keep us designers on our toes and one step ahead of the client by constantly keeping ourselves updated and educated not only in our industry, but also in human psychology and management. We will ALWAYS have the CFH (customer from hell), and when we are able to handle them in directing which style they should go with, while getting them to think they "helped" us to get there, will only help to make us a better designer and person in the long run. Good luck with your thesis. Cool idea!  Tue, 10/9/07 9:57 AM

163. Clients are more interested in interior design. They have more exposure to it via TV and actually view it as a service and are more likely to ask for recommendations/advice on finish selections, rather than just pick finishes themselves. Also get more questions about which product is better for certain applications (ceramic wall tile in baths to granite/corian on countertops)  Tue, 10/9/07 9:54 AM

164. made me choose this as a career choice. i am currently a student however i dont agree with most of the shows such as the low budget designs. the only one worth watching is extreme home makeover  Tue, 10/9/07 9:48 AM

165. More of my clientele thinks that Interior Design is nothing more than high priced decorating. they also think painting everything is the solution to a poorly deisgned/old(dated) space.  Tue, 10/9/07 9:46 AM

166. The shows are helpful for design ideas, but the ones that work on a $1000 budget hurt us b/c our clients think we can do that as well. Clients dont understand that there is

no labor charge and most of the materials are free or discounted drastically. Divine Design is the best show. Candice provides viewers (Designers and consumers) with a true essence of design. Tue, 10/9/07 9:45 AM

167. I'm not a practising designer, however, my opinion is that these programs should make the homeowner aware that designers not only have the creativity, but the knowledge to make all the elements of good design work. Designers help the homeowner accomplish the wanted result and absorb the sometimes difficulties involved in achieving that end result. These programs should make the designers job easier--they are a wonderful introduction as to what a designer can actually do for you--expand your horizons--cause you to think "outside the box"--and cause you to acknowledge that you, as a homeowner, could really use a professional eye. Tue, 10/9/07 9:42 AM

168. Clients *consider* themselves better educated re: interior design matters. While they may have more information at their disposal, they don't necessarily know how to make use of this information. Additionally, the plethora of "instant, budget design" has given clients unrealistic expectations regarding what can actually be done, in what timeframe, and at what cost. Tue, 10/9/07 9:38 AM

169. Some clients now feel that everything can be done for very little money. They do not realize that what they see on the televison shows will not look well after a short period of time. Tue, 10/9/07 9:36 AM

170. As most of these programs are residentially focused, they don't affect my day to day practice in the commercial field other than perpetuating the myth that interior designers sole purpose is decoration. They also present the concept to clients that projects can be completed for nearly nothing in no time at all. Tue, 10/9/07 9:36 AM

171. Increased interest but not skill - they still need me. Tue, 10/9/07 9:36 AM

172. Some clients think they can "do it themselves." They don't understand why things cost more than the design shows, and have no idea that design fees are NORMAL. They also have little-to-no idea that there is a difference between an Interior Design and a decorator. Tue, 10/9/07 9:35 AM

173. Has skewed the perceptions of some customers as to cost, time frame and pricing Tue, 10/9/07 9:34 AM

174. Some of these shows make the general public think that interiors can be designed with minimal cost and little time expended. Some of the designs are so poor that a "design police" should prevent them from being shown. Good design and design practices should be encouraged to be viewed on television, but to be accurate about the design process and sensitive to how to professionals can design on a budget. Tue, 10/9/07 9:31 AM

175. My practice consists of part Interior Design and part Real Estate Staging/Redesign. Through tv programming, more of the general public is familiar with what I do. However, the expectation of expenses has dropped with many thinking that they can redo a room spectacularly while spending under $500 (Decorating Cents) I find that more people are wanting to hire designers, but are not willing to pay the fees. Tue, 10/9/07 9:24 AM

176. Very little - only when clients mention it and we have discussions re the value of these shows Tue, 10/9/07 9:24 AM

177. I have noticed both positive and negative effects of design programming. Positively, clients overall seem to have a greater knowledge of quality and products involved with interior design: furniture, paints, color theory, materials, lighting, etc. An "educated client" makes communicating easier during a project because they may already have an understanding of the "why" and "how" of my selections for them. The negative points of the programming (and the reasons why I do not watch much design tv) is that some shows give clients an unreasonable perception of budgeting and time frame, not to mention the amount of hard work, and countless meetings and decisions that go into interior design projects. I have had clients ask me to help them with their homes, thinking I can come out and magically change their lives with one visit. I've had to explain many times that the process of interior design is a complex one (it's not decorating) and that's why great design takes time. Tue, 10/9/07 9:22 AM

178. Consumers unrealistic expectations of timeframe and mostly budget. Tue, 10/9/07 9:21 AM

179. tells viewers that "yes, you ca do it yourself",and that you can get cheaper prices, etc. Tue, 10/9/07 9:19 AM

180. Inspired me to go back to school to become an interior designer. Tue, 10/9/07 9:16 AM

181. Some clients have actually expected that I would be doing all of the construction/painting myself. People don't look at me as the plan person, but as a crafty person. Tue, 10/9/07 9:14 AM

182. Absolutely nothing. I think most of the programming give a bad name to design. Our local paper have started giving press to homeowners who do their own "design". Our local chapter have called, but to no avail. the only thing good about it is, hopefully, the public will see what bad design is and call. Although, I don't think this is the type of client we want. Tue, 10/9/07 9:14 AM

183. For some people, these shows are their only exposure to interior design or decoration. This can lead them to think that real life is like "Design on a Dime", where we are not shown the many assistants and interns running around in the background sourcing things, and we aren't shown the gory details of a two hour paint job. Sometimes

people have an unrealistic expectation of what money can buy or how fast it actually takes to get things done working in the wild. Tue, 10/9/07 9:11 AM

184. Clients mention these programs quite often. I think they are a double edged sword. Design has become more accessible via these programs and at the same time, it cheapens the design process where people think they can have an "instant" room that's perfect. A client will often ask innocently if I watch the shows and the truth is I'm too busy actually doing design work to watch them. Tue, 10/9/07 9:07 AM

185. I find that there is an expectation from the client that a design project should be done quicker and for less money. I contribute this to the "magic" of the design shows. The shows do not show the prep work required to complete the various projects in the time frame given. Tue, 10/9/07 9:06 AM

186. As a student I find that many people believe that we just "decorate," and that the extent of our expertise is decorating residential homes. Tue, 10/9/07 9:04 AM

187. Some clients are more knowledgable about fabrics and design, which can be a good thing, however, some think they know everything. Also they can tend to have unrealistic expectations about time frame and budget based on these shows as well. Tue, 10/9/07 9:03 AM

188. It has given the perception to the general public that they can have what ever they want for little or no money and in a very short time frame. It has belittled the amount of time it takes to come up with design strategies. They never discuss real life code issues, they rarely discuss the obstacles encountered during the process, and they give an unrealistic view point of the interaction between the designer and the client. Tue, 10/9/07 8:59 AM

189. As a practicing commercial designer, it has made clients more aware of projects and had brought out a confidence that some clients think about their office space like their home which can be very challenging. Tue, 10/9/07 8:57 AM

190. client expectations are higher. Some believe boards and renderings are part of the design process, no matter the size of the project, at no extra cost Tue, 10/9/07 8:57 AM

191. I am a commercial designer. These programs don't seem to affect my clients' perceptions of what I do or how I do my job. Tue, 10/9/07 8:56 AM

192. None: problem is the media! If it's not on TV, it's not REAL to most people. But the design is so poor & tasteless I think the professionals will survive!.....The media deals with new money who don't know how to spend it, and will event-ually evolve to a better aesthetic. Tue, 10/9/07 8:54 AM

193. Most of the residential clients I have delt with were initially somewhat taken back by the true cost of real design, and some even referenced back to a few of the shows and

their costs. This resulted in my explaination of true design and costs involved, along with quality assurance. Tue, 10/9/07 8:53 AM

194. Some unrealistic expectations regarding time and availability of product etc. That mostly "pretty" is the goal as opposed to functionality, practicality and personal needs. Tue, 10/9/07 8:53 AM

195. I have not seen any difference; I have only been practicing for one year. Tue, 10/9/07 8:53 AM

196. This Old House has made more more aware of Green design. I believe this show represents quality construction and good design as opposed to some of the other ones on T.V. Tue, 10/9/07 8:50 AM

197. The exposure of interior design to the television viewing audience is a good thing. However, it is not always the right kind of exposure. The time frames on television are not the same as a real life project and The qualifications of the "tv designers" are not conveyed to the audience. Do they have an education in interior design? Are they licensed or certified by the NCIDQ? Or do they just have a "knack and a flair" like the decorator that mixes paint at the local hardware store? We "assume" that Dr. Robert Rey of Dr. 90210 is in fact a "real" doctor. How does the viewing audience know that Candace Olson is a designer or a decorator? Tue, 10/9/07 8:49 AM

198. I think they make the consumer more aware of the process, and how long it takes. Tue, 10/9/07 8:46 AM

199. Clients and potential clients have an unrealistic view of the role of interior designers. Their expectations of project results are unrealistic as well. I have been asked to give full design proposals with color boards and compete with other designers for a project - just like the television show. Tue, 10/9/07 8:43 AM

200. As a student, this genre was what ultimately made me realize how much I loved interior design and wanted to pursue it as a career. Tue, 10/9/07 8:43 AM

201. I am a fairly new practitioner, only in business about 2 1/2 years, so I have been working in this environment the whole portion of my career. I have cliets whol will very often mention the style of one or two of these TV designers when trying to explain what they would like in their own homes. I find that most of my clients are very familiar with alot of these shows. Tue, 10/9/07 8:41 AM

202. I get questions like "Why does this take so long and cost so much?" "I've seen it done much faster on TV and for under $500." Clients do not know what it takes to put a design together and implement it. It's put a lot of pressure on the business in trying to educate the client and validate my service. Tue, 10/9/07 8:36 AM

203. I live in a state where people do not feel the need to spend money for a designer's expertise. They seem to think these shows can help them do it themselves. The programs also show designers as odd, quirky, opinionated and "not like us". Tue, 10/9/07 8:36 AM

204. I find that people really do not understand what it is that an interior designer does. I also feel that the average person with no college level schooling in design, feels that they can be a designer, and make decisions about their space. These decisions about their space might be related to them viewing these design shows. Tue, 10/9/07 8:27 AM

205. I'm a do-it-yourself kind of person - I only watch these shows because they have a lot of projects you can do at home on your own. I do get annoyed when a client thinks I can makeover their entire home in one weekend (for an insanely small amount of $$). Tue, 10/9/07 8:27 AM

206. Frustration - clients believe that it would be possible to complete a project in less than an hour for less than $1000 Tue, 10/9/07 8:26 AM

207. Most people ask if what I do is similar to the tv shows. Most comments are, "Oh, you are an interior designer...so you do what they do on tv?" Tue, 10/9/07 8:21 AM

208. I believe this programming genre is a two-edged sworde. It creates an awareness in the buying publice, as to the need and possible benefits of interior design. However, it also creates a host of misperceptions regarding the processes, timing and most importantly the cost of achieving a client's design goals. Each time I have the opportunity to do so, I acknowledge this contridiction to clients & prospective clients. There is no point in ignoring the existence of these programs but I see it as an opportunity to educate people on the reality of working with an interior designer. Tue, 10/9/07 8:13 AM

209. I don't think it has much impact on how I design. I just love the watch these programs, I think they are fun. I do have to say that this career is new for me, I used to be a dental hygienist. When I decide to change careers to something I wanted to do, it was these shows that made me realize that I loved interior design. I went back to school, got a degree and now I am working full time in a large architectural firm working on large commercial projects. Tue, 10/9/07 8:12 AM

210. People are more aware of it as a profession, but I think the tv show has given the general public a small, narrow view of what interior design is. There are no commerical design related shows (that I know of) or even hospitality- both huge markets today. A lot of people that I talk to about interior design relate it to finishes only and some furniture, which most of these shows peg as "interior design" which is more decorator than true design. Tue, 10/9/07 8:07 AM

211. Unfortunately it has taken the exclusivity out of interior design. Everyone now thinks that they too are a designer without the benefit of education and experience because they've watched a few television shows. I believe it also leads people to believe

that design is less expensive than they thought and has created the idea that high-end firms are over charging. Tue, 10/9/07 8:06 AM

212. Simply put: Everyone thinks they're an interior designer. Though some people love decorating their own home and can do it beautifully, they have difficulty drawing the distinction between dabbling in color and fabric choices and the profession of Interior Design. Alongside this, it makes people (from clients to architects) devalue the education that professional Interior Designers have gained through schooling and through professional practice. Tue, 10/9/07 8:05 AM

213. People expect things to come together faster than they really do. Tue, 10/9/07 7:59 AM

214. They provide and unrealistic view of the interior design profession. The financial element, and the indecisive client are not adequately portrayed. Clients believe they should not have to pay for interior design services, and that things should happen within a short time frame. Also, many of the do-it-yourself shows advocate poor fabrication and material choices, and do not protect the health, safety and welfare of the public. Tue, 10/9/07 7:58 AM

215. These are home shows, so they don't affect me, but it irritates me how unprofessional everything seems. Construction is hurried and there is no regard for fine details. If the uneducated homeowner loves their new roiom (oh my god), then the episode has been a success. Nobody cares if it actually represents good design. The best show with good design is hands down Candace Olson. Tue, 10/9/07 7:46 AM

216. My client's don't watch a lot of t.v., but I would think if anything, it would help them see the design possibilities that are available to them. Tue, 10/9/07 7:28 AM

217. None directly, but we have to "educate" clients and even potential employees (administrative assistants, etc) that Interior Design is a profession, and not something that is easily taken up without much effort. Furthermore, we concentrate on commercial environments, and we have to uphold the State of Florida's statutes in our clients' health, safety, and welfare. That is often difficult to explain without hurting someone who wants to move from Admin Asst to Instant Interior Designer. Our clients are actually easier to educate because they come to us for our expertise. When they do find out the true benefits of our industry, it is easy for them to let go of the reins, so to speak. Personally speaking, I am fairly active in my community. It can be difficult for me to meet new people, tell them my profession without the expected, "I watch the such-and-such show on HGTV, and I love it!" It gets old because people who might have considered me seriously once upon a time now think that all I really do is wisk into people's homes, mix up their furniture, slap some paint on a wall, and call it a day. I like to think that I work hard in my profession and for my profession, and HGTV is the bane of my existence. And true professional interior designer would agree. Tue, 10/9/07 7:21 AM

218. the expectation that our job can be done in 24 hours. Tue, 10/9/07 7:19 AM

219. As a student I believe they gave me an interesting perception of what a designer does. Now working in the practice I dont do those things or act that way about design. I think when people think of an interior designer they visualize these shows and what these people do and that is what they think I do. This would be fine except that they think that that is all I do - that is the problem with the design shows. Only a few show any process at all. I am a fan of Divine Design because the host really talks more and shows more process. I think these shows affect how I am viewed by clients, friends and the architects that I work with. Tue, 10/9/07 7:15 AM

220. While I believe they bring a validity of the profession to a larger group of people, I think they give an unrealistic picture of the costs involved. This because the labor and designer costs are never fully discussed. Tue, 10/9/07 7:15 AM

221. Clients more often expect magnificent results for less money in a shorter period of time. Design often takes time and a lot of patience, the TV shows transform rooms in an hour or less and many people cannot understand why a small project may take weeks! Tue, 10/9/07 7:13 AM

222. No effect. I am a recent graduate and I have become very defensive when people that hear what I do for a living automatically say "that sounds like fun...I love HGTV!" Tue, 10/9/07 7:08 AM

223. People confuse me more with interior decorators. I feel these shows don't show the design aspects of code. Mostly they show finish selection, color selection and furniture selection. They don't show the processes involved and all the work that goes into making a cohesive space. Tue, 10/9/07 6:56 AM

224. gets clients to look around their home and see that there is room for improvement, they realize they don't have the talent to see what should be changed. so they call and hire me. the shows on tv seem to be a bit over the top or extreme for the general public to think its okay to do in their home unless they have a professional there to tell them its okay. Tue, 10/9/07 6:54 AM

225. In some ways these programs have made interior design seem more accessible to people but for the most part I have experienced a lot of warped views of what interior design is because of them. I get a lot of decorating versus design questions as a result of what people have seen. Tue, 10/9/07 6:28 AM

226. Viewers are unaware of the pre-planning that is not aired...whether it is a personal meeting or a packet with client's information. THey do not allow for the number of people behind the scenes (those building projects, moving furniture...). And they are not aware that the dollar amount of the redo does not include the labor. Tue, 10/9/07 6:27 AM

227. none that I can see. Tue, 10/9/07 6:12 AM

228. It has raised interest in interior design but over all I think it has not been positive for professional interior designers...much of the general public doesn't understand quality design...they just want something done for $1,000.00. Or they think they can do it all themselves and often that is a disaster...which in turn might lead to a job for us??!! Tue, 10/9/07 6:09 AM

229. They have made it harder for me to make money. Tue, 10/9/07 5:48 AM

230. This is what many viewers are basing their perception of what to expect from the profession of Interior Design. Very few good shows (One good one is Devine Design w/Candace Olson) and a lot based on a bucket of paint and some plywood. Tue, 10/9/07 2:04 AM

231. I feel the shows have a more negative effect then possitive. People think I'm a decorator instead of a designer and it gets to a point where I'm more talking about what an interior designer is compared to an interior decorator, I feel that the shows have more a decorating appeal compared to a design appeal. Cpmpared to what we do in the field doesnt stay accurate to what they do in the shows, such as the design process, and how we go into a project and what goes into it. When watching the shows it seems more that the desigenrs get to just create what they want compare to more on what the clients wants and needs are, sometimes the needs are more important the the wants, and not always the client will know that till you discuss the project more. Plus wit hthe effects they use to help show the viewer how a space is going to look makes it seem like that we all have the same software and that it only takes a minute to create. Then also when you have shows like design star who take people off the street who decided to go into interior design just because there friends say they have a good eye and they get there own show is kinda a slap to us who spent time going to school and studying interior design and having the skills to do alot more then what can be expected. Tue, 10/9/07 2:03 AM

232. I find the client is more knowledgable with certain materials previously known only by the trade. Due to this factor, clients can sometimes have a misconception of what its proper use is within the interior. (A thirty minute segment does not make a professional.) For example, I would never attempt to operate on someone just because I have seen the latest ER show. This is not the case with ID shows. Clients think they can actually construct an interior. This can be dangerous when dealing with electricity, building codes and ordinances, etc. On the other hand, television has increased the awareness of the field. The public now respects the interior designer and his/her position in the trade. Tue, 10/9/07 12:21 AM

233. A lot of influence in design ideas and techniques Mon, 10/8/07 11:48 PM

234. People have unrealistic expectation in time and money involved in a renovation. Mon, 10/8/07 11:10 PM

235. More people are aware of design as a profession and any people who would not otherwise call an Interior Designer now are. Mon, 10/8/07 10:53 PM

236. Not a major impact. However, I've definitely seen a tendency among clients to: (1 )be surprised at how long something takes to accomplish and hence undervalue my time; and (2) think they can find and use all the design resources themselves as opposed to going through me as is typical. Mon, 10/8/07 10:45 PM

237. I believe more clients are now more aware that is not an industry that just anyone can do well in...and that the services offered by a professional interior designer are worth the investment. Mon, 10/8/07 10:30 PM

238. Every one wants granite but doesn't know anything about it. There is a misconception that design and construction happen quickly and there are no lead times or shipping times. Mon, 10/8/07 10:21 PM

239. Clients think that we can redecorate their house for under $2000. That labor costs are free. That we will show up at there house and give unlimited design advice for free. Mon, 10/8/07 10:16 PM

240. I have not noted any difference in a client's attitude toward my services. Mon, 10/8/07 10:10 PM

241. Clients are much more aware of the interior design process and how it can work in a positive way. They know what they might expect from a designer. I think it has drawn more people into the field. Mon, 10/8/07 9:59 PM

242. Positive & Negative The shows that explain the design and construction process are the best; also, shows that highlight new products are very informative. Our clients probably view more HGTV than we doâ€¦which can be a negative. Superficial shows that "design an entire room in a weekend" are the least helpful, misleading and not in sync with reality; also, shows that do more professional design, like Candance Olsen's Divine Design, are a little more realistic, although, I wish they would spend some time talking about the budget - a key issue with every project! Another negative shows that emphasize "yes, you can", becasue most people can't. It's demeaning to professional interior designers. I would like to see a show that discusses and demonstrates the principles of interior design; not, "if you like it, then it works". Mon, 10/8/07 9:57 PM

243. It has not really effected my day to day practice. The only effect is in social situations when I meet someone and tell them what I do. They then often bring up how they love to watch whatever show from HGTV. Mon, 10/8/07 9:47 PM

244. People think the process is much shorter than it actually is. They also believe they can get the same service and quality of product by going to do it yourself stores. Mon, 10/8/07 9:47 PM

245. Very little Mon, 10/8/07 9:11 PM

246. none  Mon, 10/8/07 9:05 PM

247. They give an unrealistic portrait of the true cost and time frame needed for good interior design.  Mon, 10/8/07 9:05 PM

248. People think achieving things are cheaper and faster than they really are. They also sometimes think I actually go in and paint the walls and make the cabinetry etc.  Mon, 10/8/07 9:03 PM

249. I am a student... some shows are inspiring while others seem to dumb down the profession (Trading Spaces for example) not that the design ideas are bad, but they are such a quick fix (craftsmanship and otherwise) for what could be a bigger issue.  Mon, 10/8/07 8:51 PM

250. The programs allow me the oportunity to participate in a professional design project. I appreciate learning from a higher order of thinking. All the programs are a learning experience for me.  Tue, 10/2/07 4:35 PM