

A STUDY TO DETERMINE CURRENT REQUIREMENTS
FOR ENTRY EMPLOYABILITY IN THE
ADVERTISING ART FIELD IN MICHIGAN

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ABSTRACT

A STUDY TO DETERMINE CURRENT REQUIREMENTS FOR ENTRY EMPLOYABILITY IN THE ADVERTISING ART FIELD IN MICHIGAN

By

Eugene Rutledge Tanner, Jr.

This study represents the culmination of efforts by faculty of the Commercial Art Program at Ferris State College to design relevant curriculum based on requirements for entry employability established by employers of art school graduates.

Procedures

Previous Ferris State College research, proposals and reports were reviewed. A search for related research was conducted. The advertising art field in Michigan was surveyed by sending a detailed questionnaire to 400 firms in forty-three cities and towns. The survey included the various types of firms which might normally employ art school graduates. Of the 400 firms selected for the survey, 235, or 58.9 per cent, returned the questionnaire. Personal interviews were conducted with selected firms to assure a representative sample.

Major Findings

Art school curriculums have been ineffective in preparing graduates for entry employability in the

advertising art field in Michigan; respondents cited the unrealistic training offered by most art schools today as the major cause of this problem. One art director stated the problem succinctly:

We are baffled at how seldom there is any real connection between art school training and the actual job requirements. What if medical schools were as disconnected from their fields? There is a future for some really enterprising art school or art department of a college if steps were taken to really find out what the field is all about.

Respondents of the survey requested the following areas receive special emphasis in curriculum design:

1. Production art (keylining and paste-up)
2. Advertising design, stressing problems in the design of: (a) folders, (b) booklets, (c) pamphlets, (d) newspaper ads (small space and full page), (e) magazine ads (small space and full page), (f) broadsides, (g) catalogs and (h) letterheads
3. Layout skills, emphasizing lettering indication and the use of magic markers
4. Concept development (creative thinking)
5. Printing production processes
6. Typography
7. The basic art skills of drawing and design
8. The basic art media (pencil, pen and/or brush and ink, tempera and acrylics)
9. Product illustration (soft goods and hard goods)
10. Studio procedures (stressing neatness and accuracy)

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CHAPTER I

INTRODUCTION

Statement of Purpose

This study endeavored to determine the effectiveness of art school curriculums, and in particular the curriculum offered by the Ferris State College Commercial Art Program, in meeting the minimum requirements for entry employability in the advertising art field in Michigan. The determination of the nature and extent of these minimum requirements was essential for an evaluation of program effectiveness; however, in order to avoid delimiting the survey to minimum requirements, collateral skill requirements preferred by prospective employers were also obtained. If the present curriculum at Ferris State College has been ineffective in preparing graduates for entry employability, it was hoped that this study would provide the necessary data for curriculum design which would insure relevant and practical training. To summarize, the purpose of this survey was fourfold:

1. To determine the effectiveness of art school curriculum in meeting current skill requirements for entry employability in the advertising art field in Michigan.

2. To determine the nature and extent of necessary skill requirements for entry employability in the advertising art field.
3. To determine collateral skill requirements preferred by employers of art school graduates.
4. To provide data for utilization in curriculum design.

Background of Study

The Commercial Art Program at Ferris State College was established fifteen years ago, and the curriculum has remained basically the same since its inception. Comments and criticisms from various segments of the advertising art field have indicated that art schools have been less than successful in preparing graduates for entry employability.

The Commercial Art Advisory Committee for Ferris State College has made repeated recommendations for curriculum improvement and revision with little, if any, success. Hopefully, this study will provide the impetus and the support required to obtain the necessary curriculum revisions to insure a relevant commercial art program.

Ferris State College was established by its founder, Woodbridge N. Ferris, as an unorthodox "opportunity school" to provide advanced practical education to mature individuals, many of whom had not even finished the elementary grades. Its purpose in this regard was to provide people with specially targeted occupational training for the

practical work-a-day world.¹ If this basic philosophy upon which Ferris was founded is to be adhered to, the vocational offerings must be designed to meet the ever-changing needs of the citizens of Michigan.

Significance of Study

Res Ipse Loquitor--the thing speaks for itself! The present survey was conducted to insure practical commercial art training by offering relevant curriculum based on requirements established by employers of art school graduates.

The Commercial Art Advisory Committee had for some time submitted recommendations to update the program at Ferris in an effort to obtain curriculum more consistent with actual job requirements. Some committee members had suggested that further meetings were unnecessary until action was taken on previous recommendations to improve the commercial art program. In addition, the commercial art faculty had long considered the need for a program change to be imperative; however, there were disagreements among the faculty in regard to needed curriculum for a two-year program, as well as areas to be emphasized. The present survey was designed to resolve these differences of opinion as well as to obtain support for the recommendations of the advisory committee. Who would be better qualified to

¹Victor F. Spathelf, "The Roles of the Institutions of Higher Education in the Total Educational Program of the State" (unpublished statement prepared for Citizens' Committee on Higher Education, Ferris State College, 1964).

determine curriculum requirements and areas of emphasis than the employers of art school graduates?

The administrative staff of Ferris was in sympathy with the recommendations of the faculty and the advisory committee, but felt additional supporting evidence should be presented before initiating major curriculum revisions.

Finally, there is a continuing need to maintain curriculum relevance. Any good vocational program should periodically survey the field to determine the directions from which to chart its course.

Scope of Study

This study to determine the effectiveness of art school curriculum in meeting current requirements for entry employability in the advertising art field was conducted in Michigan. A random sample for distribution of survey forms was selected from advertising agencies, art studios, newspapers, printing firms, publishers, television stations, display firms, outdoor advertising firms, direct mail firms, packaging firms and companies and corporations who might normally be expected to employ art school graduates. These firms were located in forty-three cities and towns throughout the state of Michigan. In the determination of this random sample an effort was made to obtain a reasonable balance between large and small firms and between those located in metropolitan areas and those located in smaller communities.

Forty-three firms disqualified themselves from this random sample. Survey forms were returned by 235 representatives of Michigan firms, or 58.9 per cent of the sample. One hundred sixty-five firms, or 41.1 per cent of the sample, failed to respond to the questionnaire.

Delimitations

1. The survey sample was selected entirely from Michigan firms; however, four questionnaires were returned by central offices located outside of Michigan. In these instances the information supplied was incorporated into the study.

Assumptions

1. Art school curriculum has been ineffective in training graduates for entry employability in the advertising art field in Michigan.
2. Art school training has been ineffective because it is impractical and irrelevant.
3. Art school training could be made more effective with practical and relevant curriculum.
4. Employers of art school graduates could provide the most reliable data concerning the adequacy of present art school training.
5. Employers of art school graduates could provide the most reliable data as to the current requirements for entry employability in the advertising

art field.

6. Employers of art school graduates could provide the most reliable data concerning relevant collateral curriculum.

Definition of Terms

Commercial Art--Sometimes referred to as Advertising Art, Communication Art or Graphic Art. It is art prepared for commercial purposes--designed to create desire, inspire action and achieve a profitable result. It is art tailored to the needs of the businessman, the industrialist, the editor or propagandist. Commercial Art involves many elements: photography, printing processes, typography, production art, design and illustration. (Refer to Question 21)

Production Art--The working guide for the printer or engraver in which all the elements shown in the layout are pasted down or indicated in their correct positions. Production Art is commonly referred to as "mechanical art" or a "mechanical." Many artists refer to production art as a "paste-up" or as a "keyline." In any event, it is the final assembly of all the pieces of artwork, photos and typography. (Refer to Question 5)

Creative Design--In a sense all design is creative unless it is not original; as used in this survey "creative design" is producing, organizing or inventing a piece of art in a manner inspired by the inner personality and imagination of the artist, as contrasted with a more mechanical effort in

arranging elements in a composition. (Refer to Question 12)

Qualified Students--Those students who have the physical, mental and educational qualifications to perform the low-level skills normally required for entry employability without further training. (Refer to Question 4)

Organization of the Study

The organization of the study is as follows:

A review of previous Ferris State College proposals, reports and research concerning the problem under study, as well as a review of available related research are discussed in Chapter II.

Chapter III contains a review of the development of the questionnaire employed in gathering the data, the methodology employed in the selection of the sample and distribution of questionnaires and the presentation of survey findings, question by question, using the following format:

1. Statement of the question
2. Statement of the objective of the question
3. Presentation of findings
4. Brief analysis of findings

At the conclusion of Chapter III, supplemental data obtained through personal interviews are reviewed and analyzed.

Chapter IV contains presentation of the summary of the findings, conclusions and recommendations for curriculum revision.

Summary

Historically, the primary function of the Commercial Art Program at Ferris State College has been to prepare its graduates for the world of work. The purpose of this study was to determine the effectiveness of art school curriculums, and in particular the curriculum as offered by the Ferris State College Commercial Art Program, in meeting the minimum requirements for entry employability in the advertising art field in Michigan.

As was indicated in the Background of Study and in the Significance of Study, there were reasons to believe that the Commercial Art Program at Ferris could have been more successful in preparing its graduates for entry employability. Hopefully, this study would determine the effectiveness of the Commercial Art Curriculum at Ferris State College and at the same time provide data which would insure relevant curriculum design.

This study was conducted in Michigan from a random sample of firms which might normally be expected to employ art school graduates. Survey forms were returned by 235 representatives of those Michigan firms, or 58.9 per cent of the sample.

This chapter concluded with a Definition of Terms and an outline of the Organization of the Study.

CHAPTER II

REVIEW OF RELATED LITERATURE

Review of Ferris State College Literature

The 1956 Ferris Survey of the Commercial Art Field

In 1956 a survey of the advertising art field was conducted by the faculty of the Ferris State College Commercial Art Program. Personal interviews were conducted with eleven representatives of firms which would normally employ art school graduates. The following questions were asked:

1. What kinds of artwork does the organization do?
2. Is the work predominantly local or is it nationally advertised?
3. What specific types of jobs in art production are included in the organization?
4. To what extent is each job a specialty?
5. How many people are employed in art production?
6. What are the employment possibilities in the organization?
7. Could you say about how many openings you have each year?
8. What is the average starting wage for trained but

inexperienced people?

9. What should the applicant be able to do?
10. What training is lacking in applicants?
11. What types of work are most crowded? Least crowded?
12. Where does the organization recruit its trained personnel?

Firms included in the survey were located primarily in the Detroit and Grand Rapids areas, and included a packaging firm, a printing house, art studios and advertising agencies. Respondents included art directors and owners of the firms surveyed. The findings of the 1956 survey can be summarized as follows:

1. The kinds of artwork performed by the organizations interviewed included: advertising layout for newspaper and magazine ads (trade journals), direct mail pieces, film strips, charts, product design, package design, technical illustration and movies. Some 45.5 per cent of the interviewees indicated that the work was primarily for the automotive industry.
2. Some 72.7 per cent of the interviewees indicated the artwork was national in nature, although most firms were local manufacturers whose products were distributed nationally.
3. The specific job classifications involved in art production are listed below in order of their

importance:

- a. Layout artist
 - b. Illustrator
 - c. Keyliner
 - d. Airbrush rendering and retouch artist
 - e. Lettering artist
4. Some 54.5 per cent of the firms interviewed indicated that each job classification was highly specialized, although 36.4 per cent indicated that artists should be versatile enough to handle several phases of work.
 5. The number of employees involved in art production at firms surveyed ranged from six to thirty; the mean was seventeen.
 6. Concerning the employment possibilities for art school graduates, 36.4 per cent of the interviewees declined to answer; for the 63.6 per cent who did answer, the response was uniform--good for qualified graduates!
 7. In answer to a question regarding the number of job openings for art school graduates each year, there was not a single response.
 8. The starting wage in 1956 ranged from forty dollars per week to one hundred dollars per week, depending on individual ability.
 9. Regarding what the applicant should be able to do, the following skills were indicated:

- a. Should be able to prepare production art
 - b. Should exhibit drawing and rendering skill
 - c. Should have at least one well-developed art skill with some versatility
 - d. Should display neatness and accuracy in art work
 - e. Should exhibit speed in performing assignments
10. Training lacking in applicants was listed, in order of importance, as follows:
- a. Originality of thought or concept
 - b. Art production methods and production knowledge
 - c. Neatness and accuracy with attention to detail
 - d. Layout ability and, particularly, creative layout
 - e. Practical experience
11. Types of art skills most needed included:
- a. Ability to draw
 - b. Keylining
 - c. Layout art
 - d. Illustration
 - e. Photo retouch and airbrush drawing
 - f. Competent skill in any commercial art capacity
12. Firms recruited their trained personnel from newspaper ads and from applicants. Some 27.3 per cent were recruited from out-of-state schools; those schools mentioned included:
- a. Art Center of Los Angeles

- b. Chicago Art Institute
- c. Pratt Institute of New York
- d. American Academy of Chicago
- e. Cleveland Art School
- f. Cass Technical High School of Detroit
(the only Michigan Art School mentioned)

It was stated specifically that applicants trained in Michigan art programs had been unsatisfactory. They lacked practical ability and training!

The 1958 Ferris Report
Concerning Problems and
Future Development of the
Ferris Commercial Art Program

In 1958, a report concerning the problems and future development of the commercial art curriculum at Ferris was submitted by Kosak, who at that time was one of two faculty members on the commercial art staff. The report was an outgrowth of the 1956 study and observations formulated during the first two years of actual classroom operation. The following is a brief summation of the 1958 report.

Objectives of the Program.-- The objectives of the Ferris Commercial Art Program were:

1. To train artists to work in the advertising art field was the primary objective.
2. To give students a broad background and working knowledge of advertising art practices and techniques common to all areas of the field.
3. To train students in the basic skills of art

production, which included the ability to do clean, accurate keylines, color separations and paste-ups.

4. To acquire complementary skills in layout and illustration so as to be able to become productive on a professional level in a very short period of time.

Problems in Connection with the 1958 Program.--Problems of the 1958 Ferris Commercial Art Program included:

1. The problem of geographic location. Ferris is far removed from most advertising art activity. It was suggested that this handicap could be offset by offering a better program than other institutions in Michigan and by making an extra effort to keep in touch with the advertising art field.
2. The 1956 study indicated that professionals in the advertising art field were dissatisfied with the "unrealistic" programs of commercial art being offered by schools throughout the state of Michigan. The 1958 report recommended the combining of design fundamentals with practical problems encountered in the field. It was felt that this would allow Ferris to do a better job of training students than was being done in other institutions. The success and reputation of the Ferris Commercial Art Program would depend on how

well the job was done.

3. The 1958 report recommended the establishment of an advisory board of professionals engaged in the various branches of the advertising art field.
4. The 1958 report indicated that student admissions policies should have been more realistic. Due to the philosophy and the poor quality behind the art training offered in most secondary schools, their art classes had become a refuge for those students avoiding academic subject matter. The lack of demands made on the student, in effort or quality of of attainment in such courses, encouraged him to choose art as a vocation under the delusion that it was undemanding of effort. Analysis showed that the commercial art program at Ferris had received a preponderance of academic fugitives rather than serious art students. Few institutions accept students without some kind of selective screening. The 1958 report recommended that certain minimum standards should be set or objectives of the program changed.
5. Curriculum structure of the 1958 Commercial Art Program allowed for about one-half of each day to be devoted to art, while many two-year programs at that time allowed full days to be devoted to art.
6. Too much material was covered in the two-year program; the report suggested that either the curriculum content should be reduced or the program lengthened.

Proposal for a Vestibule
Program for the
Commercial Art Curriculum

Because of the high attrition rate of students entering the Ferris Commercial Art Program, ways were sought which would enable more students to complete the commercial art program. In 1966 a proposal for a vestibule program for the Commercial Art Curriculum of Ferris State College was submitted. The proposed vestibule program was basically remedial in nature, and was intended to bring entering students up to some predetermined skill level before allowing them to pursue the established commercial art curriculum.

Soon after the implementation of the Commercial Art Curriculum at Ferris, it became evident that entering students, including many who had had art training in high school, were lacking basic fundamentals; therefore, learning the required skills and techniques was extremely difficult. The proposed vestibule program was an alternative to curriculum revision. The proposal assumed the Ferris curriculum was adequate in meeting needs of the advertising art field, but that it was too difficult for most entering students. The proposal for a vestibule program was rejected.

A 1967 Proposal for
Program Evaluation Leading
to Curriculum Improvement
and/or Development

In 1967 a proposal for program evaluation leading to curriculum improvement and/or development in Commercial Art

at Ferris was submitted. The basic problems as stated by the proposal were:

1. To prepare more adequately Ferris Commercial Art students to compete with baccalaureate graduates from other colleges, universities and professional schools.
2. To facilitate evaluation of Ferris transfer credit to other schools to allow for the continuation of their education for a Bachelor's degree.
3. To determine methods of improving the effectiveness of the Commercial Art Program in attaining its goals with a minimum of outlay of capital in a time of rising costs and high attrition.

The study was to evaluate objectively the existing Ferris Commercial Art Program in terms of its goals and its course content. This evaluation was to be preceded by a critical analysis of the requirements of the advertising art field. If the findings of the study indicated changes in the Ferris State College Art Program were essential, necessary recommendations would be made to the college administration. The proposed study, which would have been funded by Ferris, was not approved.

Review of Related Literature Other
than that Concerning Ferris State College

A 1954-1955 National Survey
of Commercial Artists'
Opinions of Art Education

In 1954-55 Wiggin, the Assistant State Supervisor of Art Education of the Virginia State Board of Education, surveyed commercial artists' opinions of art education. He surveyed 500 artists, agencies and studios in New York, Chicago, Los Angeles and San Francisco.² The survey produced seventeen traits essential to the inexperienced job seeker:

1. Ability to execute work cleanly, neatly, precisely
2. Knowledge of what constitutes an appropriate portfolio
3. A high degree of hand-eye coordination
4. An understanding of reproduction processes, of how to assemble a job and mark it up for reproduction
5. Paste-up ability
6. Knowledge of current advertising design trends
7. Willingness to serve an extended period of apprenticeship

²Robert G. Wiggin, "A National Survey to Determine Commercial Artists' Opinions of Art Education," in Commercial Art As A Business, ed. by Fred C. Rodewald and Edward M. Gottschall (New York: Viking Press, 1960), p. 155.

8. Knowledge of basic typefaces
9. Ability to make simple reductions and blowups
10. Ability to do roughs
11. Working knowledge of two-point perspective
12. Ability to retouch and clean up a finish
13. Working knowledge of Ben Day screens
14. Ability to create original designs and ad layouts
15. Ability to translate ideas into arresting design
16. Ability to render objects in various styles
and media
17. Working knowledge of three-point perspective

Of lesser importance on the list were such subjects as direct mail, poster design, packaging design, cartooning and figure drawing.

A 1959 Study by the National
Society of Art Directors

In a 1959 study, the National Society of Art Directors queried its 3500-plus membership: "What professional art schools are today producing graduates capable of service to you?" The schools most frequently mentioned were:

- a. American Academy, Chicago, Illinois
- b. Art Center School, Los Angeles, California
- c. Art Students League, New York, New York
- d. Carnegie Institute of Technology, Pittsburgh,
Pennsylvania
- e. Central Academy, Cincinnati, Ohio

- f. Chicago Art Institute, Chicago, Illinois
- g. Chouinard Art Institute, Los Angeles, California
- h. Cleveland Art Institute, Cleveland, Ohio
- i. Cooper Union, New York, New York
- j. University of Michigan, Ann Arbor, Michigan
- k. Cranbrook, Detroit, Michigan
- l. Famous Artist Course, Westport, Connecticut
- m. Kansas City Art Institute, Kansas City, Missouri
- n. Layton School of Art, Milwaukee, Wisconsin
- o. Parsons School of Design, New York, New York
- p. Philadelphia Museum School, Philadelphia,
Pennsylvania
- q. Pratt Institute, Brooklyn, New York
- r. Rhode Island School of Design, Providence,
Rhode Island
- s. San Francisco Academy of Advertising Art,
San Francisco, California
- t. Yale University Art School, New Haven, Connecticut

The National Society of Art Directors also asked, "What is lacking in the training of art school students studying advertising or editorial art?"³ The following training headed the list:

- 1. Creative thinking
- 2. Analyzing problems

³The National Society of Art Directors, "A Survey to Determine Effectiveness of Art Schools," in Commercial Art As A Business, ed. by Fred C. Rodewald and Edward M. Gottschall (New York: Viking Press, 1960), p. 156.

3. Handling realistic problems as assignments
4. Production and printing knowledge
5. Paste-up ability
6. Typography
7. Commercial method know-how such as airbrush, retouching, overlays and drawing

Announced Study by Printing and Paper Industry

In the April, 1969, issue of Art Direction Magazine was a brief article regarding a study being conducted by the printing and paper industry, in which a detailed four-page questionnaire had been sent to 2,400 people in agencies, companies, studios, printing houses and publishers.⁴ Part of the study dealt with problems of art schools.

At the time of publication of this research all communication by correspondence and telephone had failed to obtain information about the study. It would have been enlightening to compare the results of a state-wide study to those of a national study.

Summary

The review of related literature in this chapter revealed the fact that research has indicated inadequacies in commercial art education. The basic and continuing problem

⁴"Problems in Art Schools," from a study by the Printing and Paper Industry to find out how they could better serve the art director/designer and specifier/buyer, Art Direction Magazine, April, 1969, pp. 58 and 92.

is in establishing and maintaining curriculum relevance. Most art school training today is considered inadequate by respondents from the advertising art field; hopefully, the following study will provide the necessary data to insure relevant commercial art curriculum at Ferris State College.

CHAPTER III

INSTRUMENTATION, METHODOLOGY AND PRESENTATION OF DATA

Introduction

In this chapter the instrumentation and methodology of the survey will be reviewed and its findings presented. The survey was conducted in an effort to determine the effectiveness of Michigan art school training, and in particular the training of the Ferris Commercial Art Program, in meeting current requirements for entry employability in the advertising art field. The study also was conducted to provide relevant data for curriculum construction and revision of the Commercial Art Program at Ferris State College, if deemed necessary.

This survey represents a culmination of efforts to improve the Ferris Commercial Art Program; possible benefits to be derived include:

1. Determining current requirements for entry employability into the advertising art field.
2. Extending communication with the advertising art field in order to maintain program relevance.

Development of the Questionnaire

The primary research technique used to obtain data was the questionnaire. Questionnaires used in similar research

projects were reviewed and analyzed as to form and content; research experts were consulted in regard to its design.

Data to be gathered by the questionnaire were determined through meetings and discussions with commercial art administrative staff, the commercial art advisory committee and the commercial art faculty of Ferris State College. A preliminary form of the questionnaire was distributed to each group for evaluation. A final design, incorporating suggested modifications, was mailed to a small section of the sample to determine its effectiveness in collecting the desired data. With its effectiveness determined, the three-page questionnaire was distributed to the remaining sample (see Appendix A).

Selection of Sample

The sample for the survey was selected from known employers of art school graduates, and included advertising agencies, printing houses, department stores, newspapers, publishers, art studios, direct mail houses, packaging firms, display firms, television stations and companies or corporations. In the determination of this random sample an effort was made to obtain a reasonable balance between large and small firms and between those located in metropolitan areas and those located in smaller communities.

Four hundred forty-three questionnaires were distributed in forty-three cities and towns throughout Michigan.

Names and addresses were obtained from the following sources:

1. Michigan Bell Telephone directories from cities and towns throughout Michigan.
2. Firms and individuals recommended by respondents of the questionnaire.

Distribution of the Questionnaire

The first mailing of the questionnaire was accompanied by individually typed letters explaining the purpose of the survey (see example, Appendix B). It was felt that individually typed letters would provide a personal touch that might motivate a response. The first mailing did not include a self-addressed, stamped envelope. After returns ceased to come in, questionnaires with individually typed follow-up letters were sent out to nonrespondents (see example, Appendix C). This second mailing included a self-addressed, stamped envelope.

Many questionnaires were distributed personally in an effort to assure replies from key firms in the sample; at that time personal interviews were obtained. Although the primary purpose of the interview was to obtain necessary data for the questionnaire, interviews offered the opportunity to acquire supplemental information that might not have been obtained otherwise. Supplemental information not contained in the data obtained from the questionnaire is presented on page 71.

Number of Responses

Out of the original random sample of 443 individuals and firms, 235 responses were obtained. Forty-three firms were disqualified from the random sample. Many letters were returned unopened, stamped "address unknown" or "out of business." Other questionnaires were returned with cover letters indicating some of the following reasons for not completing the questionnaire:

1. They did not employ art students
2. Addressee was deceased
3. Addressee had retired

The total adjusted sample represented 400 individuals and firms. Respondents represented 58.9 per cent of this adjusted sample.

Upon reviewing the 165 nonrespondents, or 41.1 per cent of the adjusted sample, it seemed questionable whether many of these firms should have been included. It is difficult to determine the size and characteristics of a firm from telephone listings. Many advertising agencies and art studios are, in reality, only one- or two-man firms. Many printing firms, packaging firms, department stores, publishers, newspapers, direct mail houses and companies and corporations do not employ artists at all. Under these circumstances, it would appear that the return from the sample was excellent.

It was the original intent of the survey to summarize

and analyze the data received from each type of firm in the sample and then to summarize and analyze the data obtained from all firms. It became apparent early in the survey that only two types of firms, the advertising agency and the art studio, would justify such an approach. After due consideration it was decided to break the sample into three groups: advertising agencies, art studios and a miscellaneous group representing the remaining firms.

The following format will be used in the presentation and analysis of data from the questionnaire. First, each question is stated. Second, the objective of the question is stated. Third, the data received from advertising agencies, art studios and the miscellaneous firms are presented. Fourth, the summary of the data is presented; and finally, an analysis of the data is made. Significant group differences are noted and analyzed.

After the questionnaire has been reviewed and analyzed, supplemental information obtained during personal interviews, which was not contained in the questionnaire, will be briefly reviewed and analyzed.

Analysis of Questionnaire

Question Number 1

Please indicate type of firm.

Objective.--To determine the distribution of types of firms within the sample.

Data.--See Table 1.

TABLE 1.--Distribution of Firms Within the Sample

Type of Firm	No. of Firms
The Advertising Agency.	125
The Art Studio.	52
Companies and Corporations.	19
Newspapers.	17
Printing Houses	5
Television Stations	4
Outdoor Advertising Firms	3
The Department Store.	2
Packaging Firms	4
Direct Mail Houses.	2
Publishers.	1
Display Firms	1
Total Firms	235

Analysis.--A broad cross-section was obtained in the sample; however, the advertising agency and art studio represented 75.3 per cent of the respondents.

Question Number 2

Name and address of firm.

Objective.--To determine the distribution of the sample throughout the state of Michigan.

Data.--See Table 2.

TABLE 2.--Distribution of Sample in Michigan*

City or Town	Respondents	City or Town	Respondents
Detroit	85	Menominee	1
Grand Rapids	22	Benton Harbor	1
Kalamazoo	13	Portage	1
Southfield	12	Wyoming	1
Flint	10	Grand Blanc	1
Lansing	10	Albion	1
Ann Arbor	9	Pontiac	1
Battle Creek	8	Mason	1
Saginaw	7	Grosse Point Farms	1
Jackson	6	Muskegon	1
Dearborn	4	Wayne	1
New York City, N.Y.	3	White Plains, N.Y.	1
Bloomfield Hills	3	Fenton	1
Lathrup Village	2	Utica	1
Midland	2	Highland Park	1
Birmingham	2	Harper Woods	1
Bay City	2	Warren	1
Holland	2	Marshall	1
St. Joseph	2	Pleasant Ridge	1
Royal Oak	1	Greenville	1
Oak Park	1	Zeeland	1
Lewiston	1	Huntington Woods	1
Grand Haven	1	Philadelphia, Pa.	1

* Returns from out of state represent central offices of Michigan firms included in the sample.

Analysis.--The distribution of the sample represented most towns and cities in Michigan that could have been expected to offer job opportunities for the commercial art graduate.

Question Number 3

Name, title, position or function of respondent.

Objective.--To establish the source of data.

Data.--Table 3 represents typical titles of the majority of respondents in the sample.

TABLE 3.--Typical Titles of Respondents

Typical Titles of Respondents	
Owner	General Manager
President	Graphic Arts Supervisor
Vice-President	TV Art Director
Art Director	Promotional Director
Advertising Director	Editorial Director
Creative Director	Art Supervisor
Account Executive	

Analysis.--Data were received from respondents in positions of authority.

Question Number 4

Do you have difficulty filling job openings with qualified students just out of art school?

Objective.--To determine the general effectiveness of art school training.

Data.--See Table 4.

TABLE 4.--Respondents Indicating Difficulty in Filling Job Openings with Qualified Graduates Just Out of Art School

Respondent Group	Total Number	Yes	No	No Response
Miscellaneous Firms	52	69.2%	17.3%	13.5%
Art Studios	58	67.2%	12.1%	20.7%
Advertising Agencies	125	55.2%	32.0%	12.8%
Total Respondents	235	61.3%	23.8%	14.9%

Analysis.--The miscellaneous firm group had the most difficulty filling openings with qualified students just out of art school. Only 23.8 per cent of all respondents indicated no difficulty in hiring qualified students just out of art school. The data from the survey indicated that art schools, in general, are not effective in preparing a sufficient number of students for entry employability.

Question Number 5

Would you employ a student just out of art school with only studio procedures and production art skills?

Objective.--To determine the feasibility of offering a one-year course in studio procedures and production art skills for those students who might not show the necessary aptitude and talent for advertising design or illustration.

Data.--See Table 5.

TABLE 5.--Respondents Indicating Studio Procedures and Production Art Skills Would Qualify Students for Employment

Respondent Group	Total Number	Yes	No	No Response
Art Studios	58	65.5%	13.8%	20.7%
Advertising Agencies	125	64.8%	25.6%	9.6%
Miscellaneous Firms	52	59.6%	23.1%	16.3%
Total Respondents	235	63.8%	22.1%	14.1%

Analysis.--Data indicated it would be feasible to emphasize studio procedures and production art during the

first year of training. Hopefully, students who might not be able to continue their education for a second year would have acquired these minimum skills necessary for entry employability.

Question Number 6

Do you consider a portfolio to be a reliable indication of a student's degree of skill?

Objective.--The Ferris Commercial Art Program has considered increased emphasis on portfolios and their presentation. Question six sought to determine if such emphasis would be justified.

Data.--See Table 6.

TABLE 6.--Respondents Considering a Portfolio to Be a Reliable Indication of Student's Degree of Skill

Respondent Group	Total Number	Yes	No	No Response
Miscellaneous Firms	52	73.1%	25.0%	1.9%
Advertising Agencies	125	62.4%	31.2%	6.4%
Art Studios	58	53.4%	36.2%	10.4%
Total Respondents	235	62.6%	31.1%	6.3%

Analysis.--Miscellaneous firms such as newspapers and corporations place more reliability on a portfolio than did art studios and advertising agencies. With 62.6 per cent of all respondents considering the portfolio to be a reliable indication of the student's degree of skill,

increased emphasis in this area seems justified.

As 56.6 per cent of the respondents indicated a preference for a trial employment period, as compared to only 28.1 per cent preference for an assignment or demonstration to determine student's degree of skill, it could reasonably be assumed that students can expect to be placed on a trial period after employment.

Question Number 7

What criticism do you have regarding the performance of applicants just out of art school?

Objective.--To obtain necessary information for program and curriculum revision.

Data.--See Tables 7, 8, 9 and 10.

Analysis.--A number of criticisms of applicants were found high on the list of all employers. These included:

- a. Unrealistic or inadequate art school training
- b. Not enough production art
- c. Unrealistic student attitudes
- d. Too slow
- e. Lack of knowledge of printing production processes
- f. Lack of knowledge of typography

In the following areas there were noticeable differences:

- a. Concept development was of considerable importance to advertising agencies and miscellaneous firms, but had little significance to art studios; this

TABLE 7.--Criticism of Applicants by Art Studios

Type of Criticisms	Frequency
Not enough training in production art (keylining, paste-up).	14
Unrealistic art school training.	11
Unrealistic student attitudes (skills, pay).	10
Too slow - do not understand deadlines	9
Lack basic studio know-how and procedures.	8
Need more emphasis on printing processes	4
Need more emphasis on typography	3
Need to understand photography and its use	3
Need more emphasis on "comp." lettering.	3
Need better understanding of graphic arts industry	3
Need to prepare students better for job application	3
Need more emphasis on layout skills.	3
Need photo retouch training.	3
Poor portfolios.	3
Lack basic art training (drawing, design).	3
Need longer training period.	2
Need well-rounded education.	2
Need more emphasis on craftsmanship.	1
Need more concept development.	1
Poor spellers and proof readers.	1

TABLE 8.--Criticisms of Applicants by Advertising Agencies

Type of Criticisms	Frequency
Not enough training in production art (keylining, paste-up).	24
Unrealistic or inadequate training	21
Need more emphasis on layout skills.	16
Too slow - do not understand deadlines	13
Unrealistic student attitudes.	12
Need more emphasis on printing processes	12
Need more emphasis on typography (type faces, copy fitting)	11
Need more creativity	10
Do not understand business world and function of advertising in it.	9
Need more concept development - thinking (understanding advertising concepts)	8
Too much emphasis on illustration.	8
Need better portfolios	7
Lack basic art training (drawing, design).	5
Need more understanding of photography and its use	3
Need more emphasis on "comp." lettering.	3
Need better preparation for job interview.	3
Need longer training period.	3
Need on-the-job training	3
Need more emphasis on craftsmanship (neatness, accuracy).	2

TABLE 9.--Criticism of Applicants by Miscellaneous Firms

Type of Criticisms	Frequency
Not enough training in production art (keylining, paste-up).	12
Unrealistic or inadequate art school training. . .	11
Lack basic knowledge of studio procedures.	5
Need more concept development - thinking	5
Too slow - do not understand time spent on art work or deadlines	3
Unrealistic student attitudes.	3
Need more emphasis on printing processes	3
Need more emphasis on typography	3
Lack basic art training (drawing, design).	3
Need longer training period.	3
Need more emphasis on craftsmanship (neatness, accuracy).	3
Need more emphasis on "comp." lettering.	2
Need more emphasis on layout skills.	2
Poor portfolios.	2
Need better understanding of graphic arts industry	1
Need well-rounded education.	1
Lack practical experience.	1
Lack confidence.	1
Too much emphasis on illustration.	1
Need on-the-job training	1

TABLE 10.--Summary of Criticisms of Applicants by All Respondents

Type of Criticisms	Frequency
Not enough production art (preparing mechanicals, keylines, paste-ups)	50
Unrealistic or inadequate art school training; need to give realistic problems.	44
Need more emphasis on layout skills; special emphasis on "comp." lettering.	29
Unrealistic student attitudes toward pay scales and skills; stress realistic self-evaluation . . .	27
Too slow	26
Stress concept development - creativity.	24
Need better understanding of graphic arts industry (printing production processes, lithography)	23
Lack basic knowledge of studio procedures; stress neatness, accuracy. Teach use of art aids such as zip-a-tone and press type.	21
Better prepare students for job interview. Most lack self-confidence and have poor portfolios. . .	19
Need more emphasis on typography	17
Lack of basic art training (drawing, design) . . .	11
Too much emphasis on illustration.	9
Don't understand business world and function of advertising in it - principles of advertising. Don't understand that commercial art is a business	9
Need longer training program	8
Need more emphasis on photography.	7
Need on-the-job training; practical experience . .	5
Need well-rounded education.	4

reflects the fact that studios normally work to specifications established by the client.

- b. Layout skills were of considerable importance to advertising agencies, but were of much less importance to art studios and miscellaneous firms. This is closely related to their need for concept development.
- c. A better understanding of the business world was relatively important to the advertising agency, but was of little importance to art studios and miscellaneous firms. Students planning to work for advertising agencies should have additional courses in marketing.

This list of criticisms provides a number of implications for program and curriculum revision at Ferris State College.

Question Number 8

Are any members of your present staff graduates of a Michigan art school(s)?

Objective.--To determine the relative number of employees from various Michigan schools. In a sense, this would be a reflection of their success; however, the following factors could tend to distort the results: not all respondents answered the question and the relative number of graduates from each school is not known.

Data.--See Tables 11 and 12.

TABLE 11.--Respondents Employing Michigan Art School Graduates

Respondent Group	Total No.	Michigan Schools Represented on Respondents' Staffs		
		Yes	No	No Response
Art Studio	58	58.6%	31.0%	10.4%
Miscellaneous Firms	52	65.4%	34.6%	0.0%
Advertising Agencies	125	54.4%	43.2%	2.4%
Total Respondents	235	57.9%	38.2%	3.8%

TABLE 12.--Michigan Art Schools Represented on Respondents' Staffs

Michigan Schools Represented on Respondents' Staffs	Total Number
Society of Arts and Crafts.	43
Kendall School of Design.	37
Ferris State College.	27
University of Michigan.	23
Michigan State University	21
Wayne State	17
Meinsinger (now defunct).	14
Cass Technical High School.	12
Granbrook	3
Western Michigan.	3
Eastern Michigan.	2
Detroit Academy of Art.	1
Central Michigan University	1
Olivet.	1
Macomb Community College.	1

Analysis.--Michigan schools were represented on the staffs of 57.9 per cent of the respondents. The relative representation of Ferris State College was encouraging, considering the fact that the Ferris program is small as compared to other leading Michigan art schools.

Question Number 9

Do you have a preference, based on experience, for graduates from any specific Michigan art school?

Objective.--To determine what Michigan art schools, if any, are preferred by employers of art school graduates. If any particular school should receive considerable preference, its program would be studied and evaluated for possible curriculum material to be included in any new Ferris Commercial Art Program.

Data.--See Tables 13 and 14.

TABLE 13.--Respondents Preferring a Particular Michigan Art School

Respondent Group	Total Number	Yes	No	No Response
Art Studios	58	24.0%	62.1%	13.9%
Advertising Agencies	125	15.2%	84.8%	0.0%
Miscellaneous Firms	52	13.5%	86.5%	0.0%
Total Respondents	235	17.0%	79.6%	3.4%

TABLE 14.--Michigan Schools Preferred by Respondents and Reasons for Preference

School Preferred	Freq.	Reasons for Preference
Kendall School of Design	9	a. Broad diversified knowledge of commercial applications b. More practical--not abstract c. All commercial art--no academic d. Excellent work e. All-around knowledge f. Seem most qualified g. They specialize
Ferris State College	7	a. Program lacking, but by far the best in the state b. Visited Ferris--know about program c. Better prepared than others, though still lacking in some areas d. More practical e. Practical assignments--good attitudes f. The only one with half knowledge needed g. Better informed on what to expect in the field
Society of Arts and Crafts	6	a. Good design department b. Closest to commercial art c. Teachers are professionals d. Obviously more qualified
Cass Technical High School	6	a. Teachers are more qualified b. Satisfies realistic needs of studios c. Great design d. Exceptional art program
University of Michigan	3	a. Solid advertising foundation b. Especially good under new curriculum c. Good design
Cranbrook	1	a. Scope of curriculum
Michigan State University	1	a. Well-grounded in pure design--understand creative process

Analysis.--Only 17.5 per cent of the respondents indicated a preference for one particular Michigan school over another. The art school receiving highest preference represented only 3.8 per cent of the respondents. This would seem to indicate that no particular Michigan art school has done an outstanding job in the preparation of students for entry employability. Therefore, it can be concluded that Michigan art schools have been equally competent, or incompetent, as the case may be.

Question Number 10

Do you prefer graduates of out-of-state art schools to those trained in Michigan schools?

Objective.--To determine the effectiveness of Michigan art schools as compared to out-of-state art schools.

Data.--See Tables 15 and 16.

TABLE 15.--Respondents Preferring Out-of-State Art Schools

Respondent Group	Total Number	Yes	No	No Response
Art Studios	58	10.3%	65.5%	24.2%
Advertising Agencies	125	12.0%	76.0%	12.0%
Miscellaneous Firms	52	11.5%	75.0%	13.5%
Total Respondents	235	11.5%	73.2%	15.3%

TABLE 16.--Out-of-State Schools Represented on Staffs of Respondents' Firms

Name of School	Frequency
The Art Center of Los Angeles.	21
Pratt Institute (New York)	11
The Art Institute (Chicago).	11
The Chicago Academy of Fine Arts	5
The Famous Artists Course.	4
The American Academy of Chicago.	4
The Columbus School of Design.	4
Ray Vogue (Chicago).	3
New York School of Visual Arts	2
Chicago Institute of Lettering and Design. . . .	2

Others represented included: Pittsburgh Art Institute, Cleveland Institute of Art, Ontario College of Art at Toronto, Washington University of St. Louis, St. Louis School of Fine Arts, Dayton Art School, Parsons, Cooper Union, Advertising Art, Inc., of Minneapolis, Pittsburgh Academy of Fine Art, Indiana University Institute of Design, Central Academy of Art of Cincinnati, Rhode Island School of Design, University of Illinois and School of the Institute of Fine Arts of Boston.

Analysis.--Only 11.5 per cent of the respondents indicated a preference for out-of-state schools. The main criteria indicated by respondents were individual talent and ability.

The Art Center of Los Angeles, The Art Institute of Chicago and Pratt Institute of New York--led the out-of-state schools represented on staffs of respondents.

Question Number 11

Have you ever interviewed or employed a Ferris State College Commercial Art graduate?

If so, when?

Would you give a candid opinion of the adequacy of the preparation of the student or students?

Objectives.--

1. To obtain opinions, based on interviews, of the adequacy of portfolios of Ferris graduates.
2. To obtain opinions, based on employment, of the adequacy of the training of Ferris graduates.
3. To determine the degree of success that Ferris graduates have had in obtaining employment.
4. To obtain comments, criticisms and suggestions to be utilized in the evaluation of commercial art curriculum.

Data.--Tables 17 and 18.

TABLE 17.--Number of Ferris Students Interviewed or Employed by Respondents

Type of Contact	When	Number
Interviewed	Within last year	13
Interviewed	2 or 3 years ago	19
Interviewed	3 or more years ago	2
Employed	Within last year	15
Employed	2 or 3 years ago	14
Employed	3 or more years ago	14
Neither		160

TABLE 18.--Employer Comments Regarding the Adequacy of
Ferris Commercial Art Training

Type of Comment	Specific Comment
FAVORABLE:	a. Very good preparation, skill and attitudes b. Adequate training for limited field--technical c. Good attitudes--practical assignments d. Preparation was above average for art school graduates e. Ability leaned toward the mechanical f. Drew well--knew production techniques and keyline g. Well developed in illustration--good attitude h. Well versed in studio procedures i. Quite good j. Satisfactory k. Both capable from a production point l. Good design work m. Good ideas in layout n. Adequate in technical aspects and knowledgeable in graphic art o. So far has done a commendable job p. Ferris is gaining recognition q. His samples were above average--he progressed very rapidly
UNFAVORABLE:	a. Portfolios lack polish b. Not enough layouts and keylines c. Too much stress on art--not enough on layout and typography d. Weak in graphic art e. Low in design and creative performance f. Some techniques not practical--too slow. g. Not well prepared--layouts were not complete--no paste-ups h. Did not understand graphic arts i. Could not qualify as an apprentice j. Poor layout and lettering k. No professional understanding l. Weak in design and illustration m. Needed more training in studio procedures n. Weak in production art o. Lacked layout samples p. Needed more keylining

Analysis.--Comments reflect, to a large extent, the student rather than the school. Good students make good impressions; poor students make poor impressions! It would seem incongruous that the same school would receive credit for students with above-average preparation as well as students not qualified even to be apprentices.

Fifteen Ferris students were employed within the last year by respondents of the survey; this figure represents two-thirds of that year's graduating commercial art students.

Question Number 12

Indicate in order of importance, based on their use in your firm, which of the following skill areas should receive more emphasis.

Objective.--To determine which skill areas should receive special emphasis in curriculum design, as it is unrealistic to attempt to cover all areas in depth during a two-year program.

Data.--In the tables where respondents were requested to list data in order of importance, the following method was used to determine the order of importance as established by the various respondent groups and by the total respondent group. The item receiving the largest number of first place choices became number one. That item was then eliminated from the group. Then first and second place choices for each remaining item were totaled. The item receiving the

largest number of first and second place choices then became number two. That item was then eliminated from the group. The first, second and third place choices for each item in the remaining group were then totaled. The item receiving the most first, second and third place choices then became number three. This item was then eliminated from the group. This process was repeated until the order of all items was determined. In cases of ties the item receiving the highest number of choices at the next lower level was listed first.

The above system of ordering was used in Tables 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 33 and 34. If a different approach in determining the order of importance is to be utilized, the data is available in the tables.

TABLE 19.--Art Skill Areas as Listed in Order of Importance
by Art Studios and Advertising Agencies

Skill Area	1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th
Art Studios										
Creative Design	14	1	6	2	4	3	2	1	0	0
Basic Drawing	10	12	2	4	2	2	5	2	1	1
Production Art	11	9	7	5	0	0	3	1	1	1
Layout Techniques	7	6	12	2	3	2	2	0	1	0
Basic Design	7	5	7	3	4	3	0	0	1	0
Advertising Design	3	8	0	5	3	5	2	1	0	0
Airbrush	6	3	0	2	4	5	0	3	6	9
Illustration	2	3	4	3	3	4	1	4	5	1
Indication Skills	4	1	2	4	1	2	2	7	1	1
Finished Lettering	2	1	1	4	3	2	5	1	4	7
Advertising Agencies										
Production Art	34	11	17	15	9	10	4	5	5	0
Layout Techniques	32	25	18	9	9	4	6	1	0	0
Advertising Design	31	25	15	8	8	2	7	4	0	0
Creative Design	25	19	17	8	2	8	7	2	1	1
Basic Design	9	13	6	11	14	8	6	1	3	0
Basic Drawing	9	6	11	11	15	13	6	5	2	2
Indication Skills	5	5	8	15	9	7	9	6	7	4
Illustration	0	3	10	9	9	5	7	17	9	2
Finished Lettering	2	3	3	3	3	8	7	13	15	13
Airbrush	2	1	2	4	4	4	5	7	12	41

TABLE 20.--Art Skill Areas as Listed in Order of Importance by Miscellaneous Firms Group and Summary of All Respondents

Skill Area	1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th
Miscellaneous Firms										
Creative Design	18	8	10	5	3	1	1	0	0	0
Layout Techniques	16	13	5	4	3	3	3	0	2	0
Advertising Design	15	9	5	4	2	3	4	2	3	0
Production Art	7	10	7	6	2	2	2	1	1	2
Basic Design	1	5	7	7	5	4	3	2	2	1
Basic Drawing	2	6	1	5	7	7	3	3	2	0
Indication Skills	0	3	6	4	2	2	3	8	4	2
Illustration	1	1	4	4	6	1	5	4	3	2
Finished Lettering	2	0	7	2	3	4	2	4	5	5
Airbrush	1	0	0	1	2	2	1	3	5	15
Summary of All Respondents										
Creative Design	57	28	33	15	9	12	10	3	1	1
Layout Techniques	55	44	35	15	15	9	11	1	2	0
Production Art	52	30	31	26	11	12	9	7	7	3
Advertising Design	49	42	20	17	13	10	13	7	3	0
Basic Drawing	21	24	14	20	24	22	14	10	5	3
Basic Design	17	23	20	21	23	15	9	3	6	1
Indication Skills	9	9	16	27	12	11	14	21	12	7
Illustration	3	7	18	16	18	10	13	25	17	5
Finished Lettering	6	4	11	9	9	14	14	18	25	25
Airbrush	9	4	2	7	9	11	6	13	23	65

Analysis.--For all practical purposes Creative Design, Layout Techniques, Production Art and Advertising Design were of equal importance as indicated by respondents. Only 2.5 per cent of the respondents separated the first from the fourth choice.

The respondents indicated these primary skill areas were closely followed in importance by the basic art skills of drawing and design; however, the lack of these basic skills would preclude the first four. Certainly any commercial art program to be effective would place special emphasis on these six skill areas.

Question Number 13

What layout media does your firm utilize most?

Objective.--To determine which layout media should receive special emphasis.

Data.--See Tables 21 and 22.

TABLE 21.--Layout Media as Listed in Order of Utilization by Art Studios

Layout Media	1st	2nd	3rd	4th	5th
Magic Marker	36	3	0	0	0
Ink	10	4	2	3	1
Pencil and Charcoal	4	8	3	1	1
Wash	8	0	1	1	3
Pastel	4	3	5	1	2

TABLE 22.--Layout Media as Listed in Order
of Utilization by Advertising Agencies,
Miscellaneous Firms Group and
Summary of All Respondents

Layout Media	1st	2nd	3rd	4th	5th
Advertising Agencies					
Magic Marker	79	6	7	2	1
Pencil and Charcoal	18	18	13	5	2
Ink	25	10	6	9	3
Pastel	16	10	9	7	7
Wash	5	6	6	6	13
Miscellaneous Firms Group					
Pencil and Charcoal	20	4	5	2	0
Magic Marker	17	13	5	1	0
Ink	17	4	6	5	0
Pastel	4	4	2	2	5
Wash	4	0	2	4	7
Summary of All Respondents					
Magic Marker	132	22	12	3	1
Ink	52	18	14	17	4
Pencil and Charcoal	42	30	21	8	3
Pastel	24	17	16	10	14
Wash	17	6	9	12	23

Analysis.--Undoubtedly magic markers should receive the major emphasis as a layout medium; however, many respondents indicated that the layout medium selection largely depended on the job. Therefore, it would be desirable to have proficiency in several media.

Question Number 14

What lettering skills does your firm have the most need for?

Objective.--To determine which type of lettering should receive special emphasis. In the present Ferris curriculum finished lettering receives the primary emphasis.

Data.--See Tables 23 and 24.

TABLE 23.--Lettering Skills as Listed In
Order of Importance by Art Studios

Lettering Skills	1st	2nd	3rd
Lettering Indication	30	3	1
Creative (Design Element)	12	12	2
Finished Lettering	11	1	6

TABLE 24.--Lettering Skills as Listed in Order
of Importance by Advertising Agencies,
Miscellaneous Firms Group and
Summary of All Respondents

Lettering Skills	1st	2nd	3rd
Advertising Agencies			
Lettering Indication	72	15	0
Creative (Design Element)	44	23	8
Finished Lettering	12	13	22
Miscellaneous Firms Group			
Lettering Indication	23	5	5
Creative (Design Element)	22	15	3
Finished Lettering	14	3	9
Summary of All Respondents			
Lettering Indication	125	23	6
Creative (Design Element)	78	50	13
Finished Lettering	38	28	33

Analysis.--Special emphasis should be placed on lettering indication. Respondents did indicate that creative lettering was important; therefore, some emphasis should be placed in this area. However, little, if any, finished lettering should be included in any curriculum design.

Question Number 15

What art media does your firm have greatest need for?

Objective.--Since time prohibits in-depth training in all art media during a two-year program, this question endeavored to determine which art media should receive emphasis.

Data.--See Tables 25, 26, 27 and 28.

TABLE 25.--Art Media as Listed in Order of Utilization by Art Studios

Art Media	1st	2nd	3rd	4th	5th	6th	7th
Pen, Brush and Ink	27	0	3	1	0	0	0
Acrylics	15	2	3	1	0	1	0
Tempera	10	4	3	2	1	0	0
Pencil	4	6	1	1	1	0	0
Watercolor	6	2	2	1	0	3	0
Pastel	4	0	0	2	1	0	2
Charcoal	2	0	1	0	3	0	1

TABLE 26.--Art Media as Listed in Order of Utilization by Advertising Agencies

Art Media	1st	2nd	3rd	4th	5th	6th	7th
Pen, Brush and Ink	56	4	1	2	2	0	1
Pencil	18	9	2	4	4	2	2
Tempera	11	6	7	3	3	1	2
Acrylics	8	8	2	3	3	2	3
Pastel	8	1	4	5	1	3	4
Watercolor	3	2	4	3	6	6	3
Charcoal	4	3	5	2	3	5	2

TABLE 27.--Art Media as Listed in Order of Utilization by the Miscellaneous Firms Group

Art Media	1st	2nd	3rd	4th	5th	6th	7th
Pen, Brush and Ink	22	8	2	1	2	0	0
Pencil	12	6	3	2	0	2	2
Tempera	11	3	6	1	3	1	1
Watercolor	7	3	1	5	1	3	0
Acrylics	4	2	3	3	2	2	2
Pastel	2	1	3	3	2	1	5
Charcoal	0	1	3	1	2	3	2

TABLE 28.--Art Media as Listed in Order of Utilization by All Respondents

Art Media	1st	2nd	3rd	4th	5th	6th	7th
Pen, Brush and Ink	105	12	6	4	4	0	1
Pencil	34	22	6	7	5	4	4
Tempera	32	13	16	6	7	2	3
Acrylics	27	12	8	7	5	5	5
Watercolor	16	7	7	9	7	12	3
Pastel	14	2	7	10	4	4	11
Charcoal	6	4	9	3	8	8	5

Analysis.--Undoubtedly special emphasis should be placed on pen and ink as well as brush and ink techniques. It follows that special emphasis should be placed on line drawing techniques. Pencil, tempera and acrylics should be included in the curriculum; such techniques as watercolor, pastel and charcoal should be discontinued.

Question Number 16

Which advertising media listed below does your firm utilize? After each advertising medium you have indicated, please check the degree of utilization as well as the type of art you would like to see in students' portfolios.

Objectives.--

1. To determine which advertising media should be emphasized in advertising design courses.
2. To determine which type of art should receive special emphasis.

Data.--The advertising media listed in the following tables are listed in order of utilization as indicated by respondents. To determine the order of utilization it was necessary to examine the "Degree of Use" box in the table. The highest degree of use would be indicated under "Great," the next under "Medium" and the lowest under "Little." The order of utilization of these advertising media could have been determined in several ways; however, the following method was used.

The advertising medium receiving the largest number of selections under the "Great" column was listed as number one. The succeeding advertising media were determined by totaling all choices under "Great" and "Medium" for each advertising medium. The advertising media were then listed in order of these totals. In case of a tie, the medium receiving the greatest number of choices under "Little" was listed first. This method of tabulation was utilized in Tables 29, 30, 31 and 32.

As with tables listed in order of importance, the actual count received from respondents is shown, so it is possible to use any method of ordering that one may prefer.

In the following tables under the heading "Type of Art" there are three columns labeled "Rough," "Comp." and "Final." The development of a particular concept for any advertising medium usually goes through several visual stages. Depending on the advertising medium and its particular budget, the number of these visual stages may vary. Such terms as "Thumbnails," "Visuals," "Roughs," "Comps.," "Final Art" or "Keylines" are generally used throughout the advertising art field to describe these visual stages. The "Rough" is the initial setting down of a particular advertising concept in visual form. The "Comp." is the refinement of the visual concept to allow art director and client alike to view the concept as it will appear in final form and to make changes if deemed necessary. "Final Art" is the completed visual which is ready for reproduction. It may be composed of type, photography, art or any combination of these.

The purpose of including these columns was to determine what particular stage of visual art should be emphasized for a particular advertising medium in advertising design classes. For some advertising media, all "Types of Art" would be emphasized; for others only the "Rough," "Comp." or "Final Art" would be emphasized.

TABLE 29.--Advertising Media as Listed in Order of
Utilization by Art Studios

ADVERTISING MEDIA	DEGREE OF USE			TYPE OF ART		
	Little	Medium	Great	Rough	Comp.	Final
Folders.	2	14	20	19	23	27
Booklets	1	15	17	18	23	25
Pamphlets.	4	10	18	18	22	26
Catalogs	6	9	17	18	21	26
Magazines--Full Page .	5	9	15	15	19	25
Magazines--Small Space	6	9	14	14	17	22
Broadsides	4	11	12	17	21	25
Newspapers--Small Space	9	8	14	14	11	22
Newspapers--Full Page.	3	7	15	14	12	21
Letterheads.	11	13	7	10	21	21
House Organs--Complete	9	11	8	14	18	19
Annual Reports	14	12	6	10	21	22
Envelopes & Blotters .	8	11	6	10	17	17
Display Cards.	7	12	5	9	12	17
Labels	12	9	6	12	20	19
House Organs--Covers .	7	11	4	7	13	12
Instruction Sheets . .	5	12	3	10	9	16
Story Board.	10	8	5	9	10	8
Cartons.	10	10	3	10	17	16
Poster--24 Sheet . . .	9	10	3	9	13	13
Counter Display. . . .	8	12	1	10	14	15
Announcements.	8	11	2	10	11	14
Inserts.	9	6	6	7	12	14
Book Illustration. . .	8	6	5	9	9	14
Programs	10	10	0	6	10	13
Wall Display	9	9	1	7	11	10
Wrappers	12	6	3	9	13	11
Menus.	10	7	2	6	11	13
Signatures	6	7	2	8	10	11
Floor Displays	9	7	1	6	15	9
Decals	11	7	0	6	10	15
Flip Cards for TV. . .	7	5	1	2	3	9
Record Albums.	3	5	1	3	7	7
Book Jackets	11	3	1	5	8	9
Lettering for TV . . .	8	3	1	2	3	7
Calendars.	9	2	1	4	6	8
Maps	8	2	1	3	2	7
Greeting & Com. Cards.	8	3	0	3	4	7
Displays--Lt. & Motion	8	2	1	3	4	6
Animation--Commercials	6	2	0	2	1	3

TABLE 30.--Advertising Media as Listed in Order of Utilization by Advertising Agencies

ADVERTISING MEDIA	DEGREE OF USE			TYPE OF ART		
	Little	Medium	Great	Rough	Comp.	Final
Folders.	8	34	63	61	68	69
Newspapers--Small Space	11	34	57	64	55	66
Magazines--Small Space	9	25	61	56	63	61
Pamphlets.	12	34	52	61	63	60
Booklets.	10	37	51	60	60	58
Magazines--Full Page .	9	25	61	56	63	61
Newspapers--Full Page.	9	35	51	54	53	59
Broadsides	19	32	46	55	53	57
Catalogs	19	27	47	56	54	52
Inserts.	27	26	26	40	46	45
Story Board.	31	26	23	54	32	27
Posters--24 Sheet. . .	29	30	19	44	51	32
Envelopes & Blotters .	41	23	24	45	55	46
Letterheads.	41	40	26	52	67	64
Annual Reports	41	34	11	44	54	48
Instruction Sheets . .	38	25	18	52	40	41
House Organs--Complete	33	27	17	45	33	36
Counter Displays . . .	40	23	14	43	47	38
Wall Displays.	37	22	14	41	44	33
Labels	42	30	4	43	43	37
Display Cards.	29	24	9	32	35	29
Floor Displays	33	15	12	30	26	26
Lettering for TV	38	17	8	28	24	36
Flip Cards for TV. . . .	29	15	10	29	19	26
Cartons.	46	21	3	39	39	33
Announcements.	48	16	6	32	32	30
Decals	38	15	5	31	29	25
Programs	41	15	4	29	24	26
Wrappers	47	14	3	35	33	25
Signatures	22	15	2	25	15	15
House Organs--Covers .	30	13	3	22	17	11
Animation--Commercials	33	8	6	22	15	16
Displays--Lt. & Motion	35	5	7	22	19	14
Menus.	43	5	4	29	23	20
Book Illustration. . . .	26	8	2	15	16	11
Maps	25	6	2	13	12	11
Greeting & Com. Cards.	27	3	4	16	16	9
Calendars.	29	5	1	16	13	12
Book Jackets	34	4	1	21	16	11
Record Albums.	25	0	0	13	9	4

TABLE 31.--Advertising Media as Listed in Order of Utilization by the Miscellaneous Firms Group

ADVERTISING MEDIA	DEGREE OF USE			TYPE OF ART		
	Little	Medium	Great	Rough	Comp.	Final
Newspapers--Full Page.	6	3	17	6	16	13
Folders.	5	13	15	18	18	20
Pamphlets.	6	9	13	14	12	17
Newspapers--Small Space	6	6	16	8	15	15
Booklets	8	6	14	16	14	15
Display Cards.	6	8	9	8	12	14
Broadsides	7	11	5	12	9	15
Inserts.	5	9	7	11	12	11
House Organs--Complete	10	9	6	11	10	11
Magazines--Full Page .	5	6	9	7	13	11
Letterheads.	15	8	6	12	19	20
Cartons.	9	5	9	8	12	10
Catalogs	10	7	6	9	10	11
Magazines--Small Space	7	8	4	9	12	6
Labels	13	5	6	9	10	11
Annual Reports	10	8	3	12	14	13
Counter Displays . . .	7	7	4	6	9	10
Instruction Sheets . .	7	7	4	9	9	11
Posters--24 Sheet. . .	5	4	7	8	10	9
Maps	10	5	5	6	9	14
Programs	9	6	4	10	8	13
Wrappers	13	6	3	10	10	10
Announcements.	8	5	4	10	8	9
House Organs--Covers .	6	8	1	6	9	8
Wall Displays.	6	6	3	5	6	8
Floor Displays	5	5	4	6	8	8
Flip Cards	4	4	4	6	5	6
Envelopes & Blotters .	11	3	4	8	10	9
Lettering for TV . . .	8	1	5	6	5	7
Decals	7	3	2	7	4	8
Displays--Lt. & Motion	5	3	2	4	5	6
Story Board.	5	3	2	6	5	5
Animation--Commercial.	4	2	3	5	3	5
Signatures	7	3	1	5	6	5
Greeting & Com. Cards.	6	2	2	5	6	8
Menus.	13	1	2	9	6	7
Book Illustration. . .	6	0	2	5	3	5
Calendars.	4	1	1	5	2	2
Record Albums.	2	1	0	2	1	2
Book Jackets	7	0	0	5	4	3

TABLE 32.--Advertising Media as Listed in Order of
Utilization by All Respondents

ADVERTISING MEDIA	DEGREE OF USE			TYPE OF ART		
	Little	Medium	Great	Rough	Comp.	Final
Folders.	15	61	98	98	109	116
Booklets	19	58	82	94	97	98
Pamphlets.	22	53	83	93	97	103
Newspapers--Small Space	26	48	87	86	81	103
Newspapers--Full Page.	18	45	83	74	81	93
Magazines--Full Page .	19	40	85	78	95	97
Magazines--Small Space	22	42	79	79	92	89
Broadsides	30	54	64	84	83	97
Catalogs	35	43	70	83	85	89
Letterheads.	67	61	39	74	107	105
Inserts.	41	41	39	58	70	70
House Organs--Complete	52	47	31	70	61	66
Annual Reports	65	54	20	66	89	83
Posters--24 Sheet. . .	43	44	29	61	74	54
Envelopes & Blotters .	60	37	34	63	82	72
Instruction Sheets . .	50	44	25	71	58	68
Story Board.	46	37	30	69	47	40
Display Cards.	42	44	23	49	59	60
Counter Displays . . .	55	42	19	59	70	63
Labels	67	44	16	64	73	67
Wall Displays.	50	37	18	53	61	51
Announcements.	64	32	12	52	51	53
Floor Displays	47	27	17	42	49	43
Cartons.	65	36	15	57	68	59
House Organs--Covers .	43	32	8	35	39	31
Programs	60	31	8	45	44	52
Flip Cards	40	24	15	37	27	41
Wrappers	72	26	9	54	56	46
Lettering for TV . . .	54	21	14	36	32	50
Signatures	35	25	5	38	31	31
Book Illustration. . .	40	14	9	29	28	30
Decals	56	25	7	44	43	48
Menus.	66	13	8	44	40	40
Maps	43	13	8	22	23	32
Animation--Commercials	43	12	9	29	19	24
Displays--Lt. & Motion	48	10	10	29	22	26
Greeting & Com. Cards.	41	8	6	24	26	24
Calendars.	42	8	2	25	21	22
Book Jackets	52	7	2	31	28	23
Record Albums.	30	6	1	18	17	13

Analysis.--Based on the utilization of the various advertising media as indicated by respondents, the following should receive special emphasis in advertising design courses:

- a. Folders
- b. Booklets
- c. Pamphlets
- d. Newspapers--Small Space
- e. Newspapers--Full Page
- f. Magazines--Full Page
- g. Magazines--Small Space
- h. Broadsides
- i. Catalogs
- j. Letterheads
- k. Inserts

Respondents indicated the need for "Roughs," "Comps." and "Final Art" on all of these top advertising media except for letterheads and inserts, which would seldom require a "Rough." Student portfolios should contain these examples of art.

An advertising medium of expanding importance is the storyboard. Advertising agencies currently rate the storyboard as eleventh of all advertising media in degree of usage. Design of the storyboard could provide relevant subject matter for an elective course in the commercial art curriculum.

Question Number 17

In your opinion which of the following related courses would be of greatest value to the student?

Objective.--To determine which related subjects should be required and which should be offered as electives in the curriculum design.

Data.--See Table 33.

TABLE 33.--Related Courses as Listed in Order of Preference by Respondents

Related Courses	1st	2nd	3rd	4th	5th	6th
Printing Production Processes	81	62	28	18	7	0
Principles of Advertising	85	17	29	26	20	4
Typography	44	63	56	15	11	2
Photography	22	33	44	61	18	3
Photo Retouch & Airbrush Drawing	11	14	16	29	56	27
Art History	2	9	6	8	19	77

Analysis.--Printing production processes, principles of advertising, typography and photography should be required related courses. Photo retouch, airbrush drawing and art history should be offered only as electives.

Question Number 18

Which specific type of illustration does your firm have most need for?

Objective.--To determine which types of illustration should be emphasized during the minimal time available in a two-year program.

Data.--As all respondent groups (the art studios, the advertising agencies and miscellaneous firms group) preferred the same types of illustration, only the order of preference for all respondents is shown. See Table 34.

TABLE 34.--Types of Illustration as Listed in Order of Preference by Respondents

Types of Illustration	1st	2nd	3rd	4th	5th	6th	7th	8th
Product Illustration (Hard Goods)	116	36	14	2	1	0	4	1
Product Illustration (Soft Goods)	40	40	24	9	5	1	1	4
Stylized Figures	47	26	32	16	3	5	1	0
Editorial	15	10	10	8	20	2	3	1
Cover	14	11	11	15	8	6	4	0
Story	5	5	5	7	8	6	10	5
Fashion	8	5	8	5	3	8	3	10
Book Illustration	1	3	9	6	6	6	6	6

Analysis.--Product illustration (soft and hard goods) and stylized art should receive special emphasis in curriculum design. In-depth study in other areas would be unwarranted. Fashion illustration and story illustration suggest excellent curriculum material for elective courses.

Question Number 19

Please indicate relative need for black and white illustration.

Objective.--To determine what proportion of illustration assignments should be in black and white as opposed to color.

Data.--See Table 35.

TABLE 35.--Relative Need for Black and White Illustration as Compared to Color

Type of Illustration	Relative Need			
	None	Little	Medium	Great
Black & White	2	24	82	102
Color	9	54	82	49

Analysis.--Emphasis should be placed on black and white illustration. Color illustration should be limited to flat pattern designs which can be mechanically separated (production art).

Question Number 20

What general type of art do you have most need for?

Objective.--To determine the relative need for realistic art as compared to creative art (decorative); findings would be utilized in curriculum design.

Data.--See Table 36.

TABLE 36.--General Type of Art Preferred
as Indicated by Respondents

General Art	1st	2nd	3rd
Realistic	145	15	2
Creative (Decorative)	92	22	2

Analysis.--Realistic art was preferred over creative art. The preference for realistic art was in all probability due to the great amount of product illustration (soft goods and hard goods) required by the advertising art field.

Question Number 21

The present name of our program is Commercial Art Technology. What name do you think would be most descriptive?

Objective.--To determine the most appropriate name for the Commercial Art Program at Ferris State College. Many professionals in the advertising field had stated that the term "Commercial Art" was obsolete, and that the name

of the Ferris program should be changed. Hopefully, from this sampling of opinion from the advertising field an appropriate name for the Ferris Commercial Art Program could be determined.

Data.--See Table 37.

TABLE 37.--Proposed Program Names Listed in Order of Preference

Program Names	1st	2nd	3rd
Communication Art	60	1	0
Commercial Art	55	3	6
Advertising Art	42	6	3
Graphic Art	34	5	3

Analysis.--The results were not conclusive; however, less than one-fourth of the respondents selected Commercial Art as being most descriptive. This would indicate some serious consideration should be given to changing the name of the Ferris "Commercial Art" Program.

Interviews

As was stated earlier, the primary purpose of interviews conducted during the survey was to insure a return of the questionnaire from key segments of the sample; however, several interviews were conducted to obtain collateral material for consideration in curriculum revision. These interviews were conducted with state and federal Civil

Service representatives and with representatives of The Michigan State Employment Commission.

Interviews with employers of art school graduates did provide insight into attitudes and opinions that might not have been obtained by questionnaires alone. During the course of these interviews some supplemental information was obtained that was not reflected in the questionnaire.

A brief summary of the supplemental information obtained from employers of art school graduates as well as from The Michigan Department of Civil Service, The United States Department of Civil Service and The Michigan Employment Security Commission--Employment Service Division follows.

Supplemental Information
Obtained from Employers
of Art School Graduates

1. Art Directors of several department stores in Michigan, including Hudson's of Detroit and Wurzburg's of Grand Rapids, indicated the need for photo retouchers. In addition, many art studios indicated the great need for color photo retouching. As photography continues to replace illustration in the vast majority of advertisements, the need for photo retouching has also continued. This is particularly true in areas of "dye-transfer" and "type C" color prints. Information is currently being sought to determine the feasibility of

offering color retouching in the Ferris curriculum. In the past, photo retouching has been offered as an adult education course at Ferris for those interested in acquiring basic skills in this area.

2. The desirability of some type of on-the-job training program was mentioned during many interviews, something similar in nature to cooperative programs in other vocational fields.
3. Interviewees indicated the need for more coordination in schools between the various programs of advertising, printing, photography and commercial art. Ferris would be particularly suited for this type of coordination. A workshop type course could bring students from these various curriculums together in a common advertising project.
4. It was suggested that psychology and philosophy courses, in addition to marketing and advertising courses, would make excellent electives.
5. Interviewees indicated graduates were poorly trained in techniques of job application and presentation of portfolios. It is indeed regrettable that students who want to enter the advertising field, where selling is the name of the game, have not been taught to sell themselves.
6. Interviewees indicated that many of the goals and objectives of the Ferris Commercial Art Program

are unrealistic in nature unless the curriculum is extended to three years.

7. Interviewees indicated that realistic deadlines should be an integral part of all student assignments.
8. Production managers for advertising agencies were interviewed to determine the desirability of designing curriculum to prepare students for entry employability in the production departments of agencies and studios. Two types of "production" are involved in the creation of an ad. "Production art" refers to all steps that must be taken in order to prepare an ad for reproduction. Production departments are responsible for all steps from "production art" to the final printed piece. It was concluded that agency production is more closely related to printing curriculum than commercial art.
9. The fact that there are few job openings in Michigan for art school graduates with publishers, printing firms, packaging firms, direct mail houses, department stores, television stations and display firms was revealed during interviews, as well as through the questionnaires. Any successful commercial art program must be designed, primarily, to meet the needs of advertising agencies and art studios; therefore, a long look

should be taken at their particular needs in curriculum design.

Supplemental Information
Obtained from The Michigan
Department of Civil Service

A representative of The Michigan Department of Civil Service was interviewed to determine commercial art requirements for entry employability. The opportunities in this area proved to be limited in nature, as there were only thirty civil service positions available in Michigan.

Qualifications for entry employability, as well as advancement after one year, are contained in Appendix D.

Supplemental Information
Obtained from The Federal
Civil Service Commission

A representative of The Federal Civil Service Commission was interviewed to determine commercial art requirements for entry employability. The opportunities in this area proved to be nonexistent. There were no Federal Civil Service positions for commercial artists in Michigan.

Supplemental Information
Obtained from The Michigan
State Employment Commission

A representative of The Michigan State Employment Commission was interviewed to determine commercial art requirements for entry employability as specified by the prospective employers. To the knowledge of the

representative interviewed, a request for a commercial artist had never been placed with their office. A copy of the Michigan Job Brief, which describes the nature, working conditions, location of jobs, employment outlook, earnings and requirements for entry for commercial artists, was obtained (see Appendix E).

Summary

In this chapter the instrumentation, methodology and findings of the survey were presented. The primary research technique utilized in the survey was the questionnaire. Respondents were identified as persons in positions of authority in the advertising art field in Michigan who might normally employ art school graduates. To facilitate the presentation of data obtained by the questionnaire each question was stated, followed by its objective, the data obtained and an analysis of the data. Finally, supplemental data obtained during personal interviews were presented and analyzed.

The data obtained from the survey lend credence to the assumption that art school curriculum has been ineffective in training graduates for entry employability in the advertising art field, as only 23.8 per cent of all respondents indicated no difficulty in hiring qualified students just out of art school. The data verify the feasibility of revising the Commercial Art Program at Ferris State College in terms of content, emphasis and sequence.

CHAPTER IV

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary

The main purpose of this study of 400 employers of art school graduates was to determine the effectiveness of art school curriculums, and in particular the curriculum offered by Ferris State College, in meeting current requirements for entry employability in the advertising art field in Michigan.

In order to facilitate this evaluation, the following data were sought:

1. Who are primary employers of art school graduates in Michigan?
2. Where are most employers of art school graduates located?
3. What main criticisms do employers have regarding the performance of applicants just out of art school?
4. Do graduates of the Ferris Commercial Art Program receive adequate training for entry employability in the advertising art field?

5. What is the relative effectiveness of the Commercial Art Program of Ferris State College as related to the art programs of other Michigan schools?

In an effort to determine the nature and extent of necessary skill requirements for entry employability in the advertising art field in Michigan, the following questions were asked:

1. Do studio procedures and production art skills represent adequate training for entry employability?
2. Do employers consider a portfolio to be a reliable indication of skill possessed by an applicant?
3. Which skill areas should receive more emphasis?
4. Which layout media should receive emphasis?
5. Which lettering skills should receive emphasis?
6. Which art media should receive emphasis?
7. Which advertising media should be included in advertising design classes?
8. What type of art is required in the development of various advertising media?
9. Which related courses would be of greatest value to the student?
10. Which specific types of illustration are most in demand?

11. Should illustration assignments be primarily in black and white or in color?

12. Which general type of art is needed most?

Secondary purposes of the study included:

1. To determine if the name of the Ferris Commercial Art Program is obsolete.
2. To acquire professional art samples for training aids.

The conclusions were derived exclusively from findings revealed by the study; however, conclusions and findings obtained from related studies, reports and proposals were compared. Conclusions drawn from the study shall be considered reliable, as respondents represented a broad cross-section of employers of art school graduates.

Conclusions

Based on findings of the survey the following conclusions may be drawn:

1. The major employers of art school graduates are advertising agencies and art studios. Other employers, except for large companies and corporations, employ few art school graduates each year; therefore, primary consideration in curriculum design should be given to the needs of advertising agencies, art studios, large companies and corporations.

2. Most art school graduates are employed in or near large cities. Metropolitan Detroit offers the most opportunity for art school graduates in Michigan. Other cities, as listed in order of their opportunities include: Grand Rapids, Kalamazoo, Flint, Lansing, Ann Arbor, Battle Creek, Saginaw and Jackson. Limited opportunities in other areas do exist throughout the state of Michigan.
3. Art school curriculum has not been effective in meeting requirements for entry employability in the advertising art field in Michigan. Only 23.8 per cent of the respondents had no difficulty in filling job openings with qualified art school graduates. Certainly art schools should be more effective in meeting the needs of the remaining 76.2 per cent of respondents.
4. Some 63.8 per cent of the respondents indicated that studio procedures and production art skills would qualify graduates for entry employability. The findings verify the feasibility of offering this type of training during the first year of the Ferris Commercial Art Program so as to enable students who do not have the necessary skills and talents to continue through the second year of training to acquire some marketable skills.

5. Increased emphasis on the portfolio for graduation would appear to be justified, as 62.6 per cent of the respondents considered the portfolio to be a reliable indication of the applicant's skills.
6. Criticisms of art school graduates by employers reflect the need for curriculum revision in terms of sequence, emphasis and content. In general, art school training has been irrelevant and inadequate. Students have unrealistic attitudes in regard to self-concepts, pay scales and skill requirements of apprentice artists. Employers felt that graduates are too slow, do not understand deadlines or the fact that time represents money. Most graduates lack self-confidence and do not know how to apply for employment. Specifically, art schools have not adequately prepared students to perform in such skill areas as drawing, design, production art and layout. Too little training has been devoted to concept development and creative design. Graduates should have a better understanding of the graphic arts industry. Comprehensive courses should be offered in printing production processes, typography and photography. In addition, graduates lack knowledge of basic studio procedures, materials and supplies. Most

employers felt that graduates do not understand the importance of neatness and accuracy. Many employers stated that art schools place too much emphasis on illustration. Representatives of advertising agencies felt that graduates should understand the business world and the function advertising plays in it by placing more emphasis on marketing and advertising courses. These criticisms and many more reflect the need for a realistic evaluation of art school curriculum. Many employers indicated that a longer training period would be more effective in preparing graduates for entry employability. Obviously, great care must be exercised in the selection of curriculum for a two-year program.

7. The survey findings did not indicate a preference by employers for any particular Michigan art school; only 17.5 per cent of the respondents indicated a preference. The Michigan school receiving the highest preference was selected by only 3.8 per cent of the respondents. It appears that Michigan schools have been equally competent or incompetent, as the case may be. Three per cent of the respondents ranked Ferris second among preferred Michigan schools. The Art Center of Los Angeles, Pratt Institute of New York and the

Art Institute of Chicago, led out-of-state schools in representation on respondents' staffs.

8. Fifteen Ferris graduates were employed by respondents during the past year. This represented approximately two-thirds of the graduating class of the Commercial Art Program. Comments by employers concerning the adequacy of training received by Ferris graduates, based on interviews with graduates and/or their employment, were about evenly divided between favorable and unfavorable. It was concluded that the Ferris Commercial Art Program could have been more successful in preparing graduates for entry employability.
9. Findings of the survey indicated that production art, layout techniques, advertising design and creative design represent the skill areas that should receive special emphasis; however, emphasis on the basic skills of drawing and design would preclude these skills.
10. Respondents indicated magic markers to be the overwhelming choice as a layout medium, although many suggested other media should be introduced as it is really the particular job that dictates the kind of layout medium required.
11. Based on findings of the survey, lettering indication is the most important of all lettering

skills. Respondents indicated that creative lettering would be justified in commercial art curriculum, but finished lettering was considered to be important by only 16 per cent of respondents. Many respondents indicated finished lettering to be a complete waste of time. It can be concluded that lettering courses for any commercial art program should stress lettering indication and should severely limit, if not abandon, attempts to train students in finished lettering.

12. The findings of the survey indicated that pen and ink as well as brush and ink represent art media which should receive special emphasis in any commercial art program. Pencil, tempera and acrylics should be offered, while watercolor, pastel and charcoal should be eliminated from the curriculum.
13. As all commercial art programs should offer courses in advertising design, it was important to know which advertising media should be stressed in those courses. Too often these choices have been irrelevant. The top ten advertising media, as selected by respondents, included: (a) folders, (b) booklets, (c) pamphlets, (d) newspapers (small space ads), (e) newspapers (full page ads),

(f) magazines (full page ads), (g) magazines (small space ads), (h) broadsides, (i) catalogs and (j) letterheads. Certainly any advertising design course that does not include these advertising media could be considered unrealistic.

14. Advertising design has always involved the development of an idea or concept into some form of advertising medium. This development from concept to printed piece normally involves several stages of art which are referred to as roughs, comps., final art and production art (keylines). Respondents indicated the need for all of these stages of art for each advertising medium in the top ten, except for letterheads, which seldom require roughs.
15. Respondents indicated printing production processes and principles of advertising to be of greatest value to students as a related course. Typography and photography were also considered to be important. Only two respondents out of 235 considered art history to be an important related course. Art history should be offered as an elective course instead of being required as a related course.

16. The findings of the survey indicated the demand for product illustration to be three times greater than that for any other form of illustration. Considerable demand was also indicated for stylized figures and products. The demand for other forms of illustration was insignificant. In a two-year program in which little time can be devoted to illustration, those forms of illustration indicated to be in demand should be emphasized.
17. The survey findings indicated the need for black and white illustration was more than twice as great as the need for color. Any commercial art curriculum should reflect this relationship.
18. Some 61.7 per cent of the respondents indicated a greater need for realistic art than for other forms of art, which probably resulted from the great need for product illustration. It should be noted, however, that many respondents stressed the fact that realistic art should be contemporary in style.
19. During the course of several years, a number of derogatory comments have been made regarding the name of the Commercial Art Program at Ferris. The faculty felt the survey might prove useful in determining whether or not the name of the

program should be changed. Unfortunately, the response was not conclusive, as the name "Communication Art" was selected by only a narrow margin over "Commercial Art." "Advertising Art" was also preferred by many of the respondents. Since less than one-quarter of the respondents selected "Commercial Art," serious consideration should be given to changing the name of the program at Ferris.

20. The last three questions on the questionnaire were not part of the search for curriculum material. Question twenty-three sought to obtain professional samples of art work to be utilized as training aids. Question twenty-four sought to obtain names to be included in the sample. Both questions proved to be effective. Question twenty-two seemed naïve to many respondents. The question was designed to resolve personal differences among the faculty in terms of approaches to advertising design; should the student be given the concept for development or should the student develop the concept as well? The survey findings indicated that art school graduates would seldom become involved with concept development. Only those graduates who were qualified to become layout artists would be involved in the development of the concept.

The findings of this survey have a familiar ring. Research conducted through the years has contributed substantially the same kinds of information.

The findings of the 1956 survey conducted by the Ferris faculty reflected the same comments, criticisms and suggestions.⁵ The 1958 report by Kosak⁶ echoed the same objectives as the current survey. The 1954-55 study by Wiggin⁷ listed seventeen traits essential to the inexperienced job seeker. All traits listed are as essential today as they were then. The 1959 study by the National Society of Art Directors⁸ listed training lacking in students studying advertising or editorial art. The same lack of training was indicated in this survey.

Obviously the requirements for entry employability in the commercial art field have changed very little over the years. There is less emphasis on illustration today than a few years ago, but most skill requirements have remained essentially the same.

Why, then, has art school training failed to meet the needs of the advertising art field? It would appear that

⁵See page 9.

⁶See page 13.

⁷See page 18.

⁸See page 19.

impractical and irrelevant curriculum has been the major contributing cause. Hopefully, this study will provide insight to be utilized in relevant curriculum design and will substantiate the need for improved curriculum design at Ferris State College.

Recommendations

1. Studies should be conducted periodically to establish existing skill requirements for entry employability in the commercial art field.
2. Studies should be conducted to determine which graduates were unable to obtain entry employability in the advertising art field, and reasons for their failure. Studies of this nature would also provide valuable information for curriculum evaluation.
3. The present commercial art curriculum at Ferris should be revised to reflect current requirements as indicated by the study. The following represent specific recommendations for curriculum revision:
 - a. Place more emphasis on production art.
 - b. Place production art courses in the first year, thus allowing students who do not have the necessary skills and talents to continue their education through the second year to acquire some minimum skills for entry

employability.

- c. Place more emphasis on student portfolios. Acceptable portfolios should become a requirement for graduation. Most commercial art courses should be designed to make contributions to the portfolio.
- d. Commercial art training should develop realistic student attitudes in terms of self-concepts, skills required for entry employability and pay scales for apprentice artists.
- e. Student assignments should involve realistic problems with realistic deadlines.
- f. More emphasis should be given to advertising layout, including lettering indication, concept development and utilization of magic markers.
- g. Drawing and design should receive emphasis at the beginning of the commercial art curriculum, as these skills preclude development in other areas.
- h. Comprehensive training in graphic arts should be included in any curriculum design. Emphasis should be placed on printing production processes, typography and photography.
- i. Training in studio procedures, which includes

most of the low-level skills and knowledge other than production art skills, required for entry employability, should be introduced in the first year curriculum. Stress should be placed on neatness and accuracy.

- j. Emphasis in illustration courses should be placed on line drawing techniques, including pencil, pen and ink and brush and ink. Illustration in tempera and acrylic should be limited to black and white, except for color in flat patterns.
- k. Magic markers should receive special emphasis as a layout medium; however, other media should be introduced.
- l. Creative design as well as advertising design should receive special emphasis in the second year curriculum. A third year would provide a more realistic setting in which to acquire these skills.
- m. Advertising design courses should include those advertising media utilized most by respondents.
- n. Development of advertising media should include roughs, comps., final art and production art.

- o. Assignments in illustration should stress product illustration in realistic and stylized forms.
 - p. Book, editorial, fashion, cover and story illustration could be offered as art electives.
4. Adequate vocational guidance should be provided students prior to, during and upon completion of training.

APPENDICES

APPENDIX A

ADVERTISING ART RESEARCH QUESTIONNAIRE



ADVERTISING ART RESEARCH QUESTIONNAIRE

1. Please indicate type of firm:

- ☐ Advertising Agency
- ☐ Printing House
- ☐ Department Store
- ☐ Newspaper
- ☐ Book Publisher
- ☐ Studio
- ☐ Direct Mail House
- ☐ Company or Corporation
- ☐ Other: _____

(please specify)

2. Correct name and address of firm:

3. Your name: _____

Title, position or function: _____

4. Do you have difficulty filling job openings with qualified students just out of art school?

- ☐ Yes
- ☐ No

5. Would you employ a student just out of art school with only studio procedures and production art skills?

- ☐ Yes
- ☐ No

6. Do you consider a portfolio to be a reliable indication of a student's degree of skill?

- ☐ Yes
- ☐ No

Do you prefer:

- ☐ Trial period
- ☐ An assignment or demonstration?
- ☐ Other: _____

(please specify)

7. What criticisms to you have regarding the performance of applicants just out of art school? (Use page 3, if necessary)

8. Are any members of your present staff graduates of a Michigan Art School(s)?

- ☐ Yes
- ☐ No

If so, what school(s)?

9. Do you have a preference, based on experience, for graduates from any specific Michigan Art School?

- ☐ Yes
- ☐ No

If so, what school?

For what reasons?

10. Do you prefer graduates of out-of-state art schools to those trained in Michigan schools?

- ☐ Yes
- ☐ No

Please list the names of out-of-state schools whose graduates are now on your staff.

11. Have you ever interviewed or employed a Ferris State College Commercial Art graduates?

- ☐ Interviewed
- ☐ Employed
- ☐ Neither

If so, when?

- ☐ Within last year
- ☐ Two or three years ago
- ☐ More than three years ago

Would you give a candid opinion of the adequacy of the preparation of the student or students? (Use page 3, if necessary)

Under questions 12, 13, 14, 15, 17, and 18 please rank the items in the order of their importance to you (the most important should be ranked as number 1, the second most important as number 2, etc.).

12. Indicate in order of importance, based on their use in your firm, which of the following skill areas should receive more emphasis.

- | | |
|--|---|
| ☐ Production art | ☐ Finished lettering |
| ☐ Basic drawing | ☐ Creative design |
| ☐ Basic design | ☐ Advertising design |
| ☐ Illustration | ☐ Indication skills (figure & lettering) |
| ☐ Layout techniques | |
| ☐ Airbrush | ☐ Other: _____ |

13. What layout media does your firm utilize most?

- ☐ Wash
- ☐ Ink
- ☐ Pastel
- ☐ Pencil & Charcoal
- ☐ Magic Marker
- ☐ Other: _____

(please specify)

14. What lettering skills does your firm have the most need for?

☐ Lettering indication	☐ Creative (as an element of design, etc.)
☐ Finished lettering	☐ Other _____

(please specify)

15. What art media does your firm have greatest need for:

☐ Pencil	☐ Tempra (Designers Color, Casein, etc.)
☐ Charcoal	☐ Acrylics
☐ Pastel	☐ Watercolor
☐ Pen or Brush or Ink	☐ Other _____

(please specify)

16. Which advertising media listed below does your firm utilize? Check appropriate box immediately preceding the media category (a., b., c., etc.).

After each advertising media you have indicated, please check the degree of utilization as well as the type of art you would like to see in students' portfolios.

Advertising Media and Related Skills	DEGREE OF USE			TYPE OF ART		
	Little	Medium	Great	Rough	Comp.	Final
☐ 16a. SALES PROMOTION MEDIA						
a1 Package Design						
Wrappers	☐	☐	☐	☐	☐	☐
Cartons	☐	☐	☐	☐	☐	☐
Labels	☐	☐	☐	☐	☐	☐
a2 House Organs						
Complete Pub.	☐	☐	☐	☐	☐	☐
Covers Only	☐	☐	☐	☐	☐	☐
Signatures	☐	☐	☐	☐	☐	☐
a3 Direct Mail						
Broad sides	☐	☐	☐	☐	☐	☐
Pamphlets	☐	☐	☐	☐	☐	☐
Booklets	☐	☐	☐	☐	☐	☐
Folders	☐	☐	☐	☐	☐	☐
a4 Inserts	☐	☐	☐	☐	☐	☐
a5 Instruction Sheets	☐	☐	☐	☐	☐	☐
a6 Catalogs	☐	☐	☐	☐	☐	☐
☐ 16b. POINT-OF-PURCHASE						
b1 Wall Display	☐	☐	☐	☐	☐	☐
b2 Counter Display	☐	☐	☐	☐	☐	☐
b3 Floor Display	☐	☐	☐	☐	☐	☐
b4 Light & Motion	☐	☐	☐	☐	☐	☐
☐ 16c. ANNUAL REPORTS	☐	☐	☐	☐	☐	☐
☐ 16d. POSTERS						
d1 24 Sheet Poster	☐	☐	☐	☐	☐	☐
d2 Display Cards	☐	☐	☐	☐	☐	☐
☐ 16e. STATIONERY						
e1 Letterheads	☐	☐	☐	☐	☐	☐
e2 Envelopes, Blotters	☐	☐	☐	☐	☐	☐
☐ 16f. MENU, PROGRAMS & ANNOUNCEMENTS						
f1 Menus	☐	☐	☐	☐	☐	☐
f2 Programs	☐	☐	☐	☐	☐	☐
f3 Announcements	☐	☐	☐	☐	☐	☐

Advertising Media and Related Skills	DEGREE OF USE			TYPE OF ART		
	Little	Medium	Great	Rough	Comp.	Final
☐ 16g. BOOK, BOOK JACKETS						
g1 Book Jackets	☐	☐	☐	☐	☐	☐
g2 Book Illustration (Trade text & others)	☐	☐	☐	☐	☐	☐
☐ 16h. CARDS						
h1 Greeting cards & Commercial	☐	☐	☐	☐	☐	☐
☐ 16i. DECALS	☐	☐	☐	☐	☐	☐
☐ 16j. MAPS	☐	☐	☐	☐	☐	☐
☐ 16k. CALENDARS	☐	☐	☐	☐	☐	☐
☐ 16l. RECORD ALBUMS	☐	☐	☐	☐	☐	☐
☐ 16m. PUBLICATIONS (Newspaper)						
m1 Small Space Ads	☐	☐	☐	☐	☐	☐
m2 Full Page Ads	☐	☐	☐	☐	☐	☐
(Magazine)						
m3 Small Space Ads	☐	☐	☐	☐	☐	☐
m4 Full Page Ads	☐	☐	☐	☐	☐	☐
☐ 16n. TELEVISION						
n1 Lettering	☐	☐	☐	☐	☐	☐
n2 Flip Cards	☐	☐	☐	☐	☐	☐
n3 Storyboard	☐	☐	☐	☐	☐	☐
n4 Animation (Commercials)	☐	☐	☐	☐	☐	☐
☐ 16o. OTHER (please specify)						



ADVERTISING ART RESEARCH QUESTIONNAIRE (Continued)

17. In your opinion, which of the following related courses would be of greatest value to the student? (Please rank 1, 2, 3 etc.)

☐ Printing production processes
☐ Photo retouch and airbrush drawing
☐ Principles of advertising
☐ Typography
☐ Art history
☐ Photography
☐ Other: _____
(please specify)

18. Which specific types of illustration does your firm have most need for? (Please rank 1, 2, 3 etc.)

☐ Book Illustration
☐ Editorial
☐ Fashion
☐ Cover
☐ Story
☐ Product Illustration, Hard Goods
☐ Product Illustration, Soft Goods
☐ Stylized Figures & Products
☐ Other: _____
(please specify)

19. Please indicate relative need for black and white illustration. (Check appropriate box)

	None	Little	Medium	Great
Black & White	☐	☐	☐	☐
Color	☐	☐	☐	☐

20. Which general type of art do you have most need for?

☐ Realistic
☐ Creative (Decorative, Abstract, etc.)
☐ Other: _____
(please specify)

21. The present name of our program is Commercial Art Technology. What name do you think would be most descriptive?

☐ Advertising Art
☐ Communication Art
☐ Graphic Art
☐ Commercial Art
☐ Other: _____
(please specify)

22. In your organization, who furnishes the creative thinking in the design of an advertisement?

☐ Art Director
☐ Layout Artist
☐ Other: _____
(please specify)

23. Do you have any professional samples of artwork you would care to contribute to Ferris State College as training aids?

☐ Yes
☐ No

24. Do you know of anyone else who might care to respond to this questionnaire? If so, please indicate the individual's name and address:

Please add below any additional comments, suggestions, etc.
They will be appreciated.

APPENDIX B

TYPICAL COVER LETTER FOR QUESTIONNAIRE



S T A T E O F M I C H I G A N

FERRIS STATE COLLEGE

B I G R A P I D S M I C H I G A N

January 6, 1970

DWG Cigar Corporation
2180 West Milwaukee
Detroit, Michigan 48202

Attn: Art Department

Dear Sirs:

We are in the process of revising our commercial art program in an effort to make it as practical and meaningful as possible.

Since many of our students are employed by company or industrial art departments, we are contacting those that we feel may have their own art or advertising departments.

This research project has only one purpose... it is to help us better prepare young people for initial employment.

The enclosed questionnaire was designed to give us much needed information. Because of the broad cross-section of the advertising art field that we are sampling, there may be some questions that may not apply in every case so please answer those with which you have personal knowledge.

Thank you for your assistance.

Sincerely,

Eugene R. Tanner
Commercial Art Program
School of Technical and Applied Arts

ERT:ii

APPENDIX C

TYPICAL FOLLOW-UP LETTER



S T A T E O F M I C H I G A N

FERRIS STATE COLLEGE

B I G R A P I D S M I C H I G A N 4 9 3 0 7

January 5, 1970

L. H. Luckoff & Company, Inc.
320 W. Lafayette
Detroit, Michigan 48226

Dear Sirs:

We are still in the process of revising our Commercial Art Program in an effort to make it as practical and meaningful as possible.

Won't you please give us the benefit of your knowledge and experience in the advertising field by completing the attached questionnaire? It was designed to give us much of this needed information. We realize that because of the broad cross-section of the advertising field that we are sampling, that parts of the attached questionnaire may not apply in every case, so please complete those questions with which you may have personal knowledge.

Any additional comments, criticisms, or suggestions will be greatly appreciated. Please enclose in the stamped, self-addressed envelope and mail as soon as possible.

Thank you for your time and effort.

Sincerely,

E. R. Tanner

Eugene R. Tanner
Commercial Art Program
School of Technical & Applied Arts

ERT:jc
Enclosure

APPENDIX D

THE MICHIGAN DEPARTMENT OF CIVIL SERVICE
COMMERCIAL ART REQUIREMENTS FOR EMPLOYMENT

THE MICHIGAN DEPARTMENT OF CIVIL SERVICE
COMMERCIAL ART REQUIREMENTS FOR EMPLOYMENT

A Commercial Art graduate from Ferris State College would qualify as a Graphic Presentation Designer 07. The following represents the minimum qualifications for employability and examples of types of work performed at this level.

Minimum Qualifications

Graphic Presentation Designer 07

Experience and Education.--(1) Possession of a bachelor's degree from an accredited college in art or art education; or (2) completion of a course of not less than two years in an accredited art school; or (3) three years of experience in commercial art or graphic presentation or drafting, one year of which shall have been in commercial art or graphic presentation equivalent to the 05 level in the state service, and graduation from high school.

Examples of Work.--As a designer, working under some supervision, an employee in this class prepares layouts and designs the format for departmental publications, pamphlets and magazines; prepares exhibit materials, such as anatomical paintings, posters and cutout letters or objects for use in publications; prepares photomontages; may do fine art work in executing the ideas of others; uses specialized techniques such as airbrush, scratch board and halftone

screens in the presentation of color and black and white designs; makes studies of various artistic media as to their suitability for specific projects; assembles information for base materials for charts and graphs; may have contacts with departmental and/or commercial printers.

After completion of one year's employment, graduate would be eligible to become a Graphic Presentation Designer 09. The following represent other requirements for this position.

Minimum Requirements

Graphic Presentation Designer 09

Education.--Completion of a course of not less than two years in an accredited art school.

Experience.--One year of experience in commercial art or graphic presentation as an experienced designer equivalent to Graphic Presentation Designer 07.

Examples of Work.--As an experienced designer with responsibility for the larger and more complex projects, or as supervisor of a small graphics unit, an employee in this class makes preliminary determinations as to methods and materials to be used for designing and making posters, exhibits and bulletins; translates ideas into specific graphic presentation; draws caricatures, portraits and other illustrations requiring finished art techniques; assembles data for base material for complete projects,

such as total reports; may supervise a graphic presentation section; may examine the art work of assistants for effectiveness of presentation of ideas and quality of work; advises departmental personnel on the best methods of presentation; confers with printers, engravers, photographers and others on problems of reproduction.

Other Requirements.--

1. Physical condition adequate for performance of the work
2. Good color and spatial perception and motor and hand-eye coordination
3. Good artistic sense
4. Willingness to participate in inservice training
5. Knowledge of the principles and practices involved in the graphic presentation of statistical, scientific and other material.
6. Knowledge of various styles of drawing charts and graphs, and more common methods of reproduction
7. Knowledge of the techniques of lettering involving spacing, arrangement, margin, tone and color
8. Knowledge of the principles of design, media of presentation and creative problems
9. Knowledge of contrast and techniques of the third dimension in poster design and other presentation

10. Knowledge of methods of calculating proportions and percentage, and plotting by scale or by geometric and algebraic principles
11. Knowledge of various type styles and their application to the media involved
12. Knowledge of the principles and techniques of composition, perspective, color and design
13. Knowledge of fabrics, color combinations, lighting effects, wood trim and other materials suitable for exhibits
14. Knowledge of the use of various types of folds for booklets and pamphlets
15. Knowledge of the methods of reproduction, including their relative effectiveness and cost
16. Ability to adapt and graphically present various types of data
17. Ability to select and use various inks, oil and transparent water colors, and colors and weights of paper for the most effective presentation
18. Ability to select suitable size and style of type for text material, appropriate hand lettering, and satisfactory medium for reproduction
19. Ability to choose effective color schemes for charts, graphs, maps and posters
20. Ability to interpret the basic principles and ideas of various subjects by graphics

21. Ability to use drawing instruments and other artistic tools effectively
22. Ability to compose attractive and informative exhibits and displays
23. Ability to make models and cutout letters or objects for exhibits
24. Ability to group photographs and do retouching
25. Ability to supervise others in the work

APPENDIX E

MICHIGAN JOB BRIEF

A SUMMARY OF CURRENT OCCUPATIONAL INFORMATION
FOR COMMERCIAL ARTISTS



STATE OF MICHIGAN
GEORGE ROMNEY, Governor

Michigan Job Brief

A SUMMARY of CURRENT OCCUPATIONAL INFORMATION

COMMERCIAL ARTISTS

NATURE OF WORK

Commercial artists plan, design, and draw illustrations for advertising copy, books, magazines, and newspapers, using pencils, brushes, drawing instruments, ink, charcoal, oils, water colors, and crayons. Some artists plan the arrangement of illustrations and make sketches of ideas. Others rescale drawings, patch and alter work, flap and mount drawings, make up dummies, paste-up copy, layout photo spreads, proofread copy, fill in lettering and make rough sketches. Many commercial artists specialize in a particular field or product such as fashion design, graphic reproduction, industrial illustration, advertising, story illustration, lithography, signs, or newspaper work.

WORKING CONDITIONS

Commercial artists work in clean, well-lighted, areas usually with or around others. Art departments may be situated in an office building, newspaper plant, store, studio, or converted home. Working time is usually 7 or 8 hours a day, but when meeting deadlines, an artist may have to work overtime under pressure. (In extreme cases, this could be up to 24 hours at a stretch.)

Artists sit at a drawing board or table while designing or finishing a job. They stand, stoop and walk to obtain supplies. They continually handle and finger tools and materials. Artists use color vision to select, mix and blend colors. Artists working in large organizations receive the same vacation, pension and insurance benefits as other workers.

LOCATION OF JOBS

According to the 1960 United States Census, there were over 4,600 artists and art teachers in Michigan. Over 80% of them were employed in urban areas with about two-thirds working in Detroit.

Most commercial artists are employed as staff artists on a regular salaried basis by advertising agencies, commercial art studios, advertising departments of large companies, printing and publishing firms, textile companies, television and motion picture studios, department stores, sign shops, mail-order houses, greeting card companies, and a variety of other business organizations. Some work as freelance artists, selling their artwork to any available customers - chiefly to the same kinds of organizations that employ salaried artists. A number of commercial artists work for Federal Government Agencies, principally in the Defense Department. A few teach in art schools on a regular or part-time basis.

EMPLOYMENT OUTLOOK

Employment and advancement for well-trained and talented commercial artists is expected to be good throughout the next decade. However, competition for beginning jobs is likely to be keen. Although many firms have been replacing art work with photography, the field of commercial art has been growing for the past twenty years. (The number of artists and art teachers in Michigan increased from 1,816 in 1940 to 2,824 in 1950 to 4,641 in 1960.) In general, a moderate rise in employment will result from greater use of visual advertising, television graphics, packaging design and post and window displays, all of which provide employment for commercial artists.

COMMERCIAL ARTISTS

DEPARTMENT OF LABOR
MICHIGAN EMPLOYMENT SECURITY COMMISSION
EMPLOYMENT SERVICE DIVISION

OCCUPATIONAL RESEARCH UNIT
— 7310 WOODWARD, DETROIT, MICH. 48202

COMMERCIAL ARTISTS

EARNINGS

According to the Occupational Outlook Handbook, in early 1965, beginning commercial artists with no training beyond vocational high school earned about \$50 a week; graduates of 2-year professional schools generally received \$65 a week; and graduates of 4-year post-high school programs received \$85 a week. Experienced artists may expect to earn \$100-\$150 or more a week. Art directors, designers, well-known freelance illustrators may earn \$15,000 or more a year.

The earnings of freelance artists have an exceptionally broad range. They may earn from \$25 for a single black and white fashion sketch to \$1,000 for a color cover for a national magazine. Sometimes freelance artists are paid for their services by the hour; letters may be paid 5 to 8 dollars a word.

REQUIREMENTS FOR ENTRY

Commercial art work requires good eyesight and a high degree of accuracy and patience. The most important factor contributing to success is the ability to conceive ideas and project them in graphic form. Facility in drawing is also a valuable asset. Artistic talent, originality, resourcefulness, salesmanship, and color discrimination are among the personal qualities considered important for success in art work. When these factors are combined with a deep interest, a person will derive satisfaction in a career or professional art.

Most artists begin their training in high school, trade school, or college, and later acquire practical experience on the job. Some enter the occupation through an apprenticeship and learn the work through on-the-job training combined with part-time schooling. Still others enter after 3 to 4 years' training in schools or colleges of fine and applied arts. Selection of a reputable school is important. Beginners must realize they have to start at the bottom and do minor jobs until their talent is recognized. Most schools and colleges operate a placement bureau for students. Other sources of employment include local offices of the Michigan Employment Security Commission, newspaper want-ads, and professional magazines.

FOR MORE INFORMATION

For additional information contact Cranbrook Academy of Fine Arts, Lone Pine Road, Bloomfield Hills, Michigan, or other recognized art schools.

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NOTE

The occupational information in this publication is intended to describe occupations as they exist in Michigan for counseling and guidance purposes. The information is not designed to be used as standards for the determination of wages, hours, formal job evaluation systems, or similar matters.

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