

INCREASING FLORAL DESIGN COURSEWORK OFFERINGS THROUGH
INTEGRATION IN UNIVERSITY ART DEPARTMENTS AND IDENTIFYING
FLORAL DESIGN EDUCATIONAL BACKGROUNDS FOR FLORAL STUDIO
OWNERS

A Dissertation

by

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ABSTRACT

Artists of various mediums use nature as a muse. To establish nature (flowers and foliage) as a medium, this study identified floral design as an art form, reviewed the introduction of floral design courses within university art departments, and determined floral studio owners' preference in educational backgrounds of designer employees. Research methodologies included a meta-synthesis, focus group, and survey. The meta-synthesis sourced references ($n=190$) linking floral design to art and its integration in art departments. Results indicated that floral design is an art form because it contains meaning and is standardized (principles and elements of design and design process), and though floral design is interdisciplinary (science and art), higher education floral design coursework is typically limited to plant science departments (agriculture, horticulture, plant and soil science, natural resource and environmental science). The focus group ($n=4$) of higher education Texas Art Education Association members concluded that because the medium of flowers contain context and meaning, non-commodity floral designs are art and because members identified certain floral designs as art, coursework could be integrated into university art departments. The survey provided retrospective data from BBrooks Fine Flowers floral designs studio owners ($n=106$) in which results revealed owners believed floral design is interdisciplinary (primarily an art with agricultural science to lesser extent). Most designer employees attained a high school education level, but those designers with a higher education tended to have an arts degree and owners preferred designers to have an art to an agricultural degree.

DEDICATION

I dedicate this dissertation to my entire family, my husband, mother, father, and sister, thank you for your love and support in following my dream and passion in floral design. To my husband, Chase Anderson, thank you for being there for me every step of the way and for your unconditional love (now it is time for your career in Ornithology). To my father, Dr. Charles Jenkins, I hope this makes you proud, love you and miss you.

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CHAPTER I
RESEARCH INTRODUCTION AND BACKGROUND

Introduction

The revered artist Claude Monet once said, “I perhaps owe having become a painter to flowers” (n.d., para. 16). The famous poet and author Oscar Wilde (1889) explained in his essay *The Decay of Lying* that for humanity, learning to appreciate nature is achieved by understanding art itself. Throughout history, artists of many disciplines and mediums (literature, paint, clay, stone, etc.) have embraced nature as their muse to evoke not only its aesthetic beauty but its meaning (Stoddard, 2007). However, what about the medium of nature itself, flowers and foliage, used to create art? And thus, can floral design be considered an art form? Many floral designers label themselves as artists and consider its recognition as an art form as well as its integration within the arts as an opportunity to elevate the perceptions of the floral design field (Edwards, 1961; 1964). This research attempted to recognize the use of flowers and foliage as medium by identifying floral design as a form of art to promote the field of floral design.

In order to establish flowers and foliage as a medium to create art and promote the field of floral design, this study addressed: the identification of floral design as an art form, the introduction of floral design courses within university art departments, and determined the importance and preference of educational backgrounds of designer employees to floral studio owners. Three research methodologies were implemented: a literature meta-synthesis review of articles and texts identifying floral design as an art, a

focus group of higher education art faculty providing perspectives of floral design as an art as well as its integration into art departments, and a survey of floral studio owners' educational preference of designer employees.

To understand the identification of floral design as an art form, it was necessary to conduct a meta-synthesis of relevant content to make connections and draw conclusions based on literature references. The meta-synthesis linked literature from floral industry texts to the disciplines of art, plant science, and education to examine, identify relationships, and solidify core themes. The majority of referenced authors ranged from floral designers/artists, artists, to floral/art/plant science educators/academics from industry texts, academic journals, and online content in order to gather both facts and opinions from art, agriculture, and floral design communities.

A focus group was conducted to gather insight on art faculty perceptions of floral design as an art form as well as their opinions and suggestions of integrating floral design into art departments. Obtaining art faculty viewpoints on this subject was critical, as art faculty are a major influence and stakeholder for the identification of floral design as an art form. Without their acceptance of floral design as an art form, it could be difficult to achieve integration within higher education art departments.

A survey of floral studio owners was administered to obtain data on floral designers' educational backgrounds. Because floral studio owners dictate the hiring process of their floral designer employees, it was important to understand their educational preferences. More specifically, acknowledging their preference based on fine art or agriculture degrees in higher education for these designer employees was

imperative, as it was necessary to determine which discipline is the most effective in training floral designers for hire.

Literature Review

According to the Society of American Florists (SAF; 2007) publication, *Careers in Floriculture Catalog of Schools*, 32 states do not offer floral design coursework at the university level and a total of 15 states lack floral design coursework availability at any institution (career schools, colleges, or universities)¹. Furthermore, floral design coursework is solely offered in 18 states within horticulture, agriculture, plant and soil science, natural resource and environmental science, and continuing education departments² (SAF, 2007). Thus, in higher education (colleges and universities), floral design coursework availability is typically limited to plant science departments across the United States (SAF, 2007). However, floral design is interdisciplinary as it relates to more than one branch of knowledge, it is both a science and an art (Floral Design Institute, n.d.). The discipline of plant science in which floral design is currently positioned in higher education identified the interdisciplinary nature of floral design. Both academic and industry plant science references identified floral design as an art (Anderson, 1990; Indels, 2009; Wright, 1963) and yet in comparison, the discipline of art has not considered floral design an art.

¹Society of American Florists (2007) acknowledges the continual semesterly modifications of coursework offerings and states, “SAF shall not be held responsible for any omissions from this list” (p. 2).

²The researcher refers to plant science departments as the all-encompassing title for all of the different departments (horticulture, agriculture, plant and soil science, natural resource and environmental science) in which SAF (2007) listed teaching floral design coursework at the higher education level (colleges and universities).

Floral design is a form of visual art that has been practiced by ancient cultures and applies the principles and elements of design (American Institute of Floral Designers [AIFD], 2008; Florists' Review, 2010; Hunter, 2000; Johnson, McKinley, & Benz, 2001). Furthermore, floral design uses the design process as an artistic procedure for the creation of an arrangement (Texas A&M University, 2015). "If there is one natural art it is flower arrangement" (Ishimoto, 1947, foreword). Yet, floral design is neither widely recognized as a visual art form within university art departments nor is coursework in floral design offered in university art departments. In recommendation of merging floral design in the arts, it was quoted that "...flower arrangement as an art follows other fine and applied arts" (Goldson, 1955, p. 17) because it uses the same fundamental rules as any other art form in creation, presentation, and interpretation. "As with other forms of art, floral art is a form of expression that relies on the principles of harmony and unity to create pleasing designs" (Hunter, 2000, p. 30).

It may be time to look at floral design through the lens of an artist to assist the field of floral design, as the current and anticipated decline of the florist occupation is of major concern for the floral industry (Bureau of Labor Statistics, 2015b). Furthermore, floral designers have stated that the "...present day flower arrangement may be enhanced and elevated to a higher standard" (Edwards, 1961, p. 1) and "In its true form flower arrangement is entitled to a dignified position among other arts" (Edwards, 1964, para. 1).

Statement of Problem

Despite the floral design coursework availability in 18 states with universities possessing plant science departments, the availability of floral design classes across campuses in the United States is limited (SAF, 2007). While the disciplines of floral design and plant science view floral design as an art form, art communities³ and university art departments within the United States do not recognize floral design as an art form. Without contact and recognition within related disciplines of both the plant sciences and the arts, the study of floral design will have limited opportunity to grow. It could be time to reenvision the discipline of floral design as both an art and a science in order to educate future floral designers for the workforce, elevate the field of floral design from a trade to a profession, and broaden the availability of art coursework in universities without plant science departments (Larson, 2014).

Significance of Study

By the identification of floral design as an art form, this could increase recognition of floral design as a visual art form within art communities as well as provide an opportunity for integration of floral design coursework into university art departments (Larson, 2014). Additionally, through integration of floral design coursework in higher education art departments, it would increase availability of floral design coursework for students and possibly assist in elevating floral design from a trade to a profession to remedy the declining florist occupation (Bureau of Labor Statistics,

³ The term “greater art communities” for this research refers to the collective group of individuals, or stakeholders, involved with art within the United States (such as artists, art educators, art critics, art organizations and foundations, museum curators, art audiences, local and national artistic populations, art consumers, etc.).

2015b). Furthermore, educating future floral designers in the employers' (floral studio owners) preferred discipline could assist aspiring floral designers to properly prepare for the workforce.

Theoretical Framework

To eliminate the subjective nature of defining art in order to include all forms of art, identifying art forms is achieved through creating standards against each form type to be evaluated and analyzed (Fenner, 1994). In regards to standardizing floral design as an art form in accordance to the floral industry, applying the principles and elements of design and the design process provides the necessary tools of assessment to determine if a floral arrangement is identified as an art form (AIFD, 2008; Florists' Review, 2010; Hunter, 2000; Johnson et al., 2001; Texas A&M University, 2015).

The theory of diffusion of innovation identifies the shift or change in perception, product, or procedure over time (Rogers, 2003). In this study, three innovations were apparent: establishment of floral design as an art form, integration of floral design into university art departments, and identification of employer educational preferences. The first innovation was the adoption of the idea that floral design is an art form, not just by the disciplines of floral design and plant science but also by the greater art community. The second innovation was the practice of assimilating floral design coursework into university art departments. And the final innovation was the preparation of floral designers for the workforce based on employer educational preferences in either agriculture or art degrees within higher education settings. Rogers (2003) stated, "Diffusion is the process by which an innovation is communicated through certain

channels over time among the members of a social system” (p. 11), and this of process of diffusion will have “...different rates of adoption” (p. 15). Thus, identifying floral design as an art form, implementing floral design coursework into university art departments, and restructuring the floral designer workforce educational background will need to be communicated over time to become universally adopted and to potentially elevate the field of floral design from a trade status to a professional status.

Purpose

The purpose of this research determined if floral design is considered an art form by not only the disciplines of floral design and plant science but by the greater art community and if floral design coursework could be implemented in art departments based on the found definitions of art and its connections to floral design. Furthermore, this research identified floral studio owners’ preferences on art or agriculture educational backgrounds of their designer employees.

Objectives

1. Identified floral design as a visual art form through floral design and plant science literature, as well as the standards of the principles and elements of design and the design process.
2. Assessed if floral design courses are accepted as an addition to university art curriculum based on higher education art faculty perceptions and determine the potential integration. Comprehend if integration of floral design in university art departments assists in elevating the field of floral design from a trade to a profession.

3. Discerned floral design studio owners hiring preference in floral design educational background as well as preference in either agriculture or art degrees at the higher education level.

Methodologies

A mixed method approach was applied for the data collection related to the three objectives addressed. Qualitative methods of a literature meta-synthesis and a focus group were implemented as well as a quantitative method in the form of a survey was used to obtain data. Based on the nature of this research, it was imperative to gather data from stakeholders involved with integration of floral design coursework into art departments, which include the art department faculty and floral studio owners. Triangulating the results from the three data collection instruments enhanced the validity of the research outcome to reduce bias results (Marshall & Rossman, 1999). Data were obtained during the Fall 2015 Texas A&M University scheduled semester.

Data Collection

Three different types of data collection methodologies were implemented to enhance the validity of results and research the appropriate stakeholders (Table 1).

Table 1

Outline of Three Data Collection Methodologies

Instrument	Attribute	Population	Reasoning
Literature Review	Meta-synthesis, examined art and floral design literature, and university structures for new course integration	100 References	Examined literature to identify floral design as an art form and reviewed university structures on integrating floral design in university art departments
Focus Group	Focus group held at the Texas Art Education Association (TAEA) annual conference	6-8 higher education art faculty members	Discussion in regards floral design as art and to the opportunity to integrate floral design coursework into current university art curriculum
Retrospective Survey	Online questionnaire survey	300 BBrooks Fine Flowers floral studio owners	Surveyed to determine hiring preferences of designer employees based on educational background

Limitations

The limitations of a meta-synthesis used to identify floral design as an art form may be construed as subjective to the researcher’s understanding of the content and identification of relationships between themes and information gathered (Walsh & Downe, 2005). Furthermore, additional material appropriate to this concept of floral design as an art form may be more numerous than found by the researcher.

The number of focus group participants of higher education art faculty members was limited to four from a six to eight quantity preference. If a monetary incentive had

been available, the recruitment of participants could have increased. One motivator for the participants was to give their professional opinion on a new subject proposed to the discipline of art, which was a harmless motivator and lacked any form of influence but allowed the participants to actively engage in the discussion, as they believed their opinions, and they were, important and relevant (Grant & Sugarman, 2004).

The limitations of a web-based survey for floral studio owners are bias to those whom do not have access to the Internet or personally choose to not use the Internet (Solomon, 2001). Furthermore, low response rates are common in web-based surveys, however, a cover letter and follow-up email reminders assisted in increasing the overall response rate of web-based surveys (Solomon, 2001).

Assumptions

It is assumed that the researcher compiled a resourceful list of literature to assist in validating the viewpoints of floral design as an art form and accurately reported them in the meta-synthesis. It is assumed that the art educators participating in the Texas Art Education Association focus group thoroughly reviewed the official meta-synthesis report (Appendix A) to prepare for discussion before the focus group session (ten minutes prior) began. Floral design studio owners are assumed to have completed the email survey as genuinely as possible. Lastly, it is assumed the researcher did not interject personal bias into the development of instruments, data collection, nor analysis of findings.

CHAPTER II

IDENTIFYING FLORAL DESIGN AS AN ART FORM AND THE POSSIBILITY OF INTEGRATION IN HIGHER EDUCATION ART DEPARTMENTS

Introduction

Though both the disciplines of floral design and plant science have identified floral design as an art form, the discipline of art has not. But floral design is interdisciplinary as it relates to more than one branch of knowledge, it is both a science and an art (Floral Design Institute, n.d.). The field of floral design identifies floral design as a form of visual art because it applies the principles and elements of design (AIFD, 2008; Florists' Review, 2010; Hunter, 2000; Johnson et al., 2001). Floral design also uses the design process as an artistic procedure for the creation of an arrangement (Texas A&M University, 2015). Furthermore, floral design is neither widely recognized as a visual art form within university art departments nor is floral design coursework offered in art departments. Texas' education systems are assumed to be the first in the country to officially acknowledge floral design as an art form by offering floral design coursework as fine or creative art curriculum credit within high schools and universities. However, nationally, floral design coursework is most likely not identified nor offered as an art curriculum credit in any other state. Additionally, in higher education, floral design coursework availability is typically limited to 18 plant science departments across the United States (SAF, 2007). The question could be asked on a national scale: is it time to look at floral design through the lens of an artist as the floral industry has done, using the

basic concepts of all art forms, the principles and elements of design and the design process?

Moreover, the perception of the florist career could be elevated, as a recent decline in the profession has been reported (Bureau of Labor Statistics, 2015b). “Reflecting these qualities our present day flower arrangement may be enhanced and elevated to a higher standard” (Edwards, 1961, p. 1). Thus, the meta-synthesis attempted to highlight the important literature reflecting concepts that link and provide relevance of conceptualizing floral design as an art form as well as introducing floral design courses within art departments in order to assist in elevating the florist occupation and the perception of floral design.

To understand the identification of floral design as an art form, it was necessary to compile literature of relevant content to make connections and drawn conclusions. The meta-synthesis linked literature from floral industry texts to the fields of art, plant science, and education to examine, identify relationships, and solidify core themes. Compiling a broad range industry texts, academic journals, and online content was necessary to gather both facts and opinions from floral designers, artists, and educators/academics within all relevant industries.

Methods

Instrument

An in-depth literature review was achieved through meta-synthesis techniques to qualify floral design as an art form and assess its acceptance in higher education art departments. The qualitative research technique of meta-synthesis requires a substantial

search to generate a large and complete index of literature that supports the concept (Walsh & Downe, 2005). A meta-synthesis is a "...technique used to integrate, evaluate, and interpret findings...with the aim of transforming individual findings into new conceptualizations and interpretations" (Cronin, Ryan, & Coughlan, 2008, p. 38). Following the review, a thorough study and synthesis of the material allowed the researcher to formulate and identify core themes in order to organize a new conceptual framework (Walsh & Downe, 2005).

Gathering literature from a spectrum of influencers in the disciplines of art, floral design, and plant science were essential to the meta-synthesis process. A range of floral designers/artists, artists, and floral/art/plant science educators/academics were the main authors referenced, but information regarding educational platforms and career topics were also included. As themes developed around the core literature of art and floral design, additional references were found to link and strengthen the prominent themes. Essentially, the themes centered on the discipline of floral design, discipline of art, discipline of plant science, university structures, art education, and trade versus profession. A total of 190 references including 85 floral design references, 65 art references, 25 educational references, 10 plant science references, and 5 career references assisted in the development of core themes and the conceptual framework. Ergo, through analysis of floral design and art as well as university aspects for course integration, a conceptualization of the interpretation of art led to the identification of floral design as an art form and the possibility of integration into university art departments.

Population

This meta-synthesis (Appendix A) served as the official report for the Texas Art Education Association (TAEA) Higher Education members to review before the focus group discussion began to familiarize themselves on the topic of floral design as an art and its potential integration into higher education art departments (Chapter III).

Results

Defining Art

A single, universal definition for the term art is ambiguous, as art represents many disciplines or fields of inquiry (Davis, 1998; Gehlbach, 1990). Though art is found in all cultures throughout history, finding a general or collective definition of art has been continuously difficult to achieve throughout time (Gehlbach, 1990). This vagueness is controversial within dictionaries, as Gehlbach (1990) indicated, “The recent *Oxford Dictionary of Art* does not even have an entry for art” (p. 10). And yet according to Merriam Webster’s dictionary (“Art,” n.d.), art is defined as “...something that is created with imagination and skill and that is beautiful or that expresses important ideas or feelings; works created by artists: paintings, sculptures, etc.” (para. 1). It is even documented that, “...some teachers...struggle to redefine the ever-changing definitions of what exactly constitutes ‘art’” for their students (Tolfo, 2000, p. 1)

Some refer to or reference art by using the term to purposely include or exclude an object, document, work, or performance, designating it as either art or non-art (Fenner, 1994). “For the word art to be meaningful is for it to exclude reference to some objects” (Fenner, 1994, p. 72). Gehlbach (1990) stated that there are many definitions

and descriptions of art, which are applicable and applied to the particular art form that is being identified or discussed (Gehlbach, 1990). “The question ‘what is art’ will probably never be definitively answered,” (Duff, 2013, para. 15) as art is a philosophy of aesthetic appreciation of something (such as an object or performance) in particular (Riester, 1959). “Art cannot be seen as a static form to be classified, nor can design be taught or thought about in such a way” (Riester, 1959, p. vii).

Riester (1959) identified himself as a professional, floral artist and expanded on the definition of art with regards to the artist, determining art is based on the particular artist’s chosen medium for expression. “As an artist, I must approach the universe questioningly and trustfully. I must seek and experience it before I can create meaningful symbols on my own terms” (Riester, 1959, p. 1). To expand on this notion of finding meaning in order to create art, the author disclosed,

The final purpose of every artistic expression is to give insight to the deeper, hidden meanings of life...Each artist will have his own intent and every media will have its own characterizing limitations, but the ultimate aim and the basic design principles remain the same in all the arts...We have become so accustomed to looking at and classifying separate art forms that we often fail to see their inner relationship and to realize that they are all ways of knowing the mysteries and wonder of life. (Riester, 1959, p. vii)

Yet, even with the difficulty in solidifying a comprehensive definition, it is important to define art and develop a conclusive definition in order to encompass all forms of art and to not weaken artistic meaning caused by subjectivism and idiomativeness (Fenner, 1994). Though defining art is complicated, perhaps it can be argued that a piece of art may be identified through the process of judgment (Fenner, 1994). Fenner (1994) argued that it is necessary to define art through classification in

order to uphold the importance of an artwork, art form, or artistic discipline.

Classifications of art forms are created through judgment against a set standard for a particular type of art discipline. In other words, this standard is predetermined and developed by professional artists within the discipline practicing the artistic form to uphold the principles, or fundamental rules, practiced by that particular art discipline. This set of standards per artistic discipline is the definition chosen to define art in this particular study.

Categories of Art

The various genres or categories of art delineate how and what art disciplines, or works, are created and utilized by the public, cultures, artistic communities, as well as for greater humankind. These artistic categories include: hobby or enthusiast art, craft, applied or decorative art, amateur art, professional art, commercial art, commodity art, visual art, fine art, and installation art. With the debatable definition of the all-encompassing term art, each of these categories has even more vague interpretations within the broader spectrum of art.

It would really simplify matters if we could all just stick with visual, auditory, performance or literary—when we speak of The Arts—and eliminate ‘Fine’ altogether. Substitute instead of the words ‘good’ and ‘bad,’ with the huge understanding that 6.3 billion people are going to have 6.3 billion different opinions on that which constitutes each. Life, however, will never be that simple—much less Art. (About Education, 2014, para. 11)

But it is crucial to delineate the following descriptions of art genres to provide the frameworks of interpreting floral design’s inclusion within each of these categories.

Deciphering these genres assisted in the identification to which category/categories the

discipline of floral design reflects for not only universal art community acceptance but additionally with regards to the learning goals of university art departments in comparison to other forms of floristry education (such as career schools or certification programs).

Hobbyist or Enthusiast Art

Author de Wal (n.d.) explained the differences between hobby or enthusiast art and amateur or professional art based on dedicated levels of professionalism between each genre. The hobbyist, or enthusiast, artist lacks the level of professionalism, or skill and experience, of all other genres (de Wal, n.d.), because, by definition, a hobbyist is an individual practicing a particular hobby of their choice as it gives them joy and pleasure (“Hobbyist,” 2016). A hobby artist may or may not be involved in their local art community or create art using other forms or mediums different than that of their hobby art, as they strictly produce art for their personal pleasure (de Wal, n.d.). Typically, the hobby artist exercises art-making activities throughout their lifetime with personally selected medium, but does not have goals of the professionalism, commodity, or finding a following of their produced works. These hobbyists may take some instructional classes to learn new techniques or concepts of their art, but are only interested in creating art for leisure and self-expression (de Wal, n.d.).

In the book titled *Flower Arrangement: A Hobby for All* (1948), the author Matilda Rogers identified that floral arranging is “The Gentlest Art- that of puttering with flowers and plant material to create three-dimensional pictures- for the sheer joy of it” (Rogers, 1948, para. 1). Another book by Goldson (1955) similarly viewed floral

design enthusiasts as hobby artists, “Here is a delightful hobby that will bring you many hours of joy and happiness. It is a means of self-expression that affords one an opportunity to forget the worries and cares of everyday life” (p. 15). Furthermore, in 1957 the *Better Homes and Gardens* Editors wrote in their book on floral design,

What is new today about flower arranging is that it’s no longer an art form whose practice is limited to the privileged few. Anyone who has a small garden or access to a florist’s shop can share in its pleasures with no need to expend any large sum of money. (Editors, 1957, p. 5)

Furthermore, according to the *Better Homes and Gardens* Editors (1957), “Anyone can learn this art” because “To all that seek a creative outlet, it is surely a satisfying activity” (Editors, 1957, p. 6). The *Better Homes and Gardens* Editors took the stance that “The art of flower arranging is an easy one to learn. Anyone who loves flowers and growing things- and will take time to combine them with discernment- can succeed in this art” (Editors, 1957, p. 6), which is arguable based on the former esteemed and historically influential floral designer Constance Spry’s opinion that floral design is a highly technique driven art form that takes commitment and time to learn (Pulbrook & Gould, 1970).

Floral design hobbyists are individuals whom may purchase bunches of cut flowers and foliage from grocery markets, their local florist, or cut botanicals from gardens to practice creating floral arrangements for personal enjoyment and display, but not for professional use (A. Bodle, personal communication, January 16th, 2016¹).

Furthermore, a current floral industry trend, for local florists, is to sell experiential floral

¹Dialog took place with Amy Bodle, experienced floral designer, floral industry leader, and former floral studio owner of Merveille Flowers & Events, on January 16th, 2016.

design classes or workshops for hobbyist flower designers. A few examples of floral design studios in the United States hosting floral design classes, or workshops, for hobbyists include: Christine Noelle Design (2014), Floral Art LA (2016), Isari Flower Studio (2016), Fiori Floral Design (n.d.), Little Flower School Brooklyn (n.d.), Nectar Floral Boutique (n.d.), Pith + Marrow (2015), Studio Choo Florists (2015), and Sweet Magnolia Flowers (n.d.).

Craft

When researching the meaning for the word craft, the dictionary indicated that craft is the process of making something, usually an object, with the use of skill by human hands (“Craft,” n.d.) and is “Broadly synonymous with decorative arts” (“Types of Art,” n.d., para. 2). More directly, craft is an object made for practical use or function (Risatti, 2008). Additionally, a craftsman is an individual whom is skilled at making something by hand through a particular trade, “...one who creates or performs with skill or dexterity especially in the manual arts” (“Craftsman,” n.d., para. 1). The meaning and distinction of both arts and crafts is a major subject within the larger field of art (Markowitz, 1994).

The term craft has less esteem than the term art, though the classifications are closely related (Markowitz, 1994). The distinction between craft and art are difficult to identify solely and are intertwined with the term design. Art communities believe that “...the art-craft distinction sometimes imply that this exclusion is arbitrary, resting on nothing but elitism” for those whom have labeled something as art versus craft (Markowitz, 1994, p. 57). In other words, those whom are society elite or are associated

within artistic communities', and labeled something as art, have influence on what is established art and what is merely craft, as their opinions are regarded as more prominent.

A more diplomatic approach is to judge artworks as objects possessing aesthetic character with meaning, while "Craft objects often have what are loosely called practical or utilitarian functions," and their uses are for "...more mundane physical activity" (Markowitz, 1994, p. 57). This opinion declared that, "...craft objects may qualify as art objects as long as they possess formal aesthetic qualities, qualities that are independent of utilitarian action" (Markowitz, 1994, p. 58). To clarify, crafts are created to be everyday use objects, while art is made for meaning-making and aesthetics or visual purposes. However, crafts could be determined or qualified under the greater umbrella of art, if the particular craft is both utilitarian as well as a meaning-making object to be viewed. Today, craft and fine art are considered distinct fields, each with their own academic departments within universities, though both words refer to manual skill in the production of something (Risatti, 2008).

The comparisons between craft and design are just as arguable as the differences and similarities between craft and art. Risatti (2008) had a comparable definition of craft to Marowitz (1994), "By craft I mean functional objects such as vases, baskets, quilts, chairs and the like" (Risatti, 2008, p. 116). But when referring to the term design, Risatti (2008) stated,

Design is a modern profession that comes directly out of craft; that's why its objects have the same functions and forms as craft objects. Crafts and design objects are unlike works of fine art, even sculptures made of traditional craft

materials...because works of fine art are made to be looked at, not used...and design objects are the result of industrial methods in which the hand, if employed at all, is only to assemble machine-made parts. (p. 116)

Thus, according to Risatti (2008), design is a mechanical process to make utilitarian products for use, that being formally crafts of hand-made items before machinery.

Historically speaking, this definition of design is consistent with the view of the Arts and Crafts Movement philosophy during the end of the 19th century in Europe and America (Obniski, 2008). The movement itself stemmed as an act against the fluctuation towards mechanical and technological manufacturing of goods, which were once created by human hand (Obniski, 2008). Though the Arts and Crafts Movement ended as the industrial revolution took hold, the design era had emerged. Thus, based on Risatti's (2008) definition of design, as the mechanical process of creating an object, it is quite different than that of a craft or artwork being created by the human hand. (Further definition and reference to examining the term design is reviewed in subsequent sections.)

Though the larger art community identified a distinct delineation between a hobby art, amateur art, professional art, or fine art and craft art, it can be difficult for others, less experienced in the field of art, to depict these seemingly subtle differences. As an example related to floral design, the author of the book titled *Flower Craft* (1949) defined a florist as an individual that builds a career working with flowers and foliage to create displays but does not describe why floral arranging is a form of craft, though the title of the book includes this word. Furthermore, the glossary of terms did not describe why this term was selected for the title to define floral design. In another example, the

website *Country Living* (2016) provided Do It Yourself (DIY) projects and titled them 30 Beautiful Craft Ideas for Spring. Additionally, Ingels (2009) examined floral design as a craft as well as art.

Floral design is a craft; it can be learned by nearly anyone who wishes to take the time. However, the level of expertise and degree of creativity expressed by flower arrangers increase as their application and knowledge of fine art increase. (Ingels, 2009, p. 143)

It can be argued that based on these definitions provided by Marowitz (1994) and Risatti (2008), the labeling of floral design as a craft by *Country Living* (2016) and *Flower Craft* (1949) and *Ingels* (2009) was inaccurate. Floral design is created to be viewed and can in no way be used as a manual object, which is that of a craft.

Applied or Decorative Art

In a review of the definition of applied and decorative art, the statements of meaning reflect very similarly to that of craft art. “The term ‘applied art’ refers to the application (and resulting product) of artistic design to utilitarian objects in everyday use, they are functional objects which have been decorated or creatively designed for both function and beauty” (“Applied Art,” n.d., para. 1). Whereas works of fine art have no function other than providing aesthetic or intellectual stimulation to the viewer.

Similarly,

The term ‘decorative arts’ is a traditional term for a rather unwieldy range of artistic disciplines concerned with the design and ornamentation of items, usually functional that do not necessarily have any intrinsic aesthetic qualities. Broadly speaking, many decorative arts...are also classified as crafts. Also, decorative art is part of the larger category of applied art. (“Decorative Art,” n.d., para. 1)

To confuse the matter more, applied art is linked with both the definition of design and craft (“Applied Art,” n.d.).

Works of applied art comprise two different types: standard machine-made products which have had a particular design applied to them, to make them more attractive and easy to use; and individual aesthetically pleasing but mostly function, craft products made by artisans or skills workers. (“Applied Art,” n.d., para. 4)

Decorative art is seen as “...involving interior/fashion design, graphics, or computers, (and) are known as ‘design’ disciplines...(these terms are) so closely aligned with categories like ‘applied art’ and ‘craft’” (“Applied Art,” n.d., para. 2). However, though craft is the creation of everyday objects in use, similar to that of applied art, the terms seem to diverge slightly with the experience in the artist themselves. Some view craft artists as less skilled as applied or decorative artists (Markowitz, 1994).

Based on the similarity of applied art to decorative art and craft, floral design is not a component of these types of distinctions within art. Floral design is not a functional object, as floral designers create floral art to be viewed and not used, and a floral arrangement cannot in any capacity be “used” in a utilitarian manner.

Amateur Art

With regards to amateur art, an amateur artist may be more skillful than a hobbyist or enthusiast artist, but are predominately-untrained artists that may or may not sell their completed works for a profit (de Wal, n.d.). By definition, an amateur is a person whom is beginning the pursuit of study of an art or science but lacks knowledge and experience in the topic (“Amateur,” n.d.). Amateur art is difficult to identify and define, as it is the grey area between a hobbyist artist and a professional or fine artist.

Another way to view amateur art is categorizing it as emerging professional art, these artists are of whom "...have some evidence of professional achievement but not a substantial record of accomplishment; and who are not recognized as established artists by other artists, curators, producers, critics, and arts administrators" (The Jerome Foundation, 2011, para. 2). To expand on this further, some designate the difference between amateur and professional art based on whether the artist produces works for a profit, or for their business (Danko, 2013). The author Fleming (1950) linked amateur art to floral art, indicating that there is a lack of professionalism to the amateur:

The amateur is apt to arrange flowers without regard to the final effect, and without making any attempt to investigate the possibilities of mixing flowers and shrubs. (p. vi)

In the 20th century, amateur floral design was largely geared towards housewives interested in learning the domestic arts to assist in beautification of their homes (Editors, 1957; Gordon, 1972; Pulbrook & Gould, 1970). Though this is no longer politically correct, amateur floral designers were mainly housewives. Gordon described this category as "...the amateur arrangers who arrange flowers for use about the house" (Gordon, 1972, p. 3). *Better Homes and Gardens* Editors (1957) explained the amateur floral designer of the era further, giving respect to garden club's influence in advocating for floral design education and experiences:

They have sponsored flower shows and encouraged talented members to demonstrate artistic ways of combining nature's gifts, which have been a source of inspiration to countless numbers of people. They have set standards of excellence for both arranging and judging that everyone respected and followed. (Editors, 1957, p. 5)

Better Homes and Gardens Editors (1957) elaborated to suggest,

...we have not forgotten the practical side of this art...Here's as much as you'll need to know about the art of flower arranging to make your home more attractive all during the year...We feel certain that you will grow in your skill and appreciation of the art of flower arranging as you use it in the years to come.
(p. 5)

The *Better Homes and Gardens* Editors provided detailed descriptions of arranging techniques and trade secrets to assist amateurs in creating nice designs for the home. However, in the text, it stated, "Training is not vital to the making of a flower arranger but technical knowledge will help amateurs to handle the paraphernalia of an arrangement with dexterity, speed, efficiency and confidence," (Editors, 1957, p. 5) which is in contrast to many professional floral designer's views, such as the influential Constance Spry (Pulbrook & Gould, 1970). As another example of housewives interested in amateur floral design during the 20th century, the florists and authors Pulbrook and Gould (1970) reviewed their studio's floral class offerings in which basic techniques were taught. Only after finishing the class series could students begin assistantships within the floral studio to work to become a professional floral designer, if that was the amateur's goal in taking classes. According to Benz (1980), a beginning floral designer is an amateur, "...who loves his work but sometimes feels handicapped by his lack of experience and who is, perhaps, unaware of the underlying principles that determine the beauty of his creations" (p. VIII).

To reflect the current-day viewpoint and concept on floral design amateurs by definition, a conversation with founder and lead designer of Merveille Flowers &

Events, Amy Bodle, defined what she, as a professional floral designer, would describe as an amateur.

An amateur floral designer is someone whom dabbles in flower design...they are willing to design floral centerpieces or make bouquets for friends' weddings but they really don't make a career out of it. Honestly, some amateur florists are great at aesthetics but some need a little more technical guidance... I do not think of them as professionals. (A. Bodle, personal communication, January 16th, 2016)

Thus, just as in the wider field of art, amateur floral design is a loosely defined term that straddles the link between a hobbyist floral designer and a professional floral designer.

Professional Art

Professional art is the creation of works that demonstrate great skill, expertise, experience, and learned concepts in which the artist creates art for their selected occupation (de Wal, n.d.). The identity of who qualifies as a professional artist is conflicting, but in a study the researchers Lena and Lindenmann (2014) defined a professional artist in a questionnaire "...as an occupation whose primary purpose is the creation or performance of artistic works such as designs, films, illustrations, music, performances, stories, and videos" (p. 75). Furthermore, the recognition of a professional artist is a combination of sorts: it is a self-imposed title, embedded within personal identity, is titled by others as an artist, and is related to personal artistic experiences and environments. It also could be compounded from the person's artistic academic background, relationship to other artists, art business achievements, and length of time within the artistic world (Lena & Lindenmann, 2014).

With regards to professional floral design, some authors ascertained that floral design is related to florist businesses, it "...is largely devoted to arrangements made for gifts, such as get-well offerings, and those made for special occasions such as weddings, showers, and funerals" (Gordon, 1972, p. 3). Roberts also identified a professional floral designer as business oriented: "The professional florist, to meet the ever growing demand for lovely and unusual designs, has developed an art called technical floristry" (Roberts, 1949, p. viii). And again, relating to the floristry business, "A professional flower decorator works long hours and often in nerve-racking conditions" (Pulbrook & Gould, 1970, p. 118).

In comparison to the business side of professional floristry, according to Pulbrook and Gould (1970), floral designers focus on the artistry within nature, and understand that "Most professional florists share a passion for nature which, they say, often comes to light at an early age" (Pulbrook & Gould, 1970, p. 118). Spry additionally

...emphasizes the importance of manual dexterity and practical experience in handling the materials and equipment, stressing the point that no amateur should delude herself (or himself) with the idea that it is possible to achieve an effect with the efficiency of a professional florist, whose craft is learned through the course of a long apprenticeship. (Pulbrook & Gould, 1970, p. 15)

Spry's viewpoint stated that techniques in floral design can be learned but it is "...impossible to impart the essence of creative imagination...taste can be educated and talent awakened only when there is visual sensitivity" (Pulbrook & Gould, 1970, p. 15). According to Benz (1980), a professional floral artist is experienced and an expert in

floral design, "...who like all true artists is never satisfied with his work and constantly strives to perfect it" (p. VIII).

In essence, professional floral design is a combination of business, experience, and creative abilities. This concept of professional floral design, or professional art, is thus related to commodity art as well as fine art. (Both terms of commodity and fine art are reviewed in subsequent sections.)

Commercial Art

Commercial art is believed to be created to sell goods and services and is different than fine art, "...which exists for its own sake" ("What is commercial art?," n.d., para. 1). Often, commercial art is used for advertising or marketing ventures for a particular product or service, and commercial artists build careers within companies that serve in the sectors of television or print media studios, graphic design, or advertising firms. "Commercial art applies artistic principles to a variety of fields. Commercial artists design advertisements, logos, billboards, brochures, book covers, product packaging, and other similar work. Their work is often used to sell, promote, explain, narrate, and inform" ("What is commercial art?," n.d., para. 2). According to Caves (2000), students whom pursued degrees in industrial or advertising art are on the "commercial track" for employment and their creative abilities are arguably a separate specialty of artistry in problem-solving, process, product, and task.

The opinions associated with the differences of fine art and commercial art have negative and positive reactions within the larger field of art. According to the artist Elena Duff (2013),

Commercial art, to me, is art that has been churned out, as quickly as possible, to reach the largest audience imaginable with only aim in producing it to make money from its sale. Thus the resulting artwork will be pretty (or try to be pretty) looking or it will be bland and meaningless. (para. 3)

Duff (2013) went on to explain their opinion that within the commercial art industry, experimentation in creating meaning-making works is not upheld as in other types of art. However, because commercial art is used as marketing art, there is usually a deeper meaning in the art that is not an expression of the artist, but by the company sending the message (Duff, 2013).

Floral design is not a form of commercial art, as it is not typically used for marketing purposes, based on the definition by Caves (2000). Though some florists used the term commercial floral design to sell floral arrangements to offices and corporate occasions (Botanical Designs, n.d.). Additionally, some texts referred to floral design that is sold for a profit as a commercial floral design (Ingels, 2009), though, this term of commercial floral design is not to be confused with commodity floral design or commodity art.

Commodity Art

Commodity is defined as a product that is an economic good, that holds value and is both bought and sold on a marketplace (“Commodity,” n.d.). With regards to art, commodity art is either curated with the intention to be sold by the artist, or is created and then sold without the intention for sale by the artist initially. And yet, within the art world,

...so much nonsense and confusion surrounds the idea of art as a commodity...To many people, art’s otherworldliness- its aesthetic, spiritual or transcendent

qualities- seem in painful contradiction with its appearance in the marketplace. To them the conjunction art (money art): business seems sordid and offensive. (Walker, 2009, p. 1)

It is difficult for some to assume that art has monetary value. “Art as a commodity embodies intangible concepts and ideas by transforming them into material goods, capable of being marketable, sellable, and collected” (Zimmerman, 2012, para. 1). Art holds arbitrary value, which cannot be consistently calculated, and the results of monetary worth of any type of art are ever changing. “By interacting with the global economy, art subjects itself to external value measurements via monetary value, celebrity capital, redefinition through criticism, the specifics of purchase, sale...and by any other manner by which it perpetuates itself” (Zimmerman, 2012, para. 1).

Some in art communities believe that true artists are starving artists, as artists create art because they want to create something that expresses an inner feeling or belief. Thus this quote: “...hence they are not expected to admit ‘I did it for the money.’” Nonetheless, artists have to eat and therefore making money from art may be one reasonable motive for producing it” (Walker, 2009, p. 1). It is reasonable to assume that all artists have different intentions on making their individual works of art, as each person is an individual, therefore the reasoning for production is individual.

Furthermore, the mere fact that an artist makes art for money is no indication that the resulting work is of no artistic or intellectual value: the aesthetic quality of a work is not determined by the motives of its maker. By the same token, poor quality art may be the result of high, sincere motives. (Walker, 2009, p. 2)

“Since an artist needs to sell art in order to remain a working artist...a strong argument could be made that most art is commercial” (About Education, 2014, para. 9). The

historical, commercial (or marketing) artist Andy Warhol expressed the concept of art being sold for a profit well, “Being good in business is the most fascinating kind of art...making money is art and working is art and good business is the best art” (Warhol, 1979, p. 88).

In reference to floral design as a form of commodity art, it is comparable to all other forms of art (paintings, sculptures, etc.) in being sold for a profit. A floral arrangement can be made or created as a product that holds monetary worth, to be bought and sold at the many flower shops around the world. But floral arrangements also hold aesthetic value or meaning, and they may be designed for only visual purposes by the artist (Goldson, 1966), quite possibly without the intent to sell. Thus, just as all art forms, it is unreasonable to assume that the intent or motive of the floral artist is only commodity driven. “It might be that it’s unromantic to call a flower a commodity...they are ephemeral, emotional, and impractical” (Stewart, 2007, p. 10).

Visual Art

A visual artist, by definition, is “...someone involved in the arts of painting, sculpting, photography, etc., as opposed to music, drama, and literature” (“Visual Artist,” n.d., para. 1). And thus, a visual art work is a form of art that may or may not include fine arts, types of contemporary arts, and decorative arts (“Types of Art,” n.d.). Visual art works are creations by artists that can be viewed by the eye and typically include the disciplines of: drawings, paintings, sculptures, architecture, photography, film, and printmaking (About Education, 2014, para. 2). Visual art does not include the auditory or performance arts such as music, or drama, though “Visual artists sometimes

refer to themselves (or are referred to, by others) as fine artist, as opposed to commercial artists” (About Education, 2014, para. 1-9). It must be noted that the visual arts category is just as imprecise in definition as the other categories of art described and may or may not include certain disciplines according to the person referring to a particular artwork (“Visual Art,” n.d.).

Based on the definition of a visual art form being that the work is viewed by a person and does not include auditory or literary components, floral design can be described as a visual art form because it is viewed.

Fine Art

Fine art is defined as “Creative art, especially visual art, whose products are to be appreciated primarily or solely for their imaginative, aesthetic, or intellectual content” (“Fine Art,” 2016, para. 1). Fine artworks are created by an artist for beauty or intellect and not for function, and their forms may “...include: drawing, painting, sculpture, and printmaking” (“Types of Art,” n.d., para. 1). Corner (2005) stated that “All fine art forms are part of a system or means of communication” (p. 336) and that “The forms have a social, political, cultural, and critical context as they are a product of the society and culture within which they have been created” (p. 336). An artist becomes a fine artist through experience and learning through manipulation of medium, use of personal skills, and developing intellectually stimulating works (Corner 2005).

The artist Duff (2013) associated fine art with making meaning, and yet contradicts their opinion by indicating that conceptual meaning is not required for the work to be a piece of fine art. Furthermore, Duff (2013) believed that fine art could also

be sold for a profit, but it does not have to be classified as a commodity because of a sale of the work. Though, monetary value could be a consideration when determining something as merely art or fine art, the DNA of the work can increase the artwork's worth. Duff (2013) labels the DNA of artwork as the meaning to the viewer, intent of the artist, as well as the environment and cultural context in which the work is being appraised (Duff, 2013). Thus, in their viewpoint, fine art could be worth more than commercial art because the DNA of fine art is more challenging for the viewer, is meaning making, and evokes a greater response, compared to being something that is just pleasant to look at, which may be considered commercial art (Duff, 2013).

Defining fine art is in constant flux as it continues to embrace new forms and disciplines of art based on humankind's appreciation of particular forms of art throughout time. "Because of this gradual widening process, it is almost impossible to define or fix a meaning for fine art" ("Fine Art," n.d., para. 2). And yet, typically, fine art pieces are visual art works and the labeling a work as fine art is based on those whom have respected, established opinions within the greater art community ("Fine Art," n.d.). Lastly, it could be stated that the length of time stakeholders, or the greater art community, have with a work of art, the longer stakeholders have to make meaning with artwork.

Based on the definition of fine art as using innovation, skill, and creativity that allows for the work to be revered and valued (Duff, 2013), it may be determined that floral arrangements of esteemed respect might be called fine floral art. Those floral artists whom create skilled, meaningful, context building, expression oriented works

within the floral and art communities may be considered fine artists based on their produced works. Though the limited longevity and permanency of a floral design (the botanical materials used to create the work are ephemeral), certain floral designs may still be considered floral art. An example of a fine floral art exhibition is the yearly American Institute of Floral Designers (AIFD)² Symposium. The symposium is a gathering of floral industry professionals that provides the opportunity for floral artists to showcase their work, as the elaborate floral displays are created with the intent of being a source of inspiration to be viewed, admired, and discussed (AIFD, 2016).

Installation Art

Installation art became a prominent artistic category in the 1950s and is described as boundless, mixed media art, "...the possibilities are limitless and depend entirely upon the artist's concept and aims. Almost any type of material or media can be utilized, including natural or man-made objects" ("Installation Art", n.d., para. 6). This form of art usually is constructed or displayed temporarily in a particular setting or environment that enhances the work itself (Tate, n.d.). Installation artwork is produced by an artist to evoke meaningful experiences for the viewer and is connected to the category of conceptual art. Conceptual art is "...art focused on ideas rather than objects" (Tate, n.d., para. 10).

Out of all the different types of art forms...there's one that clearly stands apart from the rest- installation...it's oftentimes immersive, providing visitors with a

²The American Institute of Floral Designers (AIFD) is a highly recognized floral design organization to assist amateur and professional floral designers prosper in the floral industry by providing educational certification, workshops, resources, and a yearly national symposium (AIFD, n.d.).

multi-sensory experience. Next, it's site-specific, meaning that piece of art was built for that particular time and space. Finally, it's highly imaginative in that it brings several materials together to create something original and unexpected. (Yoo, 2013, para. 1-2)

Floral design may be a form of installation art because it is constructed through mixed media (natural botanicals and man-made objects), it is a temporary display, and it is produced to create elaborate botanical experiences for the viewer (Ovando, n.d.; Preston Bailey, n.d.). Well-known floral designers whom produce installation floral artworks include Gregor Lersch, Klaus Wagener, Preston Bailey (Global Petals, 2014), Ovando (n.d.), Floral Art LA (n.d.), Jeff Leatham (n.d.), Daniel Ost (n.d.), Makoto Azuma (Strategy, 2015), and Celedon & Celery (n.d.). Jeff Leatham (n.d.) is "Known for his floral installations that are often compared to contemporary art, his collaboration with international luxury brands has allowed him to present his work in several international design expositions around the world" (para. 4). The floral artist's Ovando (n.d.) labeled their work as Art Installations and described these designs as "... encapsulating the beauty of a concept and transforming it into an experiential environment through an array of artistic mediums and design elements" (para. 1). Daniel Ost (n.d.) holds exhibitions in "...several art centers, galleries and museums of the world to express his art of floral decoration" (para. 1). And Preston Bailey (n.d.) "...has been sought out to create one-of-a-kind, transformative designs that serve as backdrops...(Preston said) 'I love creating something that everyone can enjoy. As an artist, this is important to me'" (para. 2).

Capturing Ephemeral Botanicals

The longevity of cut botanicals used within a floral arrangement is fleeting. Stewart (2007) described flowers as ephemeral and the temporary life of botanicals as bewitching. Capturing botanicals limited longevity has been historically achieved through painting and more currently through photography. Photography is the modern form of painting, yet both preserve memory by capturing moments in time through different medium (The Museum of Modern Art, 1981, p. 1).

Many historic paintings were meant to capture “...the immediacy and relativity of everyday visual experience” (The Museum of Modern Art, 1981, p. 1). Painting was the primary tool used to capture the moment in time of a flower in bloom (Liedtke, 2003), before the invention of photography (The Museum of Modern Art, 1981). Furthermore, botanicals were the favored muse for European painters in the 1600s, these artists painted floral still lifes, a combination of blooms in bouquets or arrangements, which documented the life of the ephemeral flower (Liedtke, 2003). These painted bouquets were “...typically combined flowers from different countries and even different continents in one vase and at the moment of blooming” and “...a flower picture was part of a private domain that included a garden with rare specimens” (Liedtke, 2003, para. 2).

Comparable to painting, photography captures the past and is a form of visual preservation of objects, moments, people, environments, or nature of a time period or moment in time (Vassallo, 2014). Prinzing (2013) described the process of documenting the creation of floral arrangements for the book *Slow Flowers* through the use of

photography. Floral designers use photography to record their floral artistry in order to share their work for marketing purposes (Ashton, 2012).

Negotiating New Art Forms and Disciplines

The vagueness of the term art and the genres within art allow for the continued interpretation of what art is for all future forms and disciplines that may be introduced (Gehlbach, 1990). Since definitions of art change throughout time, art curriculums within university art programs must also respond to these innovations. Therefore, it is troubling that art curriculums in higher education are slow to integrate novel approaches to medium and adjust curriculum, as they are crucial in preparing the next generation of artists or designers. While some art university educators teach a variety of different types of art and use unconventional mediums for student art production, traditional art medium, such as painting or sculpture, are the main focus for many university art programs (Dr. Christina Bain, personal communication, May 24, 2016³).

Universities do not teach the same catalog of coursework offerings in art, but there are particular disciplines that are more popular than others, being those of the traditional forms of art. The National Endowment for the Arts (NEA)⁴ identifies and supports the traditional artistic disciplines of dance, design, literature, media, music, opera, theater and music, and the visual arts (NEA, n.d.). These described art disciplines

³The researcher asked for clarification of art curriculum and coursework integration within universities via email to Dr. Christina Bain, Associate Professor of Art Education, The University of Texas at Austin on May 24th, 2016.

⁴The National Endowment for the Arts (NEA) is a highly recognized art organization designed to assist art educators and the artistic community (National Endowment for the Arts, n.d.).

identified by the NEA range from digital media to production performance and literary works (NEA, n.d.).

New forms of art have been negotiated, accepted, and integrated into the discipline of artistic study and practice throughout history. In the 20th and 21st centuries both the visual art forms of photography and graphic design were integrated into art departments at colleges and universities (Gehlbach, 1990; Kim, 2006). Alfred Stiegliz is credited with assimilating photography as an accepted art form within academia and arts communities throughout his lifetime from 1864 to 1946 (Ireland, 2010). Graffiti is now considered a 20th century visual art form, though it was once considered vandalism (Whitehead, 2004). Furthermore, researcher Clemons (2006) is currently advocating for the integration of interior design as an art form into university art departments. In her case study research, she provided evidence that interior design uses the principles and elements of design just as other fields of art, such as traditional forms of painting and sculpture, apply these concepts (Clemons, 2006). Adams' (2013) article further upheld interior design using the elements and principles of design and stated they are "...critical to the discipline, both professionally and academically" (p. 158). Additionally, an art journal article described interior design as well as landscape architecture using the design process to create art (Vande Zande, Warnock, Nikoomanesh, & Dexter, 2014). In the elementary grade levels, students review a variety of art forms within the art classroom that may not be universally accepted as art disciplines, such as architecture and landscape architecture (Turner & Brooks, 2005a-b).

University Curriculum Adjustment Procedures

The Texas A&M University Office of Registrar's process of adjusting university curriculum to add, remove, or adjust a course requires a broad university review for potential approval. Within the Registrar's Office, the Curricular Services division assists administrators and faculty throughout the process of curriculum changes. Those individuals that are usually required for additions in coursework approval include the Department Head/Program Chair, College Curriculum Committee, College Dean, Curriculum Committees (undergraduate or graduate), Faculty Senate, the Office of the Provost, and the University President. Each of these seven people is referred to as a level in the process for approval, thus there are seven levels in the entirety of the process. The faculty member submitting the course is provided tracking charts to review the status of their course submission, and the process "...may take approximately one month at each level" (Texas A&M University, n.d.-a, para. 11). The Horticultural Sciences Department Head at Texas A&M University, Dr. Daniel Lineberger, stated "The whole process takes between nine months and a year even when it's approved at each stage" (D. Lineberger, email communication, March 14th, 2016⁵). The faculty member interested in adding a new course to the curriculum must prepare a proposal, complete a course submission checklist, construct a course syllabus, describe the new course in a catalog course description, and obtain approval and signatures from appropriate individuals, including the department head and dean of the college (Texas A&M University, n.d.-a).

⁵The researcher asked for clarification of coursework integration within universities via email to the Texas A&M University, Horticultural Sciences Department Head Dr. Daniel Lineberger on March 14th, 2016.

Defining Design

Merriam Webster defined the verb design "...to plan and make decisions about...to create plans, drawings, etc., that show how (something) will be made" or "...to plan and make (something) for a specific use or purpose" ("Design," n.d., para. 1). The contemporary concept in the definition of design is based on developing a functional or meaningful end product for the user, or customer. The design must explore various complexities, such as economic or cultural concerns for the end user, before the final plan to create the end product is solidified (Davis, 1998). Design is a process and a social activity, as it is the production of something intended for an audience, the end user or consumer, whom "...make meaning of it through its use" (Davis, 1998, p. 2).

When I design- that is when I organize my inner vision into visual coherent form- I must keep in sight this vision as I select, place and relate each shape, color, and texture. Design is not separate, externally applied structure but rather the very fiber of art. (Riester, 1959, p. 1)

The difference between an artist and a designer is arbitrary, however, some view the two as completely separate. For instance,

Perhaps the most fundamental difference between art and design that we can all agree on is their purposes...the process of creating a work of art starts with nothing...(and) stems from a view or opinion of feeling that the artist holds within him or himself. They create art to share that feeling with others, to allow the viewers to relate to it, learn from it or be inspired by it...By contrast, when a designer sets out to create a new piece, they almost always have a fixed starting point, whether a message, an image, an idea or an action. The designer's job isn't to invent something new, but to communicate something that already exists, for a purpose. (O'Nolan, 2009, para. 8-13)

O’Nolan (2009) further reviewed that design has the intent to have the viewer do something in response to viewing it, it does not necessarily have to be interpreted (like art), but to be understood by the viewer with the same message received by everyone.

A more historic, antiquated take on the definition of the word design is based on the machine-made notion. Risatti (2008) stated,

Design is a modern profession that comes directly out of craft; that’s why its objects have the same functions and forms as craft objects...and design objects are the result of industrial methods in which the hand, if employed at all, is only to assemble machine-made parts. (p. 116)

In this use of the word design, the term floral design does not hold true, as a machine does not make floral designs or arrangements in any capacity.

This distinct difference articulated by O’Nolan (2009) between art and design provides the groundwork for the reenvisioning of the term floral design. Does an artist creating a floral design always have a fixed starting point? Sometimes, if the floral arrangement is being commissioned with a particular message and as a commodity, to a recipient, from a traditional floral studio, then an arrangement is a floral design. In contrast, if a floral artist is making something of choice with the medium of flowers, then the arrangement could not technically be labeled a floral design, as there is no fixed starting point or message. However, if the viewpoint of design is a process to create a piece of art, as Davis (1998) described, then floral design is the correct term to use. In all, it all depends on the interpretation of the word design itself, and there are many interpretations of what design means, similar to the ambiguity of the term art. For the sake of this dissertation, the term floral design will be used in the latter sense, with the

concept that floral design is a process as identified by Davis (1998) to create a piece of art.

Floral Design as an Art Form

Designating Floral Design as Art

Numerous floral design and arranging texts written in the 20th century by influential floral designers, floral shop/studio owners, and floral design educators labeled floral design as an art form using comparisons, reviews, definitions, and standards within the larger field of art to do so. As Conway (1957) indicated, “I have discovered that the early books were general and that most of them treated flower arrangement as a branch of art” (foreword). The majority of the following quotations are taken from these 20th century texts to establish a sound basis of opinion, from the floral industry point of view, that floral design is considered an art form and should be elevated or revered as an art form within the larger art community in the United States. “In its true form flower arrangement is entitled to a dignified position among other arts” (Edwards, 1964, para. 1).

“Floral design is an exciting creative art” (Gordon, 1972, preface). Floral design is an art form because it is a sculpture made of botanicals; a “Flower arrangement is a three dimensional art expression, having height, width and depth. It is a form of sculpture produced by orderly assembling plant material in dimensional composition” (Edwards, 1961, p. 1). Additionally, the process of creating a “Floral arrangement is the art of arranging flowers and/or plant material in a container in a pleasing manner... The

purpose of flower arrangement is to create something that is pleasing to the eye” (Pfahl, 1977, p. 289). The Flower Expert (n.d.-a) also stated

Enhancing the beauty of flowers with artistic arrangement is the art of flower arrangements. Flower arrangements are an important part of the ambience on any occasion, weddings, birthdays, parties, or any other events in life. Flower arrangement is an organization of design and color towards creating an ambience using flowers, foliage and other floral accessories. (para. 1-2)

Furthermore, The Flower Expert (n.d.-a) identified that the art of flower arrangement is not limited only to special occasions, and that it may be used for everyday display. What makes a particular floral arrangement, by an artist, an art form for display is “...the way they’re arranged” (Editors, 1957, p. 6). The viewer of an artistic floral arrangement can immediately understand that “There is such an enormous difference between an arrangement and a concoction of flowers pick and thrust into the vase” (Goldson, 1955, p. 13). It is important to distinguish between hobby or amateur floral art and professional floral art: “Anyone can put a bunch of flowers in a Mason jar, but it takes a trained artist to arrange those flowers in an appropriate container so that they form an attractive design” (Pfahl, 1977, p. 289).

In recommendation of officially joining or merging floral design in the arts, it is quoted that “...flower arrangement as an art follows other fine and applied arts” (Goldson, 1955, p. 17) because it uses the same fundamental rules as any other art form in creation, presentation, and interpretation. “As with other forms of art, floral art is a form of expression that relies on the principles of harmony and unity to create pleasing designs” (Hunter, 2000, p. 30). Johnson et al. (2001) determined that all visual art forms use the tools of the principles and elements of design to create art:

The principles of floral art are, nonetheless, comparable to those of other arts, painting, for example. A floral design is nothing more than a picture painted with living plant materials and a few accessories. The artist's materials are pigments, brushes, canvas, and frame...When you design with flowers, you likewise make a picture. (Johnson et al., 2001, p. 4)

Moreover to the application of the principles and elements of design, the author McDaniel (1981) described floral design as art referring it to the "...theory of floral design" (p. ix). "The influencing factors in the progress of the art of floral design are highlighted (in Unit I of the book). The theory of floral design is described through a comprehensive discussion of the principles and elements of design" (McDaniel, 1981, p. ix). The theory of floral design may be thought of as the argument or study of the conceptual and contextual nature of the discipline and art form (McDaniel, 1981).

Floral design may be considered a visual art form because it is standardized, as it applies the principles and elements of design to create an arrangement using the medium of flowers and foliage (AIFD, 2008; Fairbanks, 1941; Florists' Review, 2010; Hunter, 2000; Johnson et al., 2001; Pfahl, 1977). Evaluation of floral design as an art uses the standard principles and elements to determine if the floral arrangement is indeed a work of art (Hunter, 2000). Hunter (2000) believed that floral design is a continuous, developing, and educational platform for art because it practices the principles and elements of design. Additionally, the discipline of floral design practices the design process (Texas A&M University, 2015). The design process is a teaching and art making methodology to develop students' problem solving, critical, and creative thinking skills (Dakers, 2005; Vande Zande et al., 2014).

Contrastingly, some individuals in the larger artistic community believe that simply the knowledge of the principles and elements of design no longer directly link to those works that are indeed, and deserve the title of art (Gude, 2004).

Perhaps what is most important to the flower arranger is the new way of thinking about art. Flower arranging as an art is intimately concerned with this... We can no longer expect that knowledge of the traditional design principles alone to give us an understanding of art. (Goldson, 1966, p. 19)

“Is it art? Is asked about many modern works. Similarly, is it a flower arrangement?”

(Goldson, 1966, p. 19). Conway (1957) described the floral literature, at that time, as

confusing and his reasoning to write a book on floral art was to articulate clarity on a

variety of subjects within the art. He wrote, “...the book...is truly an encyclopedia and is

intended for two types of readers: the average person who wishes to make tasteful

arrangements for the home, and the serious student of floral art who works in accordance

with established principles” (Conway, 1957, p. vi). Though Conway (1957) suggested

that the principles are fundamental rules that an artist of any medium must know, the

author offered the opinion that labeling art and learning art is not exclusively focused on

recognition of these principles. Reflecting this vision of the principles and elements of

art becoming an outdated tool for founding and determining what and when is art, the

author Gude (2004) reviewed the deeper meaning, expression, and purpose that should

be at the forefront of art education versus that of the principles and elements

memorization and application.

Just as in other artworks, the creation of floral art by an artist serves a concentrated purpose, and this objective may or not be the similar intent or use by the viewer or purchaser of the art.

At the same time, like the fine arts, flower arrangements go beyond the competition hall and the gallery. In our homes, and the places where we gather socially, they serve a purpose. They are meant to enhance, to amuse, to please by the way they occupy the space in which they are placed, and even to communicate some deeper meaning through symbolism, line and color...through craftsmanship in technique, and through academic knowledge of such design elements. (Goldson, 1966, p. 25)

Botanicals as Medium in Art Creation

A floral design is a combination of natural materials, primarily fresh cut flowers and foliage, manipulated and arranged by an artist to create an aesthetically pleasing arrangement for display for an audience (Hunter, 2000). “As a flower artist, you use the most transitory of mediums- live plant material” (Rogers, 1948, p. 10-11) and a floral arrangement “...is a picture in which living lines and colors are the artist’s medium” (Pfahl, 1977, p. 289). Floral designers that distinguish themselves as floral artists identify botanicals as their chosen medium and by this declaration, it assists in reaffirming floral design as an art form to the larger artistic community.

“Consider the materials you have at hand: flowers themselves, in endless variety, as well as all other green and growing things; color, from nature’s own vivid palette; textures, shapes, delicate or vigorous; wood, bark, branches, stones” (Ishimoto, 1947, foreword). Seasonal changes allow the floral artist to adjust floral arrangement recipes to evoke deeper meaning throughout the year and reflect what is dynamic and shifting within the environment.

Just as an artist uses pigments to produce a picture on canvas so can we, as flower arrangers, create a picture against a background, using as our medium the glorious array of plant materials available to us throughout the year. (Goldson, 1955, p. 15)

Inspirationally, the range botanical medium to select from for a floral artist is boundless. A floral designer is not limited to traditional cut flowers and foliage, but may consider the full array of plant species to utilize here on Earth, which is well over 1 million different species (“Plant Species Numbers,” n.d.). What other form of art has such a wide array of material to select from? The Botanic Gardens Conservation International “...provides a global voice...We are the world’s largest plant conservation network” (n.d., para. 1). They stated,

Even today the number of plant species currently in existence is not clear. New species are still being identified and calculating anything like an accurate number is further complicated...The Plant List currently holds over 1 million plant species names as of 2010. (Botanic Gardens Conservation International, n.d., para. 12)

iPlants (n.d.) indicated, “There are roughly...as many as 1,500,000 to 1,700,000 different scientific names” (para. 4) of plants. Furthermore, the florist is not limited to cut flowers and foliage, but they may include other non-natural or natural products or objects within their composition, such as stones, moss, beads, jewelry, mirrors, lights, paint, etc.

Today’s art has another message for the flower arranger- the range of materials that are worthy of the arranger’s attention are infinite. The artist no longer says one subject of treatment is worthy of his attention while another is too commonplace. (Goldson, 1966, p. 35)

Recognizing the medium of flowers is unique, when comparing to other forms of medium such as clay or paint, "...contemplate the flower, over and above its botanical substance, as an element in a work of art, for indeed the esthetic aspect of flowers is deeply involved with the very substance of esthetics" (Armitage, 1961, foreword). Spry named flowers and foliage her chosen form of medium of expression to create artwork and compared the use of flowers as materials for art to painters using paint to create art (Shephard, 2010).

The ephemeral nature of cut flowers and foliage and the thought of flowers being Mother Nature's gift to humanity are additional components of flowers as a medium. "Flowers are of limited duration which make them precious. Their exquisite beauty is unparalleled by any product of man" (Edwards, 1961, p. 1; Edwards, 1964, para. 2). And even with labeling floral design as a branch of art, it is important to remember that there is still a "...direct relationship of horticulture to flower arrangement" (Conway, 1957, p. vi). The value of the foliage and flowers for a floral designer is undeniable as their choice of artistic medium, but just as important as the beauty in the products is the understanding of the science in agriculture (or horticulture) behind that art.

Floral Design Compared to Other Forms of Art

"If there is one natural art it is flower arrangement" (Ishimoto, 1947, foreword).

The author McDaniel (1981) compared floral design to other art forms,

As with other artistic media, flowers are arranged by designers according to established guidelines. These govern the placement of flowers in a container in a manner similar to the creation of a painting or sculpture...Once these design principles and elements are well understood, more freedom of expression and creativity will be possible for the flower designer. (p. 27)

An additional reference to floral design resemblance as a sculpture, a “Flower arrangement is a three-dimensional art expression, having height, width, and depth. It is a form of sculpture provides by the orderly assembling of plant material in dimensional composition” (Edwards, 1964, para. 4). In a supplemental example of comparison, the floral designer Spry referred to medium of flowers and foliage similar to that of paint or clay for artists (Pulbrook & Gould, 1970). And to further the comparison of paint to botanical medium, the authors Pulbrook and Gould (1970) explained,

Like painters florists often overwork their creation in the final stages and risk destroying its initial spontaneity. The danger is to use up the material at hand just because it happens to be left over; knowing just when to stop is a knack learned only by experience and self-discipline. (p. 117)

Another influential floral designer, M. “Buddy” Benz (1980), embraced the concept of floral design as a “...picture painted with living plant materials” (p. 1).

It is imperative for all artists to understand the interconnecting link between all art forms. In other words, a creator or viewer comprehending and appreciating one form of art, such as sculpture, builds hermeneutic inquiry for the creator or viewer to other types of art, such as music. These links and understandings of human curated expressions, in the form of art, expand one’s knowledge and intellectual curiosity.

Flower arranging is often considered to be one of the arts of design farthest removed from the so-called practical needs of everyday life. Yet it has a long history and in modern times has reached a stage of great refinement. He who really masters its principles, and succeeds at the same time in using it freely as medium of individual expression, will have found the key to all the other arts of design. It can unlock for him the pleasure and profundities of music, of architecture, of painting, of poetry. In this sense, therefore, flower arranging has

broad practical values. (Prior, 1959, foreword)

It has been formally reviewed in this meta-synthesis, literature review that what is considered art has been modified throughout time, thus it is important to approach the thought of art historically as it may be different compared to that of today. Both floral art and all other art forms are consistently changing through time and influencing one another (Hong, 2013). However, the overall goal for an artist is “To create beauty, and to share with others one’s personal grasp of its nature are the twin forces that motivate all true artists, including flower arrangers” (Editors, 1957, p. 154).

Floral Arranging Containing Meaning and Expression

A floral designer’s inclination to work with flowers, as medium, is based on the deeper meaning that flowers and foliage possess. While working with this botanical material, the artist is producing their thoughts, personal expression, and visual communication. A “Flower arrangement exists as a result of man’s creative desire to assemble plant material in an orderly fashion for decorative purposes” (Edwards, 1964, para. 1). Goldson (1966) even named a chapter in their book *Flower Arrangements* as a *Creative Art Expression* (p. 107). Furthermore, on a more artisanal, personal approach to evoke meaning from botanical designs, “A flower arrangement is a record of one’s skill and thoughts” (Edwards, 1964, para. 5). And according to Edwards (1964), “An arrangement provides not only visual enjoyment but an emotional experience of tranquility or drama” (para. 5). Floral arrangements are presented as gifts or displayed for celebrations because flowers and foliage send particular messages based on the culture in which the flowers are being represented; “The familiar phrase- ‘say it with

flowers⁶ – is meaningful because flowers do say special things for which it's often difficult, perhaps impossible, to find the right words" (Editors, 1957, p. 6). Ingels (2009) similarly stated "They (flowers) permit the most inarticulate among us to convey our feelings when words may be hard to find" (p. 143). Spry also identified "...that cut flowers were valued more for sentimental reasons than for their decorative potential" (Pulbrook & Gould, 1970, p. 15).

Not only is a floral arrangement expressing the thoughts of the designer, but also reflecting the meaning of nature. "In a flower composition you can express the growth plants of nature herself" (Ishimoto, 1947, foreword). Because botanical medium derives from nature, it is only appropriate to assume that floral design represents the essence of living; "The dynamics of life are expressed through the art form of floral design" (Hunter, 2000, p. 30).

According to the influential American floral artist M. "Buddy" Benz (1980), "Flowers placed in a vase without any particular design are satisfying for the simple reason that flowers, in themselves, are satisfying. These same flowers arranged according to certain basic principles of design become a work of art" (p. 1). Thus, though flowers individually have meaning, only when they are used to create an arrangement does this medium hold the capacity to become a work of art. Benz also identified that flower arranging evokes the deepest feelings, as the medium is the only medium derived from nature and "...as a result floral art is a category apart from other arts" (Benz, 1980, p. 1). Creativity and inspiration in floral design is central to creating

⁶The floral service company Interflora originated the phrase "Say it with flowers" in 1907 by the company founder Max Hubner (Interflora, n.d.).

floral art; “Art is beautify only in the Truths and feelings it conveys. When it is shared with another- when there is communication- an understanding between that artist and the viewer- then a great sense of joy and fulfillment is experienced” (Benz, 1979, p. IX).

Benz reviewed that human application of creativity in the mind results in the creation of something, such as art:

Creative art may be considered an expression of man’s spiritual being. It is a force that must find expression in a medium. It is more than a technical or mechanical skill with paints, clay, stone or plant materials...Art (design) is emotion, imagination, vision were form takes shape. (Benz, 1979, p. XX-XXI)

Artistic expression in floral design is not only for professional floral artists, but also assists hobby or amateur floral designers. The chapter titled Art for Everyday Use within the book *Flower Arrangement: A Hobby for All* by Rogers (1948) indicated that “Flower arrangement is not merely a pleasurable hobby but a natural practical art which permits you to express yourself in a original way. It helps to enrich your daily living” (p. 9). Practicing floral design as a hobbyist or amateur assists in developing deeper connections with all art forms, as well as nature.

An intimate knowledge of this intricate and graceful Art enables one to build up innumerable floral displays for interior decoration of the most refined kind, giving enjoyment not only to the expert, but leaving an enduring pleasurable impression upon any spectator concerned with intrinsic values. (Koehn, 1933, p. 134)

Additionally, historic floral design styles are created to represent traditional aesthetics, celebrate the importance in the field of floral design, and act as a source for stimulating interpretation for floral artists. “There is, too, a current enthusiasm for reproducing period arrangements, done, not in the spirit of imitation, but of

interpretation” (Pulbrook & Gould, 1970, p. 16). Again, designing a floral arrangement is not focused on mimicking or duplication of design. “In flower arranging, we are now frequently concerned...(with) paintings...we are not trying to reproduce...but rather to express ideas of the mind and to communicate them through the medium of flower arrangement” (Goldson, 1966, p. 59).

Florist as Artist

There are many quotations from 20th century floral design texts that eloquently articulate floral designers as artists. For example, “The study of flower arrangement develops latent talent; it improves one’s taste; it sharpens one’s powers of observation” (Rogers, 1948, p. 10-11). Or, “Floral designers are essentially artists. The difference is that we work with natural media such as flowers, dried materials and so forth” (Art Schools, n.d., para. 8). And “A flower arranger is an artist when he unites his taste and skill with humble admiration of nature’s beauty. Mindful of art principles he proceeds to work from a creative urge, sensing needs and supplying them in rhythmic order” (Edwards, 1964, para. 6). Again,

This book manifests the work, the art and the philosophy of a man who has gone directly to the flower and foliage as a source of art, the art of flower arrangement. Norman Edwards is an artist who would have made his mark in painting, or sculpture; he elected flowers as his medium. (Armitage, 1961, foreword)

With reference to commodity floral designs,

Floral design by the florist is something more than just the art of flower arrangement. It also includes the science of putting together materials which, when used with flowers, create an artistic design far beyond an ordinary flower arrangement. Thus the retail florist builds his reputation on artistic

designs...Floral design includes imagination and originality to make the florist's artistic designs different from his competitor. (Pfahl, 1977, p. 289)

Ingels (2009), the author of an agricultural textbook, reviewed that a florist is an artist

If art is the creation of new and harmonious relationships among lines and forms, then floral design may qualify as an art in the hands of someone who can use living materials in the same way others use paint or stone. (p. 143)

Floral Design History

Better Homes and Gardens Editors (1957) stated that with regards to floral design, "The art is centuries old" (p. 5) and the author Fairbanks (1941) further expressed, "The art of arranging flowers in the West is as old as any other art" (p. 73).

Flower arrangement is an ancient art, occupying a place with painting, mosaic, sculpture and architecture as man has sought to supply grace to his temples, churches and homes. Flower arrangement is in fact one of the prime sources of art. Strange and different as are the arts of the East and of the West, both exhibit a preoccupation with the flower as a symbol and subject matter. (Armitage, 1961, foreword)

Within the texts, not only did the authors highlight the importance of the history of floral design within the subject itself, but also labeled floral design as a historically rehearsed art form. For instance, the author McDaniel (1981) titled the chapter relating to the history and theory of floral design within their textbook as *A History of Floral Design Art* (p. 3).

Floral design has been practiced by ancient cultures throughout history by the Egyptians, Greeks, Romans, French, Dutch, English, Chinese, Korean, and Japanese (Hunter, 2000; Johnson et al., 2001; McDaniel, 1981; Pfahl, 1977).

The earliest examples of floral decoration date from the development of domestic and agricultural civilizations. Wall-paintings and relief sculptures found in the Nile Valley...show that cut flowers were arranged in bowls and vases for decoration...In the ancient civilizations of Greece, Persia, and Rome...it was customary. (Pulbrook & Gould, 1970, p. 7)

The floral design methods, skills, and procedures that are exercised today are reflections of inherited techniques of artistry developed from previous generations of floral designers (Fairbanks, 1941; Florists' Review, 1997; Hunter, 2000; McDaniel, 1981). "You only have to look at pictures of the most ancient art of China or Egypt, for example, to see that flower arranging has been practiced with truly consummate skill for a great many centuries" (Editors, 1957, p. 5).

It is important for a professional floral artist to understand the interconnectedness between historic floral design influencing today's trends (Hunter, 2000). "The knowledge of the floral arts of earlier cultures and civilizations is important so that the modern designer might better understand the derivation of the flower arrangement styles used today" (McDaniel, 1981, preface). Further, the "Beauty and style expressed in the art of flower arrangement in the past are a stimulating source of inspiration" (Edwards, 1964, para. 7). These historic conventions in floral design may be studied based on the species used, style of arrangement, vase or container selected, and use of accessories. Particular trends throughout history help to identify from which period of time a certain floral design style originated (Hunter, 2000).

Throughout human life experiences, floral design has been organized to commemorate particular moments within in a human's lifetime (such as weddings and funerals) and the styles of floral arrangement per culture and period in history have

changed throughout time. With regard to many historic cultures, “The presence of flowers was expected and the manner of their disposal important” (Fairbanks, 1941, p. 73). The popularity and customary use of flowers by ancient cultures for celebration led the Greeks and Romans to create the occupation of florist and commodity floral arrangement (Pulbrook & Gould, 1970). Additionally, in response, “Soon professional growers were cultivating flower gardens to supply the professional ‘florists’ with material for their wreaths and garlands” (Pulbrook & Gould, 1970, p. 7).

In comparison to western cultures, the Japanese have studied and organized a field of artistic practice dedicated to floral arrangement titled Ikebana⁷ since the sixth century (Fairbanks, 1941), where it “...has been considered one of the highest of social arts” (Ishimoto, 1947, foreword). Rogers (1948) regarded floral design as,

... the oldest art in the world, yet perpetually new...The Chinese, we are told, were the first to appreciate live flowers as a decorative art. As far back as the eleventh century they used floating arrangements! They taught the Japanese who later developed an intricate technique, which, for them, is full of symbolic significance. (p. 9)

The respect of nature is regarded as an esteemed practice in the Japanese culture and

Japanese flower arrangement has for several centuries provided an artistic outlet for a people sensitive to the beauty of nature...in its early concept depicted Nature in all her glory and majesty by the judicious placement of branches and flower in a vase. Over the ensuing centuries it was developed by masters along diverse lines to satisfy the artistic and every day requirements of the people. (Sparnon, 1983, para. 1)

⁷Ikebana is the historic art of floral design practiced by the Japanese culture that emphasizes symbolism, meaning, tradition, and form (Fairbanks, 1941; Ishimoto, 1947; Sparnon, 1983).

The Japanese have taken floral design to a level of sophistication in which no other culture around the world has achieved. “There the art has had its masters, schools, traditions, and students for centuries” (p. 74) and continues to educate the art of floral design through these methodologies today (Fairbanks, 1941).

“The Japanese have always emphasized the importance of studying the medium and letting it dictate the nature of the form” (Fairbanks, 1941, p. 77). The development of such formalized scholarship in floral design relates historically to the Buddhist religion in the East, especially in China and Japan. The beginnings of this art form started by Buddhist monks, whom gave offerings at temples; “The Art developed very slowly and it was only at the termination of the 15th century that many of the older Schools came into existence” (Koehn, 1933, p. 131). In the Buddhist religious offering, not only are the species of flowers and foliage important, but the form and presentation are as well. The entire offering presentation is concerned with finding and articulating meaning relating to the connection between humankind and nature (Fairbanks, 1941).

Fairbanks (1941) reviewed the influence of the Japanese historic practice of floral art, Ikebana, to the current American culture exercising and finding meaning in this art form.

The study of the organization of flowers and vase into a composition that illustrates principles of design, often today (are) studied abstractly...because (flowers and foliage are) living and familiar, material to work with. Most significant of all, the tangible nature of the mediums...makes it possible to demonstrate the importance for the artist of understanding the medium with which he is working. Although these materials are not at the moment as easy to put one’s hand on as are crayons, water color, and paper, once here is a demand for their use, they will be as forthcoming as they have been for many decades in

Japan, where the art has been taught as a part of the normal education of young people. (Fairbanks, 1941, p. 75)

Furthermore, it is imperative for Americans today to understand the nature of the medium of flowers and foliage, both the scientific and meaningful or expressive aspects. “It is a danger that has never been faced in the East, where man has long made an art of understanding and observing nature apart from her relation to man” (Fairbanks, 1941, p. 75-76). Though it may be believed that making meaning and expression from floral art is impossible by some, it is essential to review the possibilities of voice, as the Japanese have discovered (Fairbanks, 1941). Since the Japanese culture has provided a deeper association with the medium of flowers for Americans, this has emphasized meaning and the value of nature as art more so today for the West (Fairbanks, 1941).

Ikebana is probably more popular today than at any other stage of its long history. Its development as a formative art has freed it from many traditional ties without sacrificing the salient gesture of that awareness of nature so inherent in its concept. (Spannon, 1983, para. 2)

The author Norman Spannon (1969) conveyed that Ikebana “...is a formative art and like all art forms is infinite” (foreword) and that once the artist comprehends and applies the fundamental rules, or principles, of Ikebana with mastery, then the student may personally express themselves through the medium of flower and foliage. A student may master Ikebana through both practice and study. To study this art form, the book titled *The Art of Japanese Flower Arrangement* by Alfred Koehn (1933) outlined chapters based on the Principles and Rules, container types, structures, styles, botanical ingredients, as well as Japanese Flower Philosophy, and the Historic Development of the Art of Flower Arrangement (p. vii–viii).

Floral design's contemporary practices, styles, and educational recourses no longer stem from a single cultural source, but of a global influence. However, historically speaking, within the Victorian era, "Numerous rules governing the art of flower decorating were put forward by would-be authorities on taste...(though)...There were so many schools of taste in the last decades of the 19th century that it is difficult to generalize" (Pulbrook & Gould, 1970, p. 13). Then, "The 1914-18 War finally administered the long overdue death blow to Victorianism and its more unfortunate restrictions and tasteless excesses in the artistic field" (Pulbrook & Gould, 1970, p. 14). Today, floral design blends both eastern and western influences. The styles of floral art in America reflect both European influence from the Victorian, Baroque, and Georgian eras but also embrace Japanese and Chinese floral design.

Floral Design's Contemporary Popularity and Influencers

"Flower arranging as an art has been changing..." (p. 13) based on shifts in styles and trends (Goldson, 1955). In the United States, floral design became a popular past time for hobbyists and the floral industry of the 20th century was a more prominent business entity than ever before.

Something remarkable has been happening all over America during the past decade or two. The art of flower arranging, by no means a new one historically, has subtly captured the imagination of people who formally took but a passing interest in it. It is in response- and tribute- to this awakened and growing enthusiasm for a practical as well as visual art form that *everyone* can enjoy and afford. (Editors, 1957, p. 5)

In 1941, the author Fairbanks indicated, "In the last fifteen years flower arrangement has emerged from the fabric of everyday living in the world of conscious art" (p. 74) and

Pulbrook and Gould remarked from their book in 1970 that there is an “...astonishing renaissance of the art of flower arranging today” (p. 16). Americans had progressively accepted the art of floral design during this time around the nation and produced garden clubs, exhibitions, flower shows, and decorator professionals to implement and practice this art form. Because of this growth, “The professional role of the artist of flower arrangement has an increasingly important place in our communities” (Fairbanks, 1941, p. 76). Large businesses such as The Rockefeller Foundation and Coca Cola Company hired floral designers to design floral artworks for their business endeavors. These prominent companies also hired floral designers to write articles and books on the practice of floral design for hobbyists and amateurs. However, it is important to distinguish that hobbyists and amateurs still hired professional floral artists on significant celebrations to design floral décor.

Spry was a dominant floral artist practicing in England where she arranged flowers for many private patrons and businesses throughout the beginning of the 20th century. “Her friend the writer and gardener, Beverley Nichols once described the art of flower arranging as ‘pre-Spry’ and ‘post-Spry’” (Shephard, 2010, p. xiii).

No one has influenced contemporary English flower arranging as much as Constance Spry...She was an artist of skill, talent and taste, and an articulate, disciplined and energetic teacher. Her books remain among the best in the field, in spite of changing fashions and the availability of new equipment. (Pulbrook & Gould, 1970, p. 15).

“It is very probable that we in this country will develop a much larger field for the (floral) artist” (Shephard, 2010, p. xv) because of Spry’s work, and “Her influence and artistry are still around us” today (Fairbanks, 1941, p. 77).

Spry's dedication to floral design came later in her life, and she once wrote, "You have no idea how wonderful it is to come out of the dark frustration of being unable to crystalize such visions you may have, and to find suddenly a possible medium of expression" (Shephard, 2010, p. xviii). The upper class community members of London referred to Spry as "an artist flower arranger," or as their society "floral artist" (Shephard, 2010, p. xi).

Three things made the name of Constance Spry justly famous: her creative artistry; her refusal to consider the second-rate; and her passion for perfection in detail... (her friend Nichols wrote)... 'Constance has the supreme gift – which is really the core of all art and invention – of seeing things for the first time in a new way.' (Shephard, 2010, pp. xii-xiv)

Though Spry's vision to the field of floral design was vital and prominent to the industry, she embraced others' talent and created a, so-called, team or following to assist her. It was important for Spry's growth in her profession to work with interior designers frequently, as they were keenly aware of the elements of design and understood the aesthetic benefit of including floral into the décor (Shephard, 2010). Furthermore, she encouraged her floral design employees to express their own style within floral art, but to keep with the fundamental practice that the Spry aesthetic employed; they were to "...retain the intrinsic character of her pioneering artistry" (Shephard, 2010, p. 135). Because of her fame and influence in floral design, she ran floral design schools in New York and London, managed greenhouses for botanical medium, wrote gardening and floral design books, and owned a floral studio (Fairbanks, 1941). "Constance possessed a rare combination of talents: as writer, innovator, gardener and, above all, as a floral artist" (Shephard, 2010, p. xi).

Spry herself referred to floral design as a learned art form. As a teacher, one of her students, the author and florist Joy Fleming wrote,

My initial training was obtained as one of the first pupils at the Constance Spry School of Floral Work in London, where I was fortunate enough to glean at first hand a measure of the fruits of Mrs. Spry's unrivalled knowledge and artistry. (Fleming, 1950, p. viii)

Spry's school of flower arrangement formed the basis from which the art in Europe has developed (Pulbrook & Gould, 1970, p. 15). The Spry floral aesthetic and source of inspiration pioneered a significant change in the global floral industry that is still prominent today.

In the United States, M. "Buddy" Benz was one of the first established floral artists of the early 1950s whom owned a floral design and landscape business in Texas. He was a true visionary for the field of floral design: Benz (1980) referred to floral design as an art form and stated,

Since art is the spiritual expression common only to man; those working with flowers assume a challenge to display them in such a manner that their natural beauty will be shown to the best possible advantage. In floral art this challenge exists whether the worker is arranging flowers for his pleasure or as a part of the duties of his career. (p. VII)

Furthermore, he was known to bridge the philosophies of garden club floral designers (amateurs) and retail florists (commodity), in which his many floral design education books highlighted (W. McKinley, personal communication, April 20, 2015⁸). He wrote

⁸The researcher spoke with the Senior Lecturer and Director of Benz School of Floral Design with regards to the namesake of the school (floral artist M. "Buddy" Benz) and the HORT 203 course taught within Texas A&M University to gain insight on history and popularity of this specific course, as it is a creative arts core curriculum credit.

his educational floristry book titled *Flowers: Geometric Form* (Benz, 1980) for flower shop owners, professional florists, amateur designers, and garden club members alike. Additionally, he wrote *Flowers: Free Form- Interpretive Design* (Benz, 1960) and *Flowers: Abstract Form II* (Benz, 1979) because he saw that the floral industry was “...moving toward a greater scope in all forms of art and are readily expressing this freedom in floral design” (Benz, 1980, p. VII). When M. “Buddy” Benz neared retirement, he graciously created The Benz School of Floral Design within Texas A&M University’s Horticultural Sciences Department as well as donated his collection of fine art to the University (W. McKinley, personal communication, April 20, 2015). It is difficult to count the quantity of honors he received by his floral industry peers for his contributions to floristry (examples include: AIFD Award of Design Influence, Society of American Florists Floriculture Hall of Fame). Finally, he was most likely the most well traveled floral designer during his lifetime, gleaning inspiration from all cultures for his work and collecting decorative objects from around the world to add to his fine art collection (W. McKinley, personal communication, April 20, 2015).

The floral design educator Steve Rittner developed The Rittners School of Floral Design and is an advocate for floral design education and curriculum development. In an interview with Art Schools (n.d.), he referred to teaching the artistry of floral design to aspiring artists. Furthermore, in Rittner’s text *A Bibliography of Floral Design Books for Visual Artists, Teachers of Floral Designing*, he identified floral design as a visual art form by presenting design styles and periodicals that justify identification of floral design as an art form (Rittner, 1992).

The link of floral design to other art forms and aesthetics has been a floral industry progression since the 20th century, as noted in the texts in which have been quoted.

There is a general cross-pollination of art and design today which affect flower arranging too. What is being created in the artist's studio is soon echoed in designs for fabrics, furniture, accessories, and table settings. The flower arranger is a designer, too, who is bound to want to design in such a way that her arrangements will be at home in contemporary settings. (Goldson, 1966, p. 36)

This fusion of floral design with other artistic mediums can be viewed in magazines, television, online resources, and social media outlets.

Lastly, the topic of floral design popularity in the 20th century must be compared with the decline of the florist occupation in the 21st century, as identified by the Bureau of Labor Statistics (2015b). More information on this decline is noted in subsequent sections.

The Future of Floral Art

Throughout history, floral design has been given a lesser respect and has been perceived as not entitled to becoming an established art. However, texts from the 20th century suggested a transformation on the categorization of floral design.

The burning issue is no longer, as it once was, whether to give thought to arranging flowers at all... The art is in the liveliest of health, engaging the interest and study of a constantly growing group of men and women. It has opened people's eyes to the infinite possibilities of color, of shape, of line and mass that is very rich medium presents. (Fairbanks, 1941, p. 79)

Benz (1960) stated that floral art was evolving and progressing during his time (1950s to 1980s), allowing for freedom of expression for floral artists similar to that of other art

forms (painting, sculpture). “Art changes...In any transition, much that is extreme and bizarre always appears, but inevitably there emerge from experimental stages excellent examples of new art forms” (Benz, 1960, p. VIII). In addition, “Reflecting these qualities our present day flower arrangement may be enhanced and elevated to a higher standard...In its true form Flower Arrangement is entitled to a dignified position among other arts” (Edwards, 1961, p. 1).

However, contradictory to the flourishing American floral industry of the 20th century, the 21st century floral industry has been weakened. The Bureau of Labor Statistics (2015b) indicated a -3% decline in the florist occupation comparison to comparable artistic fields. Thus, establishing floral design as an art form seems to have been halted, possibly because of the recent economic downturn in the United States which hurt the floral industry.

Businesses and Recent Publications Naming Floral Design as an Art

Floral design is termed an art form in a variety of floral studio or florist shop names, written texts, titles, anecdotes, and descriptions. Titles of floral design studios within a two page electronic Google[®] search on December 6, 2015 with the search term “floral art flower shops” generated, in the following order: Floral Art in Los Angeles, California; Pollen Floral Art in Austin, Texas; The Floral Artist in Jackson, Wyoming; Visual Lyrics Floral Artistry in Cedar Park, Texas; Floral Arts in Westford, Massachusetts; Oscar Mora Floral Art + Design in New York, New York; Tomobi Floral Art in San Francisco, California; Floral Arts Bahamas in Bahamas; and Floral Artistry in Jericho, Vermont. A short list of recent floral design books with art terminology titles

include, by publication date: *International Floral Art* by Stichting Kunstboek (2015); *Visionary Floral Art and Design* by Jeff Leatham (2014); *Exuberant Floral Art* by Natasha Lisitsa (2013); *Floral Art Structures* by Gil Boyard (2011); *Living Art: Style Your Home with Flowers* by Oliver Giugni (2010); *Zhanna Semenova: Floral Art* by Zhanna Semenova (2010); and *The Art of Floral Design* by Norah Hunter (2000).

Education Identifying Floral Design as Art

Components of artistic design using plant material and nature as the medium is introduced in elementary school (Turner & Brooks, 2005a-b). The *Scott Foresman Art: Teachers Edition* curriculum books, for elementary grades two and three, taught lessons introducing natural medium, such as potted plants and landscapes (Turner & Brooks, 2005a-b). Within grade level two, students reviewed plant sculptures as a form of artistic design and then "...research(ed) other careers with flowers and plants," (p. 112) the list of careers mentioned in the book included: nursery owner, landscape architect or designer, gardener, and florist (Turner & Brooks, 2005a). In grade level three, students learned about living artworks in the form of a topiary, "...making shapes from different kinds of plants" where the artist "...uses plants as her medium" (Turner & Brooks, 2005b, p. 78). Another section of career research is included in this lesson: "...discuss other careers in which people use design skills to express ideas with plants, such as that of a landscape architect or a floral designer" (Turner & Brooks, 2005b, p. 78). The teacher was encouraged to plan a field trip to a local floral shop or floral department at a supermarket or ask a guest speaker, such as a professional floral designer, to review their career and the "...ways that he or she uses color, line, and texture when arranging

plants” (Turner & Brooks, 2005b, p. 78). The culminating activity required students to create an arrangement using faux flowers and apply the elements of design previously reviewed by the guest speaker.

It is assumed that the state of Texas’ education systems are the first in the country to officially acknowledge floral design as an art form by offering floral design coursework as fine or creative art curriculum credit within their high schools and universities. At the high school level, the newly signed Texas House Bill 5 (HB 5) passed by the Texas Legislature on June 10, 2013 revised graduation and curriculum requirements for Texas high school students (“Region One Education,” 2014). High school students now must complete at least one fine art and/or humanities credit within their curriculum standards, these students may select coursework from the following: art (levels I, II, III, or IV), dance (levels I, II, III, IV), music (levels I, II, III, IV), theatre (levels I, II, III, or IV), digital art and animation, 3-D modeling and animation, or the principles and elements of floral design (“Region One Education,” 2014).

In another example, Texas A&M University provided three hours of core curriculum, creative arts credit for the HORT 203: *Floral Design* course in both the hybrid and non-hybrid formats offered (Texas A&M University, 2014). According to a study on the web-based portion of the HORT 203 course in 2003, researcher Henss (2003) observed “... the course...is extremely popular with students of all majors and is extremely difficult to enroll in due to the fact that it fulfills a humanities and visual/performing arts core curriculum requirement needed to complete an undergraduate degree” (p. 14). Furthermore, Henss consistently referred to the floral

design course's objective to teach students a new visual art form (Henss, 2003). Based on the current Texas A&M University's floral design Senior Lecturer and Director of Benz School of Floral Design, William McKinley remarked, he had observed the high enrollment in the HORT 203 courses year after year and has addressed the potential need to add more sections, from the current six offered (two hybrid and four traditional lecture and lab) (W. McKinley, personal communication, April 20, 2015). Moreover, the undergraduate academic advisor, Katie Marek, stated in an informal interview on September 16, 2015 that the HORT 203 course is a popular class because it is unique and it is a core curriculum offering to freshman and sophomore students at Texas A&M University, thus the enrollment numbers always reach capacity. However, Horticulture majors have priority over this course, because it is a component of their degree plan as undergraduates.

A newsletter prepared by the academic advisors in the Horticultural Sciences Department at Texas A&M University outlined for students the waiting list request procedures for courses in which the enrollment numbers were at capacity. This newsletter indicated "HORT 203 Floral Design: This is a very popular course and we receive many requests per semester to enroll in this course" (Horticultural Sciences Department, 2015, para. 5). The class had such a following by students that the Horticultural Sciences Department advising staff creates a force request list each semester. Their numbers documented that there were 41 force requests in the Fall 2015 semester, 54 force requests in the Spring 2015, nine force requests in the Fall 2014

semester, none in the Spring 2014 semester, and 12 in the Fall 2013 semester (H. Smith, personal communication, September 15, 2015⁹).

Furthermore, the chair of the Department of Horticultural Sciences at Texas A&M University declared in a interview with the researcher that because floral design coursework was offered in core curriculum and based on its popularity within the university, "...not many departments have this exposure...the course offering reaches out to other majors and assists in our recruiting efforts... many times, floral design is an elective that many students fall in love with" (D. Lineberger, personal communication, September 9, 2015). The Annual Program Review pamphlet written January 22, 2015 by the Horticultural Sciences Department Chair at Texas A&M University listed the Bachelors of Arts degrees awarded with an emphasis is floral design and event management the highest of all the degrees awarded (Lineberger, 2015).

Floral Design Education within Plant Science Departments

"Horticulture departments in various colleges and universities offer some type of course in the field of flower arranging" and these courses offer value "...in the over-all study of art" (Wright, 1963, p. 19). The Society of American Florists (2007) publication, *Careers in Floriculture Catalog of Schools*, named 18 colleges and universities that offered floral design coursework within the following plant science departments: horticulture, agriculture, plant and soil science, natural resource and environmental science, and continuing education departments (SAF, 2007).

⁹H. Smith is the Graduate Advisor for the Horticultural Sciences Department at Texas A&M University and provided the researcher with the data on force requests for the HORT 203: *Floral Design* course from the years 2013 to 2015 on September 15, 2015 via email.

The higher education, agricultural textbook *Ornamental Horticulture* by Ingels (2009) identified floral design as a type of ornamental horticulture as well as an art form. Ornamental horticulture "...is defined as the production, marketing, and scientific nature of plant and plant products for aesthetics, and recreational value" (Marsh, Cotton, Hashem, & Dadson, 2011, p. 9). Ingels (2009) noted that "...a solid foundation of knowledge and training" (p. 144) in floral design is needed and that there is "...no substitute for hard work and education" (p. 144). Furthermore, in an agricultural journal article written by Anderson (1990), the author identified that students pursue studies and careers within plant science (floriculture specifically) because personal creativity is involved. Learning and practicing creativity is an essential component of general education and especially within floral design curriculum (Anderson, 1990). Anderson (1990) believed that the benefits of "...the college experience should include an opportunity to discover one's potential and achieve higher levels of creative expression," (p. 55) which the author notes may be achieved through floral design coursework.

A successful model exists in the Floral Design and Marketing Program at The Ohio State University's Agricultural Technical Institute. The two-year technical program within the College of Agriculture has a record for fostering creative talent and producing successful floral designers. (Anderson, 1990, p. 54)

Lastly, in The Ohio State's floral design program curriculum, "guest artists," or floral designers, from the Artist-in-Residence program teach workshops and give lectures on floral design for the students (Anderson, 1990).

Other agriculture academic professionals believed "...some youth avoid studying agriculture or related disciplines when they select their college major and miss the

opportunity to have a career in this field” (Marsh et al., 2011, p. 8). In response to the low interest in agriculture programs by students in higher education, colleges and universities have asked for assistance in elementary, middle, and high schools to promote agriculture knowledge in their students’ education through programs such as 4-H and Future Farmers of America (FFA), in which both programs teach floral design (Marsh et al., 2011). The students in the programs participated in field trips to floral studios, botanical gardens, greenhouses, as well as participated in workshops and lectures. A pre and posttest were administered in these programs and the results highlighted an increase in student knowledge and interest in agriculture (Marsh et al. 2011). The agricultural organization FFA holds career events in which two of the objectives address students’ abilities in floral design and understanding of flower studio operations (National FFA Foundation, 2012). “FFA makes a positive difference in the lives of students by developing their potential for premier leadership, personal growth and career success through agricultural education” (National FFA Foundation, n.d., para. 2). The second agricultural program, 4-H, teaches students the connections between growing, harvesting, and designing with flowers and foliage through hands-on methods and experience (Schaufler, 2005).

No literature could be found addressing why floral design coursework was integrated into plant science or agriculture departments within colleges and universities. This integration could have stemmed from the flowers and foliage, the medium, used to create the floral arrangements being grown and studied in these plant science departments.

Principles and Elements of Design

The Background of the Principles and Elements

“In all arts the same principles...the materials, shapes, and objects which the designer uses become visual symbols, as in speech, words and gestures are symbols in communication” (Riester, 1959, p. 2). Additionally, Hiller (2002) stated that the elements and principles lay the groundwork to creating art. The elements are the “...basic visual qualities and components of a design. They are the ingredients...They are tangible...” (para. 1) and include the terms line, form, texture, color, size, and space (McKinley, 2015a). The principles are the ...“fundamental guidelines to aesthetic design that concern the organization of the elements and materials in accordance with the laws of nature” (para. 2) and include the terms balance, proportion, rhythm, dominance, harmony and unity, as well as contrast (McKinley, 2015b). Essentially, the principles of design are the larger characteristics of a design that are created and drawn upon by the elements of design (Corner, 2005). It must be addressed that many art textbooks identifying a comprehensive and corresponding list of the elements and principles lack consistency (Adams, 2013).

It can be difficult to pinpoint in history when the principles and elements of design were first used as the fundamental structure to creating artwork (Kim, 2006). There is a body of literature that references and researches the first recordings of the principles, or six laws, of design by Chinese artisans in the 5th century A.D. (Soper, 1949). However, these theories of the systematic approach to art are extremely difficult to decipher in the modern age; “Nowhere have they given anything that a Western mind

could recognize as a definition; their habitual method is to use the original as a kind of springboard, projecting the imagination into higher realms of poetry and philosophy” (Soper, 1949, p. 413-414). In 1899, the artist and art educator Arthur Wesley Dow published a formal theory of the principles and elements in his book titled *Composition*. Dow was impacted by the Japanese arts and began to revolutionize traditional American art education at the time, focusing on creation instead of recreation (Kim, 2006). Furthermore, starting in 1919, the theories presented within Bauhaus curriculum linked the elements, or building blocks, within the fine arts alongside design education (Winton, 2007). The Bauhaus movement became popular over time as the school made functional, artistic designs for everyday objects for industries such as cabinetmaking, textiles, metalwork, and typography (Winton, 2007). The Bauhaus theory popularity may have been the source for contemporary art curriculum teaching the principles and elements of design, as we know today, only to be exploited by the discipline-based art education approach.

Discipline-based art education, also referred to as DBAE, re-invented the way the arts were taught after World War II (Bates, 2000; Kim, 2006). In the 1960s, instead of creative interpretation and emphasis on design studio creation, a solidified and structured information-set of the principles and elements of design were presented to teach art as a larger body of knowledge (Bates, 2000, p. 4). And since the 1980s, disciplines with art education including art production, art criticism, aesthetics, and art history were integrated (Bates, 2000). These changes in art education theories curated the National Visual Arts Standards in curriculum as is taught today (Kim, 2006). The use of the

principles and elements in curriculum is viewed as a postmodern standard that is acceptable across all visual arts disciplines. Though it is difficult to determine exactly where the principles and elements of design originated, these artistic standards were present before their implementation into art curriculum in the form of DBAE (Kim, 2006). The Getty Center for Education in the Arts is an influential organization in the United States academic system that promotes this design-based approach (Davis, 1998). The Getty emphasizes content on visual language acquisition, being the principles and elements of design, as well as a mastery of artistic technique (Davis, 1998).

Student Education of the Principles and Elements

Hiller (2002) indicated that students must comprehend the principles and elements of design, as it is fundamental for students to grow as artists. Beginning in elementary school and throughout their higher education studies, students should practice the elements and principles of design with various art mediums in the classroom (Hiller, 2002). Students need to be introduced to a range of materials in order for them to create a “personal bond” with their art for which they can practice the principles of design (Boucharenc, 2006). The principles and elements of design are necessary to functionally steer students in the direction of creating artistic pieces and guide their analysis of the medium to plan artistic creation that is a progressive development to genuine art (Gehlbach, 1990). However, it is imperative to note that the concepts of the principles of design are not absolutely rule-bound, as practicing artistic skillsets are necessary to become acquired (Kim, 2006).

Floral Design Applies the Principles and Elements

Many floral design authors from 20th century texts recognized the significance in associating floral design's use of the principles and elements of design along with other forms of art. The author Edwards (1964) stated, "The art principles as assembled by Arthur Dow furnish essential guidance in the art of flower arrangement. They assure freedom from binding formulas and mannerisms" (p. 2). And further reviewed that

We must be creative, not merely 'different;' following established art principles, good taste, and our own distinctive modes of expression. Art and beauty depend upon an underlying order, upon principles, which are only effective when given life by application. Rules may be broken but principles never. (Edwards, 1964, para. 3)

The influential floral artist Benz (1980) declared that the principles "...are the tools of all the arts, and no artist can vary them until he has mastered them. A careful study and understanding of these principles of design enable one to express his personality in floral art" (p. 1).

The use of the principles and elements of design have been historically documented in the Japanese form of floral design, Ikebana. "Ikebana is a formative art and like all art forms is infinite. Once the basic principles are mastered and mastered they must be, the student is encouraged to express himself freely in his collaboration with his material" (Sparnon, 1983, para. 4). T. Ishimoto reviewed the formal approach to floral design taught within schools in Japan, naming them as the principles, but the author also acknowledged that "Nature herself is a notorious rule-breaker; perhaps we may be excused if we follow her example...Principles of design and technique we will discuss at length, but informally, and there will be no rules!" (Ishimoto, 1974, foreword).

Texas A&M University's course HORT 203: *Floral Design* requires students to complete 13 assignments, worth 130 points towards their final grade, based on the elements and principles of design to learn the basic techniques of creating a floral arrangement (Texas A&M University, 2015). Two of the listed course objectives recognize these learning goals: "1. Comprehend the principles and elements of design used in all forms of 'creative art.' 2. Analyze and interpret different forms of art, including, but not limited to, floral designs" (Texas A&M University, 2015, p. 2).

*The Design Process**

The principles and elements of design are beginning to become passé, and thought of as the traditional, historically prominent form of art education (Gude, 2004).

We must create an art education that is not retro, rigid, or reductive in its understanding of what constitutes the necessary knowledges of artmaking. We must create art education that is rigorous in its selection and transmission of a wide range of aesthetic strategies. (Gude, 2013, p. 14)

Design-based education is the new, postmodern approach to teaching and learning of the disciplines within artistic education (Vande Zande et al., 2014). In essence, design-based education focuses on the process of developing and creating art as an end product. The design process is a teaching and art making approach structured (Dakers, 2005) around developing skills in "...problem solving, critical and creative thinking, dealing with ambiguity and complexity, integration of multiple skill sets, and working with others" (Vande Zande et al., 2014, p. 20). It can be thought of as an open-ended version of

*Adapted with permission from "The Design Process in the Art Classroom: Building Problem Solving Skills for Life and Careers" by Vande Zande et al., 2014. *The Journal of the National Art Education Association*, 67(6), 20-27, ©2014 by the National Art Education Association.

finding a solution to a problem, as there are infinite ends to the challenge, in comparison to the rigidly structured scientific method (Davis, 1998).

This design process framework follows stages in a circular formation allowing the artist to work in a sequential or non-sequential format, depending on the designer's adaptation to or definition of the process (Davis, 1998; Vande Zande et al., 2014). In step one, the instructor provides a problem or challenge for the student(s) to investigate and research in step two. In stage three, the students generate ideas and formulate a solution to the challenge through brainstorming and mind mapping. Within step four, students create a prototype of the artistic design to review before presenting the solution to fellow students or educators. In the final stage, step six, students use the presentation feedback to revise and evaluate their concept and design (Vande Zande et al., 2014). Professional artists, such as interior designers or landscape architects, practice this process as it allows them to work with clients and to review plans before implementation of the final design (Vande Zande et al., 2014). "It is a procedure that communicates how to go from start to a creative finish" (Vande Zande et al., 2014, p. 27). By teaching students this process, it facilitates competence in creating meaningful, artistic designs (Vande Zande et al., 2014). A visualization of the design process, developed and prepared by Vande Zande et al. (2014), is adapted in Figure 1.

Goldson (1955) details the design process of floral arrangement. "Because today we believe strongly in the importance of design, our first concern in making an arrangement is to arrive at a design plan" (p. 20). In the chapter Design written by Conway (1957), there is a description of the design process, "Whenever you set plant

material within a container according to a plan or pattern you are building a floral design” (p. 11).

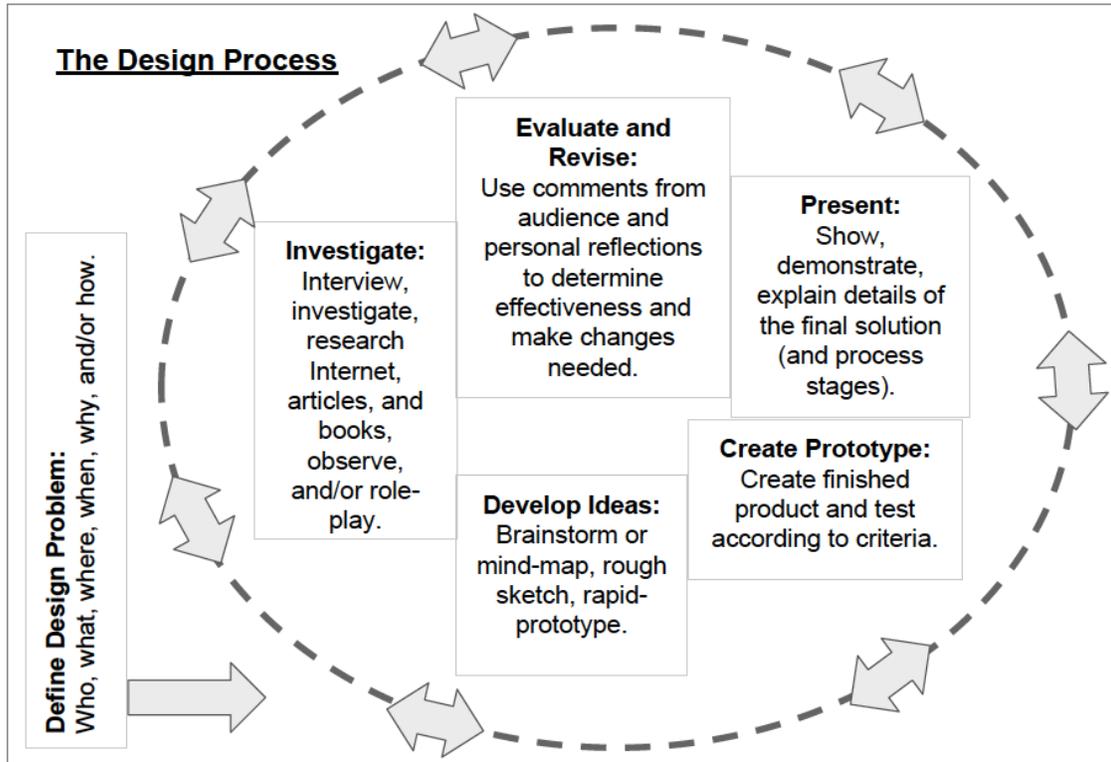


Figure 1
The Design Process Outline (adapted from Vande Zande et al., 2014). Used with permission of the National Art Education Association ©2014. Adapted and retrieved from *The Design Process in the Art Classroom: Building Problem Solving Skills for Life and Careers* (Vande Zande et al., 2014).

However, Dorothy W. Riester of *Design: For Flower Arrangers* thoroughly reviewed that design is not a factual thing, just as art is not static, neither is design,

Design is not an accomplished fact. It is not a formula to be memorized. Rather it is an activity, a doing. From the first selection and placing together of materials...As we work, a unifying structure gradually emerges which is one

inseparable with the form. This we call the design. To achieve it, the structure, we cannot begin at the end with a predetermined design, but as in life, with each new work, we must begin at the beginning. This book is about the process of designing and about the necessary controlling disciplines of intent, imagination and knowledge. Techniques, procedure, and general visual reaction can be taught as established facts. (p. vii–viii)

“Design is the result of a spontaneous, intuitive impulse to find order... To design is to bring orderly form out of chaos” (Riester, 1959, p. 2).

Design-Based Learning

Design-based education is a teaching method that provides students with opportunities to work on projects and themes instead of merely theoretical artistic frameworks (Boucharenc, 2006). In this methodology, students apply the principles and elements of design in a hands-on approach and many university art education departments are now practicing this form of educational framework (Boucharenc, 2006). The design process is an educational tool that may be incorporated into design-based learning curriculum.

It is commonplace that the organization of art departments within colleges and universities separates art education and design studio coursework (Davis, 1998). However, design-based learning concerns the synthesis of both art education and the design process, as they each reflect on one another (Davis, 1998). It is imperative to include design-based coursework within curriculum, as design-based learning focuses on the learning outcomes needed for the realities of living in the 21st century (Davis, 1998; Gude, 2013). There is a high demand for design-based coursework within art education, and “...college art education programs view focused classes in drawing, painting,

sculpture, and various crafts-related disciplines (ceramics, fibers, metal, etc.) as critical preparation” (Davis, 1998, p. 7).

The HORT 203: *Floral Design* course at Texas A&M University requires enrolled students to develop a themed project at the end of the semester worth 75 points of their final grade (Texas A&M University, 2015). In this culminating activity, the students use the learned techniques from the principles and elements assignments and apply them to the themed project, which requires the design process procedures outlined by Vande Zande et al. (2014) for the development of the final design. In the design process, the instructor of the course provides the challenge for students, in which,

...teams will develop an event concept that includes a final project design based on a theme given to the class. Students will meet with your team outside of lab time to fully develop your team’s ideas. Students will present your plan to your lab instructor at various stages throughout the semester, including color sketches and materials lists. (Texas A&M University, 2015, p. 6)

In the course objectives for HORT 203, students are encouraged to “3. Understand and integrate the design process for design problems” and “6. Collaborate effectively in a group to create a floral design composition and presentation assigned around a given theme” (Texas A&M University, 2015, p. 2).

Perceptions of Flowers

Flowers themselves have varied levels of appreciation and importance throughout the world, as it depends on the culture and their customs (Matsuo, 1990). Author Goody (1993) hypothesized a relationship between cultural economic standing and the consumption as well as appreciation of flowers within that culture; “...the growth of the market and its effects on the use of flowers, when this was a luxury, was

subject to ambivalence, criticism, and opposition” (p. 206). Within American society, different generations view floral arrangements with various attitudes of higher or lower appreciation (Rihn, Yue, Behe, & Hall, 2011). Many in the floral design industry have commented that the United States culture does not value flowers as highly as others; “We’re trying to change American attitudes toward cut flowers” (Faust, 1982, para. 5). Quite possibly, the lesser appreciation of flowers in the United States in comparison to other cultures might contribute to the limited availability of floral design coursework and a decrease in the florist occupation (limited availability of coursework and a review of the florist occupation is identified in subsequent sections). Moreover, Hall (2016) indicated that the Great Recession weakened the green industry but there is optimism of industry growth in 2016. With the potential growth of the American economy and thus the green industry (including floral design) in 2016, floral consumption and appreciation could grow.

Identification of Trade and Profession

Is there a difference between a trade and a profession? Some may clarify the distinctions between jobs based on the required duties to be performed within either a trade or a profession. With regards to a trade, “Trade work typically requires manual skills and special training” (Wister, 2014, para 1). According to *Merriam-Webster’s Dictionary*, a trade is the type of business or occupation in which a person works that may require manual or mechanical skill (“Trade,” n.d.). In order for a person to work within or be prepared for a particular trade, one usually attends a trade school, which is a type of secondary education that teaches particular skills, also referred to as skilled

trades (“Trade School,” n.d.). On the other hand, “A professional usually refers to jobs that require a lot of training, and a formalized accreditation process” (Wister, 2014, para. 1). A profession is a paid career of a particular occupation that requires formal qualification of a college or university degree to obtain the intellectual knowledge and skills needed to succeed in that career (“Profession,” 2016). Some may view these terms of trade and profession synonymously and interchangeably, being that a person works within a particular trade (area of industry) is a professional in this trade (Wister, 2014). The lack of coherence in the definitions of either a trade or profession makes it difficult to assume what particular occupations fall within each category.

To review what a trade is, it is important to study what may or may not be included as a trade occupation by the general public in the United States. Many trade workers obtain education from a technical or trade school to learn short skills-based education “...but many call for extensive training and apprenticeships that can last as long as four years” (Smith, 2013, para. 4-5). The highest paying skilled trades in the United States include the jobs with both manual and technical labor occupations, such as: construction manager, drill operator, boilermaker, aircraft mechanic, avionics technician, pile-driver operator, plumber, crane operator, wind-turbine technician, millwright, brick mason, commercial diver, industrial machinery mechanic, CNC machine tool programmer, mobile heavy equipment mechanic, construction equipment operator, HVAC technician, a carpenter, diesel mechanic, auto body repairer, welder, and automotive mechanic (“43 Trade School Jobs,” n.d.). Additionally, a comprehensive list of less manual labor trade vocations: computer network architect, applications

software developer, logistics manager, computer programmer, database administrator, funeral service manager, film or video editor, fashion designer, dental hygienist, multimedia artist or animator, web developer, diagnostic medical sonographer, engineering technician, electrical drafter, sound engineering technician, respiratory therapist, radiologic technologist, cardiovascular technologist, physical therapist assistant, and occupational therapy assistant (“43 Trade School Jobs,” n.d.). These lengthy lists showcase that a trade job requires manual labor, with a certain degree of skill, mental processing, less formalized education, an apprenticeship experience, and is usually hourly wages versus salary positions. Though the vocation of fashion design was labeled as a trade (“43 Trade School Jobs,” n.d.), a florist or floral designer is not listed as a trade type of occupation.

It is interesting to note that many artistic occupations are not included within the references to defining the difference between trade and profession. However, a particular quote referring to fine art excludes it from being labeled as a trade. “Fine art painting is differentiated from what a blue collar tradesman might do when sprucing up a client’s home. As opposed to ‘art,’ what contractors do is more aptly termed as a trade craft” (The Art Career Project, n.d.-b, para. 4). If floral design were thought of as a fine art, then it would not be labeled as a trade based on this reference. However, floral design education is linked with trade school education, as expanded on in the following section.

Elevating a Profession

Elevating a traditionally viewed trade occupation to a more professional status is a cultural change in point of view. It must be started as a movement, to educate people

about the position or profession itself. A lesser status of a particular occupation can hurt the profession itself, in the salary of its workers, the availability of quality education, and the overall society feeling towards the job itself (Martin, Partelow, & Brown, 2015). One case in point is the teaching occupation in the United States. Martin et al. (2015) identified the vision of a 1997 leader in the field of education: “Today, a decade and a half into the 21st century, this transformation is well underway, even if her vision has yet to be fully realized” (Martin et al., 2015, para. 2). The authors reviewed that it is important to elevate the profession, and to do so the implementation of systematic change in recruiting, training, developing, and supporting the professionals within the particular career is necessary. Only then will this allow the public to change their perception and importance of the occupation itself. Without this, there will be an inability to recruit the workforce needed for this career (Martin et al., 2015). An example of a way to elevate a discipline is to provide this subject as coursework within related disciplines at the college or university level because a professional within a certain career is required to attain this degree to fulfill the requirements of their vocation.

Florist Occupation and Education Overview

According to the Bureau of Labor Statistics (2015a), floral designers’ median pay in 2014 was \$11.90 per hour, or a salary of \$24,750 per year. This can be compared to other occupations listed as similar, based on work environment and duties, including: craft and fine artists, fashion designers, graphic designers, interior designers and event planners, each with median pay ranging from \$44,400 to \$64,030 salary per year (Bureau of Labor Statistics, 2015c). Based on the job outlook from 2014 to 2024, floral

design positions compared to these other artistic positions is on a steady decline. The Bureau of Labor Statistics (2015b) indicated that most artistic careers are to increase by 2% from 2014 to 2024 compared to floral designers in particular a decrease in this same period by -3%. Additionally, in 2014, the number of florist positions was 58,7000, even though florists work in a variety of locations: floral studios, shops, and grocery stores (Bureau of Labor Statistics, 2015b).

To start a career as a florist in an entry-level position, a high-school diploma is the average in educational attainment level and on-the-job training is expected to last for a few months time for a beginning florist (Bureau of Labor Statistics, 2015d). Though floral designers usually have a high school diploma, secondary programs are available for florists whom desire to own their own floral studio. Some believe that floral design education is very important:

In order to start floral arranging and design careers, many professionals typically choose to attend floral design schools. These educational facilities give aspiring floral designers the necessary skills to help create beautiful, long lasting floral arrangements...Earning a degree from this type of school also enables future floral designers to gain valuable experience. (The Art Career Project, n.d.-a, para. 4).

Furthermore,

Programs in floral design and caring techniques for flowers are available through private floral schools, vocational schools, and community colleges. Most offer a certificate or diploma. Classes in flower and plant identification, floral design concepts, and advertising, as well as business courses, plus working experience in a greenhouse are part of many certificate and diploma programs. Some community colleges and universities offer associate's or bachelor's degree programs in floral design. (Bureau of Labor Statistics, 2015d, para. 1)

Aspiring florists must consider that most of the training in floral design is through the experience of an apprenticeship, which has historically been the form of floral design education (Bureau of Labor Statistics, 2015d). However, The American Institute of Floral Designers (AIFD) offers a certification in floral design called the Certified Floral Designer (CFD), which "...indicates a measure of achievement and expertise, a floral designer must demonstrate a grasp of floral design knowledge gained through work experience or education" (Bureau of Labor Statistics, 2015d, para. 4). Important skills required to become a florist, identified by the Bureau of Labor Statistics (2015d), include: artistic ability, creativity, customer-service skills, and organizational abilities.

Education Platforms

There are differences and similarities between types of educational platforms and deciphering each type of educational platform will assist in establishing where floral design coursework could be taught as an interdisciplinary field. Students may learn floral design by taking a course in a certificate program, through a conference or symposium or workshop or seminar, a career school (trade, technical, or vocational school), an independent institution, or from a college or university.

Certification Program

Certification means "...the act of making something official (or), official approval to do something professionally" ("Certification," n.d., para. 1). According to Princeton University (n.d.), certification in something is a level of added proficiency in a subject, and certification programs allow for added knowledge in a particular field or subject. Certification is a supplementary component of formal education, "Getting a

certification usually means that you completed a specialized form of training...(and) as most certification programs take less than a year to complete” (Online Community Colleges.org, n.d., para. 3). Though certification assists with training in a discipline, completing this will not count towards earning a higher-level degree such as an associate’s degree (two year higher education) or a bachelor’s degree (four year higher education) (Online Community Colleges.org, n.d.).

AIFD is a highly regarded organization that provides certification for florists through testing (AIFD, n.d.). Earning this certificate showcases mastery in floral design knowledge in both the science and the art of the subject. To obtain this qualification, online coursework is offered before a written test and then a hands-on examination in demonstration of the principles and elements of design is given at the annual AIFD Symposium. AIFD Certified Floral Evaluators judge the floral designs created in the hands-on examination in a peer review process to determine accreditation of participants (evaluators may be synonymous to art critics) (AIFD, n.d.).

Conference, Seminar, Short Course, Symposium, Workshop

A conference, seminar, short course, symposium, and a workshop on a particular subject are a form of supplemental, continued education for a particular profession. Defining each of these provides an avenue to distinguish that these are added knowledge courses, and not full training courses on a particular subject.

A conference is a “...formal meeting in which many people gather in order to talk about ideas or problems related to a particular topic...usually for several days” (“Conference,” n.d., para. 1). Conferences are gatherings of professionals usually

assimilated into a particular profession. Conferences can be thought of synonymously to seminars, as assimilated professionals within a field also gather at this type of continued educational experience.

A seminar is a group meeting led by an expert that focuses on a specific topic or discipline, such as business, job searches or a university field such as literature. Seminars typically take place over the course of a few days and involve cooperative discussion, multiple speaker and opportunities to share perspectives and issues related to the topic. (Morgan, n.d., para. 1)

A symposium is almost synonymous with a seminar and is concise in definition: “A formal meeting in which experts discuss a particular topic” (“Symposium,” n.d., para. 1).

Short course is also similar to that of a seminar, symposium, or conference and may be called a refresher course, where the attendees learn new developments on a particular subject in which they are educated or experienced (“Refresher Course,” n.d.). These types of courses are to improve previous knowledge. A short course is defined as an educational endeavor, typically of lecture format, in which prominent instructors introduce new practices of a technique in a short period of time (one day or less) (“Refresher Course,” n.d.).

Short courses are a great way to fill in gaps in your knowledge and give you a competitive edge when it comes to job promotions. As technology evolves systems, programs and practices change, making it critical for workers to refresh their skills and stay on top of the game. (Riddell, n.d., para. 3)

Similarly to a short course, a workshop is a class or series of classes in which individuals learn the skills to use towards something in particular, usually in smaller groups (“Workshop,” n.d.).

In all, these terms may be used interchangeably and are a form of continued education for established professionals in a field. Thus, these types of educational platforms would be for established florists to learn new skills in their profession.

Career Schools (Trade, Technical, Vocational Schools)

Career schools are also referred to as trade, technical, or vocation schooling and are considered to be a type of continued education after high school (Federal Student Aid, n.d.). These career school programs offer formal coursework and expect students to graduate in approximately two years. The coursework's mission is to link hands-on experience with a particular career path the student has selected, and the training is usually for careers such as welding, cosmetology, or medical imaging (Federal Student Aid, n.d.).

It is difficult to differentiate between a trade school and a vocational school. The definition of a trade school is "A type of secondary education within a school that teaches particular skills, or skilled trades" ("Trade School," n.d.). And a vocational school is an educational institution that provides specific training for a particular career field with "...defined competencies...(or) occupation-specific training" ("Find a Vocational School," n.d.). Within trade and vocational schooling, the students may receive a credential such as a certificate, associate degree, or diploma. This is in comparison to a college or university, which prepares students with a broader spectrum of knowledge ("Find a Vocational School," n.d.). Two career schools found online that offer floral design coursework include Penn Foster Career School and Stratford Career Institute ("Online Floral Design Schools," n.d.).

A technical school is slightly different than that of a trade or vocational school. Technical schools "...teach the science behind the occupation, while vocational schools focus on hands-on application of skills needed to do the job" (Federal Student Aid, n.d., para. 2). One may earn a diploma or certificate, prepare for an exam to enter a technical field, or study as an apprentice for a skilled trade after completion by attending a technical school (Federal Student Aid, n.d.).

Community College or Junior College

A community college and a junior college are similar in definition, but sometimes a junior college is a private school and a community college is always a public school (Federal Student Aid, n.d.). A junior college is a "...school that has two years of studies similar to those in the first two years of a four year college and that often offers technical, vocational, and liberal studies to the adults of the community" ("Junior College," n.d., para. 1). Similarly, a community college is defined as a college that offers courses leading to an associate degree and comes after high school ("Community College," n.d.). Essentially, they are both secondary educational platforms that serve the local communities in assisting the public to attain higher knowledge opportunities. These colleges may only offer two-year degrees (associate's degree) instead of four-year degrees (bachelor's degree) but some also offer both. Associate degrees are awarded for two-year degree students, in which the students receive either a diploma or certificate. Finally, a junior or community college usually offers more open admission at lower cost versus a four-year program within a university setting (Federal Student Aid, n.d.).

College and University

“In reality, the difference between a college and a university is much more difficult to define” (Online Community Colleges.org, n.d., para. 3). But both are higher education platforms focused on long-term educational goals for students to attain a degree, usually four-year bachelors degree, and may be privately or publicly held (Becker College, n.d.).

Colleges are usually smaller educational institutions, only offering bachelor degree programs, and have smaller class sizes (Becker College, n.d.). A university is a grouping of colleges, also referred to as majors within schools, which recruit students from throughout the United States, even globally. Universities offer more diversity in coursework offerings, as well as undergraduate and graduate degrees. Furthermore, the faculty are focused on both research and teaching (Becker College, n.d.). With regards to floral design, the courses that are taught within universities are typically offered in plant science departments and on a limited scale.

The floriculture courses offered by universities place the greatest emphasis on growing... Many florists of today were trained for their businesses by working in flower shops. The apprenticeship method of education in the flower shop is by no means ideal, but at present is the best available to the person interested in retailing flowers. (Liesveld, 1954, p. 12)

Independent Institutes

Floral design training is offered in independent institutions dedicated only to the subject of floral design. “The need for good schools or academies to train in floristry and floral designing has also increased. Consequently, many institutes have been developed to meet the demand of provide quality education in floral designing” (The Art Career

Project, n.d.-a, para. 1). Some of these institutions include: Benz School of Floral Design, California Flower Art Academy, Creative Floral Design School of New Orleans, David-Curtis School of Floral Design, Floral Design Institute, Flower School New York, Houston School of Floral Design, Milwaukee School of Floral Design, Palmer School of Floral Design, Phil Rulloda School of Floral Design, Rittners School of Floral Design, School of Floral Arts and Design, Shelton-White School of Floral Design, Sinatra's Design Academy, South Florida Center for Floral Studies, South Floral School of Floral Design, The American Institute of Floral Arts, Trim International Floral School, and Vermont Academy of Floral Design (The Art Career Project, n.d.-a).

University Mission Statements

A mission statement highlights the underlying philosophy to which an organization strives to practice through its work. A necessary founding requirement of any institution, business, or organization is to generate a vision for their future, or a mission statement. A mission statement informs its “core purpose and focus” over time, to “filter what is important,” and “communicate direction of accomplishment” (“Mission Statement,” n.d., para. 1-3). For example, two universities in the state of Texas, Texas A&M University and The University of Texas at Austin, declared similar mission statements and values to communicate to society what their goals are for their students throughout the academic process that they provide at their university.

Texas A&M University is dedicated to the discovery, development, communication, and application of knowledge in a wide range of academic and professional fields. Its mission of providing the best quality undergraduate and graduate programs is inseparable from its mission of developing new

understandings through research and creativity. (Texas A&M University, n.d.-c, para. 1)

Complimentary to this, The University of Texas at Austin (2016b) described their mission to contribute "...to the advancement of society through research, creative activity, scholarly inquiry and the development of new knowledge" (para. 2) and lists two of its six core values of learning and discovery. These matching statements indicated that assisting and developing students with imagination to contribute to human civilization through new thought processes is the common ground, or the overarching goal of higher education. "As universities, we are in the business of 'what's next?' What is the next great innovation in medicine, science, art, literature, communications, and business?" (Rao, 2015, p. 169). Rao (2015) expressed that higher education's goals are not just to train students for a career, but also to enlighten minds to inspire a better future for humanity by creating environments to nurture innovation and discovery. Though it is imperative to mention that earning a university degree does prepare students for a more financially rewarding career, "Today, eighty percent of students say that the greatest value of an education is its potential economic returns" (Rao, 2015, p. 168).

The necessity to outline university mission statements and higher education's overall intent for student academics is a key component to the integration of floral design in art departments. The concept of identifying floral design as an art form provides opportunities for discovery and creativity for students to explore the medium of flowers and foliage within the discipline of art, quite possibly, for the first time. Through recognition of floral design as an art form by a university art department, re-learning and

reenvisioning the antiquated perceptions and prejudices of floral design as a sole science is a profound opportunity for universities to exploit their mission statements.

University Financial Concerns

Some university enrollment incentive plans strategize the funding of state and tuition dispersal for colleges. The formula for the incentive plan in use in 2015 at Texas A&M University was: 40% semester credit hours (SCH) (course hours multiplied by the number of students enrolled), 40% weighted semester credit hours (WSCH) [course hours multiplied by the number of students of various factors, such as the number of students within a particular course levels as well particular degrees sought (graduate level courses have a larger multiplier than undergraduate course levels)], 10% headcount enrollment of a particular course, and 10% to degrees awarded in the college or department (incentive plan formula equation: $40\% \text{ SCH} + 40\% \text{ WSCH} + 10\% \text{ enrollment numbers} + 10\% \text{ degrees awarded} = \text{departmental funding}$). Furthermore, colleges at Texas A&M University during this period had set targets based on expansion efforts, within counting periods (a fall, a spring, and a summer semester is one counting period) in place to provide incentives to receive funding. Those colleges that did not experience growth within a counting period did not receive funding. In essence, the university provost dispersed the state and tuition funding to the colleges that received growth beyond the college target. If the college did not exceed this target in SCH, WSCH, enrollment numbers, and awarded degrees, then the college did not receive any growth money. The college growth money was distributed to departments based on their individual growth in the measures of SCH, WSCH, enrollment numbers, and awarded

degrees. Furthermore, some departments declared targets within their college, and some did not (D. Lineberger & A. Sams, personal communication, September 2, 2015¹⁰). Note that the structure of funding allocation for coursework and the formulas associated to funding per college and department within a university are specific to that institution and will vary contingent on the specifications of that university. However, this formula and outline provides a guideline of how the complex nature of funding could influence the benefit or hindrance of a course additive such as floral design to a university art department.

Departmental budgets are set on a more historical basis. If there is a higher teaching load, meaning more courses are offered, more budgeting is involved. In relation to a course such as floral design, Texas A&M Universities' HORT 203 course, the budgeting within the department is critical, as the materials of flowers, foliage, and vases are relatively expensive. However, with the popularity of the classes, the Senior Lecturer of the course and the Horticultural Sciences Departmental Chair convinced the Dean to increase the number of course section offerings. Strategies were implemented to make the Horticultural Sciences Department budget work in adding these sections of floral design course offerings. By increasing the number of credit hours, this increases the enrollment incentive in the equation for the college. In other words, though the floral design class requires financing, the course increases the enrollment numbers contributing to growth funding goals declared by Texas A&M University. Furthermore, it also

¹⁰Email communication between Texas A&M University faculty D. Linberger and A. Sams reviewed the outline and percentages of funding and income for university departments on September 2, 2015.

increases the interest in the Horticultural Sciences Department by students whom are taking the course as a core curriculum, creative art credit, but are majors in a different field of study within Texas A&M University. These students may take more courses in the Horticultural Sciences Department then based on this interest or even switch majors (D. Lineberger, personal communication, September 2, 2015). Finally, to provide some hard numbers for measure, the HORT 203 course from the Fall 2015 (September 1st through December 31st) received \$10,789.00 in income from course enrollment fees, which pay for the botanical and hard-good supplies of the course. The cost to have a graduate student teach the course was \$14,166.68 and was not covered by the course fees, but by graduate teaching assistantship funds awarded to the Horticultural Sciences Department by the College of Agriculture and Life Sciences (E. K. Junek, personal communication, March 7, 2016¹¹).

University Art Curriculum

The difficulty in defining art is increasingly problematic when making decisions on incorporating particular disciplines of art into art departments and education (Corner, 2005). Though, identifying disciplines of art to be integrated into art curriculum is exceedingly important to assist students in becoming well-rounded artists who continue their practice and application of knowledge (Wareing, 2011). Today there is confusion in art curriculum, and the lack of organization could stem from the difficulty in the basic definition of art (Corner, 2005). Many educators believe that art education is being

¹¹E. L. Junek is Business Associate I for the Texas A&M University in the Department of Horticultural Sciences provided the researcher with HORT 203 course income numbers for the Fall 2015 semester as a reference.

overlooked and there is a need to change the curriculum through reform to re-energize the discipline (Gehlbach, 1990).

Developing relevant curriculum through integrated curriculum development is necessary but revitalizing curricula with “...new partnerships with other disciplines” (p. 99) is challenging (Wareing, 2011). Carnegie Mellon University’s John Carson, Head of School of Art advocated for integrating disciplines that embrace both the science and the arts. His goals are to break down the boundaries around the arts and to promote embracing a more liberal view. In order to promote change in the arts, an interdisciplinary approach is needed to not only assist current concerns in the discipline of art, but to develop a more integrated approach to the arts combined with other disciplines (Wareing, 2011).

Within United States’ colleges and universities, many of the architecture, industrial design, and graphic design programs are aligned within the same art departments (Davis, 1998). However, other colleges and universities do not provide the design coursework necessary within art departments and “...college art education programs must revise curricula to guarantee that graduates receive appropriate preparation in design. Without such revision, other disciplines are likely to claim design expertise, furthering political agendas that marginalize the arts” (Davis, 1998, p. 8).

In addressing the discipline of floral design, floral design itself is interdisciplinary and by integrating coursework within art departments, it may assist in combining relevant disciplines with the arts to revitalize higher education art curriculum. Furthermore, because floral design interdisciplinary, collaboration of universities with

plant science departments and art departments in co-creating interdisciplinary coursework in an additional opportunity.

Higher Education Art Graduates

Though many sources over the past few years have indicated that the investment in art education within college and university study is irresponsible, statements and research indicating otherwise are being produced. It is said that students graduating with an undergraduate art degree have a well-rounded education, with attention to observational, analytical, and research skills (Lena, Gaskill, Houghton, Lamber, Miller, & Tepper, 2014).

Maybe your parents warned you that an art history degree means a job pumping gas at your local Shell station...If you think these warnings ring true, you'd better think again: the humanities in general, and art history in particular, can be a powerful ticket to career success. (Maynard, 2015, para. 1-2)

Or,

Conventional wisdom has long held that pursuing a career in the arts is a likely ticket to a life of perennial unhappiness, hunger and unemployment. But the opposite appears to be true—graduates of arts programs are likely to find jobs and satisfaction. (Berrett, 2011, para. 1)

Furthermore it is noted in a 2012 report that 42% of parents pushed their children to majors that are “safe” or would “pay,” such as a business major within a college or university (Maynard, 2015). However, with a large number of students graduating with a business degree, standard business resumes may not stand out to a potential employer (Maynard, 2015).

A study researched by Strategic National Arts Alumni Project (SNAAP) identified that even with the current higher student debt due to higher education tuition fees in the United States, art graduates are obtaining careers regardless (Lena et al., 2014). The SNAPP reports are to assist in eliminating the concept that art graduates will not find meaningful careers, and in fact the opposite is true, as art graduates are satisfied with their choice in completing an art degree (Lena et al., 2014).

Therefore,

...although arts graduates are warned that they will struggle to find employment after graduation and that their employment may not make sure of their skill set...SNAPP data reveal a different story. Many graduates find work in the discipline of their training. On average, six of every ten currently employed arts graduates describes their current jobs as ‘relevant’ or ‘very relevant’ to their training. (Lena et al., 2014, p. 23)

On a more general note, only 27% of college graduates, of all degrees, work in a career closely related to their degree (Abel & Deitz, 2014). “Thus, consistent with theories emphasizing the productivity benefits of better job matching, college graduates earn a significant wage premium when they are able to find jobs that more closely align with their college education” (Abel & Deitz, 2014, p. 24). For an art major, typical careers that graduates may achieve include, a fine artist, illustrator, photographer, animator, graphic designer, printmaker, or teacher (“What Can You Do,” 2015). Therefore, if an artist has graduated with an art degree, and are pursuing a career in the field in which they have earned a degree, they are more likely to succeed with a higher wage. In relation to floral design, if an art graduate had received a floral design course in their college or university training, thus having experience in floral design, and began a career

in floral design, there could be a potential for higher wages as relative to establishing a career in the field in which the student had graduated.

Benefits of Merging Floral Design into Art Education

Since the old system of apprenticeship does not seem to have survived in the new world, skill in floristry must be acquired through schooling. This need is met by short-term schools, lectures, and university courses. The last including some training in horticulture... There are very few schools that teach commercial floristry. (Roberts, 1949, p. viii)

And yet, “There is no doubt that the art of arranging flowers gains by knowledge and proficiency” (Fleming, 1950, p. vi). Currently, the lack of floral design coursework throughout the country requires students interested in finding floral design education to research and analyze the reputation of the floral design school, or institution, based on the educators’ competences to design (Liesveld, 1954).

The florist in a large city also has the opportunity of taking night courses in colleges and universities on subjects which he deems will be beneficial to him... Art institutes offer courses in the study of color and design which would be helpful to any florist. (Liesveld, 1954, p. 15)

In the 1970s, most aspirational floral designers attended design schools for a six-week program after high school or in college and there were 25 schools for students to select from based on location (Pfahl, 1977).

The day will soon come when the universities offer a complete course of study of the retail florists’ business. Colleges present comprehensive courses of study in dress design and style, mechanical art, interior decoration, illustration, ceramics, metal craft, cabinet making, upholstery, furniture, fabrics, and every conceivable subject except the retail florists’ business. With steady growth of the industry and the demand by florists and the public for more education on the subject, the specialized courses of floristry are bound to follow. (Liesveld, 1954, p. 16)

According to the Society of American Florists (2007) publication, *Careers in Floriculture Catalog of Schools*, 32 states do not offer floral design coursework at the university level and a total of 15 states lack floral design coursework availability at any institution (career schools, colleges, or universities). Furthermore, floral design coursework is solely offered in horticulture, agriculture, plant and soil science, natural resource and environmental science, and continuing education departments (SAF, 2007).

The floriculture courses offered by universities place the greatest emphasis on growing...Many florists of today were trained for their businesses by working in flower shops. The apprenticeship method of education in the flower shop is by no means ideal, but at present is the best available to the person interested in retailing flowers. (Liesveld, 1954, p. 12)

Thus, in higher education, formal floral design coursework availability is typically limited to, at the university level, plant science departments across the United States (SAF, 2007). Based the Academic Analytics (2003) data, 25 universities in the United States hold horticulture departments and in comparison The Flower Expert (n.d.-b) named 33 university horticulture departments. In acknowledging floral design education's traditional place within university plant science departments, the possibility of expanding floral design coursework to all 25-33 plant science departments within the United States is an opportunity for interdisciplinary collaboration between departments. All of these 25-33 plant science departments could collaborate with their university art department to provide floral design coursework to share knowledge of both disciplines (Bouwma-Gearhart, Perry, & Presley, 2014) as well as increase availability of floral design coursework across university campuses.

In contrast to university horticulture departments, there are approximately over 200 universities and colleges throughout the United States holding art departments (SNAAP, 2015). Furthermore, according to the National Association of Schools of Art and Design (NASAD), this organization holds 323 art accredited educational institutions including college and universities (NASAD, n.d.). Based on the large number of higher educational institutions offering art coursework compared to the low number of higher educational institutions offering horticulture coursework, it deems prudent to integrate floral design coursework within art departments to encourage availability for students to learn floral design as a visual art form throughout the country.

Texas A&M University is quite possibly the only university in the United States identified offering the horticulture course HORT: 203 *Floral Design* as a core curriculum credit for undergraduate students seeking creative arts credits. Since floral design is an art form and has been practiced throughout history, the credentials for integrating floral design into the core curriculum is grounded, as it is an offering of humanities subjects. Humanities provides understanding for how humans have documented the human experience through philosophy, literature, religion, art, music, history, and language to record our world (“Humanities,” 2014). The humanities are modes of expression, and floral design is a historic, creative artistic form of expression that is still practiced today.

Conclusions and Discussion

This literature review comprised of creative connections between references in floral design, art, and plant science that have, quite possibly, not been previously

recognized within academic literature. It can be concluded that based on the definition of art, predetermined standards of the principles and elements of design and the design process, required technique in construction, botanicals as medium, the history of floral design, and floral design's contextual meaning and expression: these attributes identify consideration of floral design with formal recognition as a visual or fine art form. And yet, it can be stated that identifying floral design as an art form is not a binary, yes or no, conclusion for all stakeholders involved. The disciplines of floral design and plant science label and qualify floral design an art, but the larger art community has not referenced it as such.

One way to possibly achieve formal recognition of floral design as an art form is to practice the interdisciplinary nature of floral design through collaboration of higher education plant science and art departments to co-create floral design coursework. Expanding opportunities for obtaining greater knowledge with floral design's related disciplines of both plant science and art could promote floral design as interdisciplinary. Furthermore, because floral design was identified as an art form by both floral design and plant science disciplines, it may be assumed that floral design coursework could be integrated in higher education art departments.

Floral design's conceptual association with both university art and plant science departments demonstrates a reenvisioning of the classification of floral design coursework as interdisciplinary. By offering floral design coursework in both plant science and art departments or through collaborative opportunities between plant science and art departments, more floral design coursework availability would be provided at the

higher educational level throughout the United States. By increasing the number of floral design courses throughout the country and developing greater understandings of floral design through interdisciplinary study, this could assist in establishing floral design as a more prominent field, elevate the field from a trade to a profession, aid the declining florist occupation, and prepare future floral designers/artists for the industry.

The current status of education identifying floral design as interdisciplinary, both an art and a science, is not nationally recognized. In a regional view, Texas' education systems are assumed to be the first in the country to officially acknowledge floral design as an art form by offering floral design coursework as fine or creative art curriculum credit within their high schools and universities. However, nationally, floral design coursework is most likely not identified nor offered as an art curriculum credit in any other state other than Texas. This could be an opportunity for other states to integrate floral design coursework within their education systems.

Finally, many floral industry 20th century texts stated the need for analysis and identification of floral design as an art form compared to the lack of acknowledgement in 21st century texts. It is assumed that the floral industry accepted floral design as an art form based on the 20th century but nothing has been done in the 21st century to market or research acceptance of floral design in the larger art community. This lack of progression may have been perpetuated by the United States' economic downturn in the 21st century.

CHAPTER III
PERCEPTIONS OF HIGHER EDUCATION ART EDUCATORS ON THE
INTRODUCTION OF FLORAL DESIGN COURSEWORK WITHIN UNIVERSITY
ART DEPARTMENTS

Introduction

Identifying a single, universal definition for the term art is ambiguous, as art represents many disciplines or fields of inquiry (Davis, 1998; Gehlbach, 1990). And with the lack of a universal definition, it has allowed for new forms of art to be negotiated, accepted, and integrated into disciplines of artistic study throughout history. The disciplines of floral design and plant science have thus been able to label floral design an art form based on the continued interpretation of art and yet the discipline of art itself has not identified it as such. This lack of recognition of floral design with its related disciplines of both plant science and art could be a hindrance to the florist occupation itself. If floral design was identified as an art form by the discipline of art and integrated within artistic studies, the profession of floristry could expand and become more revered.

Because of the ambiguity of defining art and the necessary negotiations of introducing new art forms into university art departments, it was imperative to gain insights from current higher education art faculty within universities to determine the applicability of identifying floral design as an art and introducing floral design coursework into art departments. Without support from art faculty members, the

introduction of floral design coursework into university art departments will not be approachable or achieved.

Methods

Population

The Texas Art Education Association (TAEA), Higher Education Division Representative Elect sent 20 personal email invitations on October 14, 2015 to qualified participants to assist in recruitment of an anticipated total of six to ten focus group participants (MacIntosh, 1993). The researcher sent a follow-up email to potential focus group participants on October 26, 2015. These emails were sent to individuals whom met specific criteria: current art education faculty working in higher education, attended the TAEA annual conference in Galveston, Texas on November 12 – 14, 2015, and were willing to participate in the study. Based on the stated criteria, the emails were drawn from the 2014 annual TAEA conference of the higher education sign-in document, as these were the most likely participants whom would attend the 2015 conference. In response to the emails, four dedicated participants replied indicating participation.

Instrument

The live focus group session was held at the Moody Gardens Hotel on Saturday, November 14th, 2015 in the Executive Conference Room from 9:15AM to 10:15AM. At the start of the study, participants received a meta-synthesis report (Appendix A), *Identifying Floral Design as an Art Form and Integrating Floral Design Coursework into University Art Departments*, along with a bullet-point document that highlighted this meta-synthesis report's major arguments and facts (Appendix B). Additionally, eight

open-ended prompts (Appendix C) were provided for review along with the meta-synthesis report and an abbreviated sheet before the discussion began. The participants received these documents ten minutes prior to the focus group interaction. This time was provided to allow for preparation and familiarization with the content and topic (MacIntosh, 1993) of floral design as an art form. The meta-synthesis report, abbreviated sheet, and the prompts were not provided to the participants before the focus group session met on November 14th, 2015. The reason for this delay was in prospect of additional participants agreeing to participate to increase the number of focus group members to six to eight from four, though this situation did not occur.

Using the qualitative research method of a focus group, an informal discussion through facilitator questioning of prompts engaged dialog between art educator participants in regards to the report they previously reviewed (Appendix A) and the condensed version (Appendix B) on the topic of defining floral design as an art form as well as its potential integration into university art departments. Essentially, this focus group invited a collective conversation that was guided by facilitator questioning (Appendix C), with their peers about this subject (Kitzinger, 1994). The focus group was designed to last no longer than one hour and with minimal interaction from the facilitator, thus maximizing interaction between the participants (Kitzinger, 1994; MacIntosh, 1993). The discussion's goal was to not draw a consensus, but only to begin the discussion of the participants about the topic, allowing them to articulate their points of view, the benefits, reservations, and possible excitement. This type of dialog highlighted the participants' opinions, frameworks of understanding, encouraged

communication, provided insight to the concept, as well as explored similarities and differences in attitudes (Kitzinger, 1994). It was the rich discussion created through group interaction that inspired participants to reveal their perceptions about the topic, which provided the necessary qualitative data for this component of the research.

The eight open-ended prompts given to the focus group members to dwell on ten minutes before the live focus group began allowed the participants to prepare for their remarks and opinions (MacIntosh, 1993). Within the live focus group session, the facilitator identified the prompts in order, as stated on the document, to build on each topic discussed in a sequential format (Barbour, 2007). The facilitator made the decision to ask the next prompt in its order when each of the four participants had expressed their full statement on each topic. However, because the participants had the eight prompts to review, some members jumped to various topics on their own without guidance of the facilitator.

In order for the researcher to review the conversation and synthesize the data, a video recording device, Flip Mino HD Video Camera, was used to record the body language and the dialog of the focus group interaction (Barbour, 2007). The dialog was then transcribed after filming. The focus group transcription (data) was analyzed through in vivo coding; this method deciphers unstructured, qualitative data through coding, allowing the researcher to determine themes and capture key elements within the context of written dialog (Given, 2008). During the process of coding, it is imperative to ensure that the content of the themes accurately represent the quotes collected during the focus group session (Given, 2008). Theme titles were kept in similar phrasing, wording, and

content to accurately describe each subject identified. In vivo analysis began through highlighting words with particular colors that appeared many times in the transcription. Then, when re-reading the transcription multiple times, the capture of quotes appearing most important to each interviewee based on the context was identified. Comparison of the highlighted words and important quotations developed major themes within the focus group to refine results of the data analysis (Given, 2008). Two art and floral design discipline committee members performed a transcription assessment and accepted the core themes established by the researcher. Additionally, the video of the session recorded the nonverbal communication, body language, between participants (Krueger, 1998). Identifying correlations between the body language and the transcription topics strengthened core themes based on participants' body language responses to their peer's remarks (Krueger, 1998).

The Texas A&M University Institutional Review Board (IRB) approved the focus group methodology for this research on September 29, 2015 (IRB2015-0593D).

Results

Focus Group Organization and Outline

The focus group of four professional, art education faculty members on November 14th, 2015 lasted for one hour, eighteen minutes, and thirty-seven seconds. At the start of the focus group session, the four members were given ten minutes to review the meta-synthesis report (Appendix A), bullet point review sheet (Appendix B), and the prompts (Appendix C) before the dialog of the focus group session began. To begin the discussion, the facilitator asked the participants to introduce themselves by stating their

name, affiliated institution, favorite flower, and favorite art medium. After the introduction, participants were given an overview of the goals of the session, the facilitator explained it as an, “...exchange of professional opinions about floral design as an art form and whether or not you believe it is an art form, if it can be integrated into art departments” (Facilitator, personal communication, November 14th, 2015¹).

The first two questions posed in the prompts reviewed an exploration of the focus group members’ professional opinions in their definitions of what art entailed and what makes a particular work a form of art. These first questions were asked at the start of the focus group to allow for more detailed subjects within this general topic of art to build upon within the dialog. The following questions expanded on the topic of art: what forms of art are not taught in university art departments that should be and why these other forms deserve recognition; opinions on labeling floral design as an art form; and discussing perspectives of integrating floral design within university art departments, such as determining feasibility and negotiation. Though these topics were organized in this fashion by the facilitator, the topics in the discussion did not directly follow the content path, as unique threads of themes became apparent within the dialog.

Observations of Participants

All four participants began the focus group session with personal, preconceived ideas and attitudes of what floral design is by definition and where it is organized or thought of within the American society and culture. Moreover, all participants

¹All quotes retrieved from Focus Group Transcription. Focus Group Dialog took place within an interview in Galveston, Texas on November 14th, 2015. Seeing Appendix D for full transcription.

acknowledged these prejudgments. Throughout the discussion, some participants contemplated, reenvisioned, and synthesized the concept of floral design as an art form through verbalizing, processing, and adjusting their beliefs from start to end of the session, changing their opinions, adjusting their thoughts, and questioning the concepts discussed. In comparison, other participants made minimal remarks but contributed with significant statements that influenced the other higher education art professionals' perceptions of floral design as a potential art form. Through the four participants portrayed their impressions of floral design differently, each of them expressed confusion (at least once per participant) throughout the session, indicating that the concept of floral design as an art form does not guarantee a binary yes or no answer for those in the art community. The conceptualization and pondering of floral design as an art form, from start to end of the session, was evident throughout the transcription and was also identified in the participants' body language as the researcher reviewed the recordings.

Collectively, the focus group members kept bringing up their own personal stories regarding a particular flower species or an influential experience of viewing floral arrangement(s). Furthermore, it is important to mention that all focus group members reverted back to certain questions and previously discussed concepts randomly throughout the dialog. This is because the participants were adding, thinking, and synthesizing their answers as well as the new content brought up in the prompts and in conversation between peers. This created a rich discussion and it was apparent that the conversation had intrigued all of their interests in the field of floral design.

Analysis of the recorded video of the focus group session identified that the body language of the participants reflected the participant confusion and transformation in belief (Krueger, 1998). Nonverbal, body language in the recording assisted in determining whether all of the participants were in agreement or disagreement of a particular found theme within analysis of the transcription.

The facilitator had provided the participants with the prompts that were to be asked in consecutive order to allow for the topics and ideas of the participants to build on each other (Appendix C). In retrospect, the facilitator would not have provided the prompts, as the participants focused on their preconceived beliefs on the topic of floral design instead of reviewing the meta-synthesis report (Appendix A) and summary sheet (Appendix B). As art educators with professional backgrounds on the topic, this new notion of floral design as art was groundbreaking, and providing the prompts beforehand hindered the discussion as it prompted the educators to focus on the prompts (Appendix C) instead of the new concept outlined within the meta-synthesis report. Thus, the participants gathered their thoughts throughout the discussion instead of beforehand. Finally, in hindsight, providing the focus group members with a ten-minute preparation time was slightly inadequate for the quantity of material the members could have reviewed in a longer period of time.

Major Topics and Themes Produced from the Transcription

The researcher reviewed and analyzed the transcription using the in vivo coding system and organized the information within Table 2. The analysis generated two

general topics, two major themes within each general topic (four major themes total), and 11 subthemes as a whole.

Table 2

Outline of Topics and Themes Identified through in vivo Analysis of Focus Group Transcription

General Topics	Major Themes	Subthemes
Defining Art & Floral Design as Art	Art Educators Identification & Definition of Art	When & What is Art
	Confusion on Floral Design as an Art Form	Principles & Elements & Design Process
Flowers Possessing Symbolism & Personal Story		
Commodity Versus Art		
Flowers as a Medium		
Concern of Longevity		
Floral Design Coursework Organization within Universities	Shift in Perception & Organization	

Table 2 Continued

General Topics	Major Themes	Subthemes
	University Art Department Fundamentals	Current University Art Teachings
		Various Educational Opportunities
	Opportunities for University Program Structures	
	Possible Course Descriptions	
	Careers for Art Graduates	
	Limitations of Integration into University Art Departments	
	Steps to Integration	
	Excitement for the Future	

Defining Art and Floral Design as Art

Within the focus group session, it was imperative for the participants to review their understanding of what they personally defined as art in order to synthesize opinions on floral design as art. Furthermore, reviewing their preconceived concepts of the

definition and classification or organization of floral design was necessary to satisfy the research concerns.

Art Educators' Identification and Definition of Art

Within the general topic of defining art, the focus group members drew similar consensus on what constitutes a work of art. At the start of the discussion, Participant B stated,

I think it really has to do with the stakeholders involved and who is actually assessing it. Whether it's you personally as an artist, or whether it's a curator museum setting. Whatever those types of environments are, there are a multitude of stakeholders. Critics decide what art is. People decide what art is. Preferences and values decide what art is. I think that there is really no definition of art.

Participant D agreed with Participant B's analysis of identification of what art is and complimented the review by adding that it is dependent on the

...artist intent and the viewer, whether they find meaning and whether they define it as part. It depends on the producer, the creator, their intentions as well as the viewer and other stakeholders like gallery owners, museums, art historians. There's a lot of different opinions involved and they don't always necessarily agree that something is a work of art...There's not always consensus.

Mostly, the artist and viewer's purpose, intent, and meaning making of the work identify it as an art form (Participant D).

When and What Is Art

On the topic of defining art, the participants were in agreement that defining art is subjective, as it depends on context and stakeholders. However, Participant A had an interesting point that all other participants agreed with unanimously,

...we have for millennia thought about what is art. That's going to be a central question. I think it might be useful to turn the question a little bit and rather than ask what is art is to ask when is art? That provides context. That provides a place context, a time context. That take us beyond just the focus on the object.

There was collective concurrence in asking when is art and identification of the context of art is dependent on the time, place, and culture of the stakeholders involved with the work. In other words, art defining and identifying is a complex activity and is a dependent definition based on context and stakeholders. It is not binary, it is not either labeled art or not labeled art, as it is dependent and subjective. Asking participants this question was essential for them to conceptualize the ambiguity of art in definition in preparation to understand that there are many different medium that could be involved in art making and artful meaning, including floral design.

Table 3 reviews the collective response of participant's opinions on how to identify what and when something may be regarded a work of art.

Table 3

What and When Is Art? Defining and Identifying Art

Major Theme	Identification
What Art is Not	There is no general definition of art, debating a true definition for millennia (Participants A& B) Art is not about making (Participants A & D)

Table 3 Continued

Major Theme	Identification
Context	<p>Though art today is built around objects, objects are not the only form of art that can be expressed or created (Participant A)</p> <p>Time, place, and culture of both the work and of the stakeholders involved (Participants A, B, C, D)</p>
Stakeholders	<p>1. Those Assessing, 2. The Artist (producers, creators), 3. Museum Curators, 4. Gallery Owners, 3. Museum Owners, 4. Art Historians, 5. Environments and Settings, 6. Critics, 7. The Public or People (in general) (Participants B & D)</p> <p>Artist innate need to create through unique thinking (Participants B & D)</p> <p>Artist purpose and Intent: problem solving, researching, develop new thinking, idea exploration, creativity, making and finding meaning through preferences, values, personal story, symbolism, communication, perceptions, community, opinions, statements (Participants A, B, & D)</p> <p>Usually unconcerned with the work as a commodity (Participant D)</p> <p>Artists themselves making statements of their art and communicating: “my work is art and I use this particular medium” (Participant B)</p> <p>Assessors and viewers varied opinion on what constitutes art, what is revered, stakeholder interaction and opinions influence meaning: a possible non-consensus by all stakeholders (Participants A, B, & D)</p>

Table 3 Continued

Major Theme	Identification
	Assessors and viewers finding meaning is artwork based on longevity ¹ , purpose and intent of artist, personal story, symbolism, and uniqueness (Participants B & D)
	Holding revered artworks may be a showcase of wealth, status, connoisseurship, and culturedness ² , especially if the work is difficult to acquire (Participant D)
	Stakeholders communicating in repetition that a particular work is a form of art (Participant B & D)

¹Longevity in art may refer to how long humankind has had to make meaning with an artwork. The longer humans have to make meaning with an item, it usually more revered. Furthermore, some works are considered art on the grounds that the item has had a long longevity. (Participant A) However, art can be temporary. (Participants A&B)

²The more unique the artwork, the more value associated with the work.

Principles and Elements and the Design Process

The facilitator asked the participants their thoughts on the importance of the principles and elements of design and the design process related to art. The consensus of the focus group members in addressing the use of the principles and elements of design and the design process by artists indicated that artists and art educators use these methods within art education and art making, but are not at the forefront of art activities. Participants B and D's attitudes stressed that the principles and elements of design are not the essential tool, or "primary focus," to create a work of art, as it is a "mediated

component,” or for the artist, not a “conscious interaction.” Additionally, Participants A and D believed that the principles and elements are a means “...used to communicate and exchange ideas and maybe critique it later” “...but are not necessarily the components of most artists work,” “the focus”, nor “...the purpose behind (the work) is to fulfill the elements and principles of design in the case for most artists.”

Usually, the principles and elements are applied at the end of the art making experience. Once the artwork is complete, the artist can assess and reflect what particular elements and principles have been implemented (Participant A). In contrast, some artists work differently, “...some people do use elements and principles of art on the front side. Especially in design. It all depends on how the artist works. It also depends on what the goals are in creating” (Participant B). With regards to floral design and the principles and elements, Participant B stated that floral design is working with “...different clientele and purpose,” thus the use of the elements and principles might be more front side of the art making process. Participant D agreed with this but elaborated to say that it may or not be forefront depending on the artist, or floral designer. In other words, it all depends on the artist and the floral designer personally, however, the stakeholders (such as assessors or viewers of the work) use the principles and elements more observantly than the artist themselves in most cases, as in the majority of cases, the principles and elements are use as a reflective and assessment tool after the work is complete.

With regards to the design process, the participants similarly agreed that it is not a direct focus of the art maker or art educator, much like the principles and elements of design. Participant B responded to the focus group question expressing that the design

process is not at the center or focus, “It’s evident or it’s embedded, but it’s not essential in the context... Design is embedded in the very nature of art itself.” Participant D clarified that educators need to know the design process, as it is a guide to help students develop and understand the creation of a work of art. By defining and “articulating” what the design process is, it assists to “demystify” what it is (the process of designing) and provides understanding, “I think it’s trying to understand how you go through a process to create or produce something that is original and unique.” It is an exciting, organic process that acts like a puzzle, helpful when problem solving, analyzing and critiquing a piece of art (Participant C). Similar to that of the principles and elements of design, the design processes allows stakeholders to reflect, edit, change, add, and go in different directions (Participant D). Essentially, the design process is fluid and inherent in the evolution of creation, but is not a prerequisite to making art.

Facilitator prompted the respondents by stating

Currently the floral design instructional programs think of floral design as an art form because they use the principles and elements of design in the design process. What are the benefits of that and what are the drawbacks for that with possible integrations then?

Participant D quickly stated that fine artists would recognize art making as cyclical, research and current issue focused, and exploratory through concepts or ideas that are “woven together.” Art itself is not based on how the design process or the principles and elements are identified solely (Participant D). Art is “...expressed through the medium. It’s not the medium itself, for the most part, making that statement. It’s the artist

manipulating it. There's intent and ideas and concepts" (Participant D).

Confusion on Floral Design as an Art Form

After the dialog reviewing what and when is art, the principles and elements, and the design process, Participant B addressed an abrupt change of topic. At nine minutes and seventeen seconds into the interview, Participant B began to associate the links of the questioning, this member synthesized their thoughts aloud:

I am going to jump to a different area of things to think about so far... You're directly talking about floral design, but there's a lot of layers to this. In the context of floral design and buying flowers for someone as a commodity. We commodify things. This is not... We do commodify art to a degree but it's viewed very differently.

This abrupt change in topic acted as an initiation into the participants' personal connections with the topic of floral design and sparked deep thinking.

Participant B went on to express, after the commodity art statement, an understanding that flowers act as communicators, referring back to the introductions when each participant stated their favorite flower in the introduction. Flowers within themselves hold meaning for individuals, "Even without design" (Participant B). And yet, Participant B also believed that "...everyone has access" to flowers and floral design but is unsure of how that impacts the conceptions of floral design. While thinking out loud, Participant B plainly exclaimed outright confusion on the subject,

I don't even know how I'm thinking in that sense... Some of these questions I can't answer. Like, 'As a professional what are your thoughts on floral design coursework being taught within our departments?' I don't even know my thoughts. I've never embarked on a floral design class.... I don't even know what that would look like.

These reactions of the perceptions of floral design invite a unique turn in the dialog throughout the remainder of the focus group session. Participant B had outlined important, essential topics that must be addressed to weigh the discipline of floral design's association with art. Stating that flowers are communicators, and they have meaning, begins to blur the organization of floral design as a pure commodity component. It must be noted that during this period within the dialog, the other participants were in deep concentration, thinking and evaluating the meaning of Participant B's remarks.

To reinforce the theme of confusion, many times and various moments throughout the dialog the participants expressed uncertainty as well as contemplation. In one moment, when Participant A provided examples of floral design as different art forms, they also stated, "Because this is new territory for me, I have to really think about how that works...things are coming to mind as we're having this conversation that might be useful." Similarly, Participant D said, "I've never thought about it before. This really does, just like you're talking about. I mean, whoa. What do I think about that?"

Transformation of viewpoints from the focus group members' preconceived notion of the general opinion of floral design as a trade began to shift from this point on within the dialog.

Flowers Possessing Symbolism and Personal Story

The participants began to review the perception that the field of floral design might have more substance and deeper connections than their previously held beliefs. Reflecting back to the introductions of the participants, Participant A expanded on the

questions asked to each participant with regards to their favorite flower. Participant A revealed that a follow up question should have been asked: why they selected that particular flower. The argument reasoned that the question of “why” is important because of the personal story that each person has with this specific flower they chose. The story is not only context building, but it relates to the flowers as communicators, connects to personal memory, and is symbolic. Throughout the entirety of the focus group session, participants, at random, explained their connections to their favorite flower.

This epiphany that individual flowers have meaning assisted in demonstrating that floral arrangements are more similar to artistic works than the preceding understanding by the focus group members. Such as artists make meaning from producing art, the medium themselves in floral arrangements (the flowers), make personal meaning for the artist and viewer. The fundamental concern that the medium themselves, the flowers individually, have meaning is a caveat to fully addressing all floral design as an art form. It could be argued that no other medium, such as paint or clay, has personal story as flowers do. Thus, though the participants identified that floral arrangements have personal meaning, it is a special category of medium in which needs more thought, research, and designation.

Commodity Versus Art

For an artist,

They’re thinking about how do I express this and what do I want to say and how do I want to say it and what do I do? I think fine artists would also say that for the most part...I mean, some of them do take commissions, but for the most part

that's not their intent. Their intent is not to please someone for the most part.
(Participant D)

All of the focus group members tended to agree that for most artists, commodity, or the monetary incentive, of making a work of art is not the full intent of the artist. However, it is noted that in floral design, the monetary component is more relevant (Table 4).

Throughout the first few minutes of dialog between the art educators expressing their uncertainty and debating on how to categorize floral design, the facilitator asked the question, "There's a difference between commercial² floral design and art. What makes something a floral art piece?" (Facilitator). Participants C and B responded quickly, stating that floral art must be "an original work" and that "context makes a huge difference." "You have to separate two things. One is creativity. You have to separate the point of views of whether it's art or not. Is the person that's doing that creative? Yes. Absolutely. Are they an artist? I don't know" (Participant B). In response, Participant D indicated that in certain situations the floral designer is an artist and in other situations they are not, and Participant B agreed, identifying the reason why it is not definite is because of the lack of knowledge of the floral designer's history, or their full acknowledgement of intent in creation.

Participant B went on to explain this context with examples of installations and exhibitions that have used botanicals to create art works. "If you were to say I'm going to have an exhibition of floral design in an exhibition space. That we're observing them

²Within the meta-synthesis, the researcher/facilitator fully describes the difference between commodity and commercial art, hence in this reference: the term commodity should replace the term commercial with regards to meaning.

as works of art” (Participant B). Through the use of examples, Participant B identified that though an exhibition or installation, artists are owning the work and stating, “These are my works or art, this is my medium, this is how I’m going to work and it’s going to be viewed as installation or as something.” However, Participant B supplemented their interpretation to their previously stated viewpoint, that for floral design to be art, it does not necessarily need to be in an exhibition space. They provided this example because it illustrates the context that is imperative to determining which floral design are in indeed art and which ones are for commodity use.

Participant B further described the concept of floral design as a commodity. When ordering an arrangement from a local florist, the client is the designer, providing the florist with the specifications they desire within the arrangement, as it is a personal order that reflects not only what the client selects but also what the recipient would appreciate. Nonetheless, Participant B compared floral design to art by articulating that the client is not the designer, “In art making that’s not always true” because it is the artist that makes these important, personal decisions. Going back to defining what and when is art is reviewed by Participant B, explaining that artists make art to communicate, “...we also make art because something is ebbing and flowing in us. Floral design doesn’t have the same agenda.” This last statement referring to floral designers not having the need to create or communicate through their work, was received with verbal cues and body language that expressed hesitation by Participants C and D. Participant C justified the contradiction in their view of this statement,

I guess for those who innately are fine within themselves, that is their medium, that is their choice of expressing themselves. I’ve worked for twenty years with

a dear friend extensively doing staging of florals design events. Oftentimes, truly they become a sculpture. Truly they employ the principles and elements of design.

Participant D expanded on these views in terms of what most artists' intent is,

They're thinking about how do I express this and what do I want to say and how do I want to say it and what do I do? I think fine artists would also say that for the most part...I mean, some of them do take commissions, but for the most part that's not their intent. Their intent is not to please someone for the most part.

Basically, artists make art to not make a profit, but to create personal expression. Thus, the overall intent is non-commodity driven. Many floral designs are commodity driven, as stated by Participant B, but some floral designs are not commodity driven, as stated by Participant C. Thus, just as in all art forms, it depends on context of what and when is floral design considered art.

Table 4

Preconceived Conceptions of Commodity Floral Design and Generated Identification of Floral Art

Theme	Description
Value	Accessibility, may harvest flowers from landscapes and gardens compared to purchasing a tube of paint. Inaccessibility, demonstrations personal connection to home, memories, and the political nature of floral medium (Participants B & D)
Commodity & Cost	Clients are designers in retail floral shops (Participant B)

Table 4 Continued

Theme	Description
	Pre-determined (florist album), conservative styles of floral arrangements for clients to select from for purchase (Participant C)
	Revenue or fundraiser opportunity to sell flowers for an organization (Participant B)
	Each flower species has a different cost per stem and is typically more expensive than other art mediums (such as a tube of paint) (Participant B & D)
Designer Identification	The client matters within the design, as the client is ordering based on specifications desired within the floral arrangement (Participant B)
	Clients may choose from previously scripted, pre-designed floral arrangements (Participants C & D)
	Even without pre-designed floral arrangements, there is a predetermined client expectation; consumers script the design based on occasion or recipient (Participants C & D)
	Depending on what the client wants, it can either be a casual expectation or something more grand and creative within the floral design (Participant C)
	Problem solving for a client in mind and does not allow for complete freedom of expression (Participant B)
Trade	Historically, floral design and the florist occupation have been viewed as a trade (Participant B)

Table 4 Continued

Theme	Description
Floral Art with Meaning	In art, the focus is not on the object, but the story around the object (the flower) (Participant A)
	Flowers are used to evoke memories and create symbolism (Participants B & C)
	Flowers are communicators with or without design (Participants A & B)
Developing Context	Addressing the goals and presentation of the floral artwork (Participant B)
	Using floral design with exhibitions and installations (Participant B)
	Context building using floral arrangements with and for community (Participant A)
Flower Medium	Flowers as different types of medium to create artwork (Participants A & B)
	Different sensibility than other media (Flowers are communications with or without design, which is different than other medium) (Participant A)
Greater Knowledge	Learning and appreciation around floral design, the greater validity of it as an art form (Participant C)
	Review of current issues, thoughts, research, exploration, concepts, and ideas of identifying floral design (Participant D)
Artist Identification	Florists identifying the their floral work as art and expressing that flowers are their medium (Participant B & C)
	Creating an original, unique floral design (Participant C)

Flowers as a Medium

As the dialog continued between the participants, Participant B shifted belief once again, stating that "...as far as the actual flowers themselves become the medium. Just like painting or just like printmaking. The flowers then become the medium....I think that if you look at flowers as a medium, I think it changes." Participant C broadened Participant B's remark,

...when it's very original....you can't deny the work, clearly it becomes art to anyone who's looking at it. I've seen so many amazing works done using flowers that in it's presence you are awe struck by it. The fact that flowers can be utilized in that form...I'm seeing it from an artist's view. Others could just walk by with blinders and never even see it. That's the way art is right?

In contradiction, Participant A revealed that the flower and a tube of paint in comparison of medium do not have the same rationale in use. In other words, Participant A considered the paint's information (manufacturer, ingredients) has a political background, whereas a flower does not. This sensibility of a flower is much different, in their viewpoint, as the way in which individuals view the two different media types. "I'm not sure they're the same. It's different medium" (Participant A). Within the focus group meeting, the researcher/facilitator did not address the political components of the cut flower industry to the participants and retrospectively believes it would have benefited the conversation. The identification of where a flower originates, when it was harvested, the species it is, how it was transported, and how it was packaged are just a few examples showcasing how flowers are political within the cut floral industry. Thus, flower medium and paint medium both have political attributes, according to the facilitator and not the participants.

Furthermore, based on accessibility and inaccessibility, both paint and flowers have delineations. Accessibility in the nature of the flowers (easily harvested from nature or landscapes/gardens) compared to the inaccessible nature in which stories, memories, and personal connections are attached to flowers is noteworthy (Participants B & D). Paint has accessibility through purchase from a store or company in but lacks the inaccessibility is meaning as an individual flower to a particular person.

Concerns Regarding Longevity of Flowers

An unexpected outcome of the focus group session was the subtheme suggesting the burden of shortened longevity in cut flowers to be used as medium within art and art related coursework within a university. Because the subject of longevity was perpetually raised, the facilitator asked the question to all focus group members “Does art need longevity?” (Facilitator). The participants’ unanimity that art does not need longevity was observed, and yet there were apprehensive moments of contradiction within the transcript. For example,

I think because floral design serves such a unique space. Other art making, art doing things are much broader than that. We can encompass more. There’s a lot more room for exploration...You can merge paint with print making, with paper, with sculpture...Because flowers are biologic, I think it makes it harder. They are not going to last. (Participant B)

However, Participant B thereafter expressed that the shorter longevity of floral artistry may be captured in photography.

In another example, Participant B expressed concern of the longevity of their use because of their biologics³. Contradictory statements were expressed within the same statement,

The other problem you have with floral art is...we do have installation art and we do have art that is very, very temporary...You'd have to put that in that category. Because it doesn't have the same longevity that other art forms have. It creates it's own problem. (Participant B)

In the video recording, Participants C and D nodded their heads in agreement. Still, Participant B had explained that there are art forms that are temporary, similar to that of floral design, thus it must be categorized with those temporary art forms that are perishable. Participant A expanded on the perishable nature of artistic displays by providing an example of alfombras (natural carpets designed as a religious offering) made with fresh cut botanicals and natural objects. The entire purpose of these designed, natural carpets is for processions to walk over them during the commemoration of Holy Week. "Then they have a clean up crew that comes by and sweeps them all up. There're thrown in the dumpster and that's it...Is that floral art? I think it is" (Participant A). This example reconnected the importance of context in art, how the focus of the alfombra is a community offering and is not made for the purpose of longevity. In other words, context is more important than longevity.

Then, Participant A observed the correlation for why this topic of longevity kept being brought up.

³The focus group used the term biologics, however, the definition of the term biology (Appendix G) is the more appropriate term for use.

I think there is a sensibility in many art forms today that are museum based. That the longevity is necessary in order for us to put it in a museum and put it on a wall. Keep it around for centuries of time for other people to experience. I don't think that is that's necessary in order for it to be considered art. It's just that we have built an art world around objects. We value those that are more...That have a greater longevity. Sometimes it's not even the object that we revere, it's the fact that it's been around a long time. (Participant A)

When something is around for a lengthy period of time, the more time humankind has to make meaning out of the object, "The more it sticks with us and the more value we give it. The more we interact with it" (Participant B). In concluding remarks of the subject, Participant D denoted a sense of irritation to conclude talking about it, "I think we all are on that page about the temporaneous is good and art can be temporary. We don't have much time to make meaning with it. With our stories."

Shift of Gaze in Perception and Organization

I know people in my world who, they are like, they have no background in horticulture, they have no background in art, but they absolutely consider themselves flower designers...How do you compete with that?...I am just posing the question because I'm curious. (Participant B)

Participant D responded to this indicating that this might be more of a hobbyist in floral design. Participant B went on to say,

To people who are really super knowledgeable about how to grow and understand the seed content and soil PH and all that stuff that it takes to get to that place of the end product. How do you complete with that? That's really what I would ask as far as programmatically. You'd really have to delineate value.

Participant C revealed to the other participants that as professional artists themselves, it is clear for them, through this communication, to recognize that with more

knowledge of the field of floral design, the more recognition it would receive as an art form. “We are all at different levels of appreciation of things....Some consider it art, some don’t. I think those that would not would think about...the cookie cutter thing...pick the one you want” (Participant C). Participant C linked floral design and art based on appreciation and knowledge,

There’s so many aspects to this...I think typically, like most people that don't the knowledge about an art or sculpture. If they had the knowledge...A greater knowledge about it I think would bring a greater appreciation for the validity of it as an art form.

Participant B provided their thought process out loud, that though they believe that creativity and artistry are involved in floral design, there is hesitation.

I think the thing that inhibits me from saying yes or no is the idea that floral design is a trade. It’s not that it’s not art. It is art, it’s not an art that we’re familiar with contemporary context with. It’s not an art form that we have valued in traditional context...I have viewed it up until we came in here as a trade. (Participant B)

“How do you shift something that is trade driven into an art form? It goes back to the context of how you’re going to present something and what it’s goals are” (Participant B). Participant B went on to repeat this same notion as a way to indicate the opinion at the start of the conversation had shifted for them as a transformation of opinion.

Additionally, providing examples of what constitutes floral art labeling assists in expressing the difference between floral art and commodity floral design, as Participant B emphasized, “It was botanicals, but it was art.” Table 5 reviews the various examples the participants provided that they believed deserved the term floral art and not

commodity floral design.

Table 5

Focus Group Member Examples of Floral Design as Art

Participant	Example
Participant A	<p>Alfombras, natural carpets made of natural objects, are a community offering within the Holy Week in Guatemala</p> <p>Flower festivals have community meaning, identify, and importance, such as the Rose Festival in Portland, Oregon or in Tyler, Texas</p> <p>Personal favorite flower because of heritage (participant originates from Portland, Oregon and their personal history behind the flower species identified, Rose, by the community is unique to the individual and has meaning) (Introductory Question: What is your favorite flower? Need to ask why to obtain the person's story and connection to that flower.)</p> <p>Nationality Importance: Holland identifying with Tulips</p> <p>Disneyland creating an ideal world through the use of plants and flowers, thus creating a characteristic space for community</p>
Participant B	<p>Art car parade in which the cars are covered with flowers</p> <p>Horticultural artistry in which both scientists and gardeners integrate flowers within an art form to create something scientifically new</p> <p>U of H's Blackford Gallery displayed rows of trees in Plexiglass</p> <p>Georgetown Art Center holding an exhibition showcasing amazing things with flowers</p>

Table 5 Continued

Participant	Example
	Hotel lobbies showcasing extravagant displays of floral décor
	Flowers as a muse for painters
	Floral design work that is construed as floral sculpture
	Scientific modifications of genetics to create maroon Bluebonnets (Amy Amps)
Participant D	No examples

Floral Design Coursework Organization within Universities

The final topics reviewed in the focus group session streamlined the conversation towards art departments and the organization of floral design coursework within art academics, specifically within art departments in universities. At the start of the dialog, Participant B indicated that,

I do know that there're other layers that aren't directly related to floral design in having a program in a university or things like that change and shift our gaze about how we view it. I think it's really important to at least acknowledge those elements because if you don't acknowledge those elements... Those are the elements that are in a way inhibiting.

These elements are the deeper layers in identifying the medium of flowers and overall intent of floral design in relation to the viewpoint that floral design is an art form, Tables 4 and 5 reviewed the focus group members' attempt to demystify the layers according to their perspective as art educators.

Additionally, Participant B expressed interest in the concept that floral design is interdisciplinary and has many connections with both science and art. Participant D agreed with this interpretation of floral design orientation, “I think floral designer’s kind of this hybrid unlike art education, that you’re kind of positioned between these different areas. You also have you’re own unique boundaries. The boundaries maybe are becoming a little more fluid.” Participants A and C responded with body language to these remarks in an affirmative manner. As a whole, the members believed that though floral design may be considered an art form, it is unique in its characteristics and thus emphasis on considering this academic divide would need to be approached strategically.

University Art Department Fundamentals

In order to assess if floral design coursework is agreeable to the inclusion of subjects taught in university art departments, the members of the focus group were asked to report the current atmosphere of inclusion or exclusion of art teachings and whether they believed art departments’ structure could visualize the inclusion of floral design coursework. Various themes and subthemes were raised that linked to the content identified within Topic A of this research.

Current University Art Teachings

To gather more information about university art departments’ current curriculum, the facilitator posed the question, “What forms of art are not currently taught in university art departments that you believe should be?” (Facilitator). At first, all participants agreed that generally, art departments within the United States’ universities

teach a well-rounded curriculum in terms of various types of medium and works.

Participant B expressed,

I don't know that there are any missing. There're certainly a lot of new innovations....If you were to look at the gamut, I think everything's being taught. The other part of that is, there's a lot of hybridization between art and other areas...This idea of hybridization is happening.

Then, Participant B brought in the earlier argument of the inconsistency of one true definition of art, that to a certain extent, it is obscure and highly context driven.

Participant B explained, "I think however we conceive of art it could be taught, right?"

Thus, if art departments may integrate and teach various forms and mediums to create artworks, it is all based on perspective on the faculty and university in what to teach regarding art subjects and medium.

Participant D relayed practical matters about introducing new forms and mediums of art into departments, stating that it depends on the particular university that is involved as well as the budgets in their department. "I think in most universities it's an ebb and flow," that involves variable aspects such as university personnel and leadership beliefs, university and departmental politics, university and departmental space, as well as university and departmental budget (Participant D). Participants A and C reemphasized Participant D's points on the required vision of administration, space, budget, and expenses for the department within the focus group dialog. Participant D described that when a department cannot afford to teach a particular type of art form because of budgets and space, professors will advocate for students to attend a class on the particular art form or medium elsewhere in the community to obtain experience with

that medium that they cannot provide. However, the students were extremely disappointed and expressed, ““This should be part of our college career,”” which Participant D has continually found compelling. Additionally, instead of field trips to various art studios to learn about different types of medium, university educators traditionally bring artists to the university to do workshops on the topic to learn the fundamentals because of the costs and fees of field trip activities (Participant D).

Various Educational Opportunities

The focus group members discussed the various avenues in which floral design coursework is currently taught and raised concerns about the differences between these different educational outlets.

My question would be, what would be different at a university setting than somebody who's been a florist for years, whose teaching floral courses in the community at their flower shop? I want to know what the difference it, because I don't know. (Participant B)

Participant C said that in the florist workshops, the public learned something new and might have more of an appreciation of the art forms, but “I don’t see them all going out and opening a shop.” In response, Participant A explained their personal knowledge of the difference by comparing the community flower shop with commodity floral design for the public to a floral design class at a university where the students learn artistic endeavors employed by artists with the intent to make floral art and not commodity floral design.

The facilitator asked the participants to compare the differences between floral design workshops to painting classes for the public, or painting hobbyists, at the end of

this particular topic. “What’s the difference between someone going to university to study painting and art and then coming out as either a painter or florist?” (Facilitator). Participant B and C designated painting classes and the floral design workshops as a commodity because the companies hosting the classes are selling the classes an experience for the public. They are not merely educationally driven. The aspect of the classes as commodity also highlights the participants, or customers, as hobbyists in art, no matter what form of art is being taught. This commodity aspect of art classes may be compared to art courses at a university, which is taught by professors solely for educational purposes, to assist in teaching students the art forms.

Opportunities for University Program Structures

The participants had different concepts on how to integrate floral design in art departments throughout the dialog. However, the focus group members deemed that developing one course or a certification program would be the most prudent start to introduction in art departments at universities. It must be noted that throughout the focus group session, the participants were still contemplative of how to define floral design as an art form and thus they were slightly preoccupied in collecting their solidified opinions about the integration component.

The only thing I could see, just as a starting point, because I don’t know how this would be done, truthfully. Just with all the things that we’ve discussed before, the limitations. It could be introduced as a course. As a course, I don’t know about a department, but certainly as a course. (Participant B)

This one course offering in floral design would allow students to work with flowers as a medium, but it would not limit their focus and major to floral design within their general

art degree or within a certificate program, as the students would take courses on an array of art forms and focuses throughout their university study.

Participant B and D identified assimilation of floral design in art by creating a certificate program, similar to university programs offering hotel management certificates. Offering floral design coursework in this way would be a service to the institution to which it held, providing opportunities for students to design for functions held at the university.

What if it were a certificate program instead of a degree? Because you said there's so few places that can offer floral design as a major... Where a certificate is a sequence of usually maybe three or four courses on the average. I could see how it could be something like, like a floral design class, maybe a studio class, maybe a business oriented class... It might be an art historical base, so they see kind of this broad contextual foundation. (Participant D)

The facilitator questioned the participants on whether they believed that offering floral design coursework as a certificate program would keep the notion that floral design was a trade and not elevate the profession itself. The Participant B stated that a certificate program might be its only option but then responded, "I'm going back and forth. I don't know. I don't know. It really depends on the goals." Participant D responded, "Offering a certificate... I could see art students taking it, I could see people in sciences taking it that were interested. I could see somebody just taking it because they're like, 'This is cool.'" Participant B agreed, "I'd take it because it's cool." Participant C indicated,

The certification would maybe permit them to get a more upper end placement in a job or working for some of the larger corporations or amusement areas of tourism. Even say, like a university, because it's so costly to go outside to have those services.

These participant statements identified that providing floral design as a certificate program would allow for non-art majors to concentrate on floral design coursework but they are unsure whether or not keeping floral design in programs such as this assists in raising the perception of floral design as an art form and the profession of floral design itself.

Possible Course Descriptions

Another discussion brought up by the participants was developing the coursework concepts of floral design as art. One possibility is developing a course highlighting reviews of works of art, such as painting, that focus on botanical elements. This course would be an introduction to using flowers as a muse or inspiration as well as a medium in art coursework.

You have these sort of works of art that if you wanted to have a class that looked at floral design, I think that should be and needs to be a component of it. It is that you look to see the way that artists that have been traditionally accepted as artist have dealt with flowers in their work. (Participant A)

The identification of how other artists throughout history have generally worked with flowers would expand floral design as an art concept, developing rich context, so that the course is more than simply making a floral arrangement (Participant A). The structure of this course would provide substantial material in which the focus group participants were discussing in Topic A of this research. Furthermore, the content allows for the subjects radiate into various topics of inquiry related to floral design such as flower species identification or the history of floral design.

Participants agreed that a course on gardening and growing of the medium of flowers would establish a hybridization course on the science and art of floral design. Using an agricultural scientific connection in floral design and researching or experimenting on this topic will allow floral design to be thought of as an art form. For example,

We're going to alter these cells to make the DNA of these flowers. You really change it up...To me that type of thinking about that type of problem solving is critical...There's a problem solving component to art making that goes beyond what someone's telling you or a client base. (Participant B)

Participant B believed that understanding how to grow the flowers and the utilize them within floral design connects the science and art of the subject, which highlights rich subject content.

Additionally, a class on the symbolism of flowers is a possibility. The significance of this class would provide contextual building content through the story of the flower medium, such as, how communities and cultures identify with selected flowers. Within the course structure, after research of the story of the medium, the students would manipulate the flowers themselves within a floral design style. However, Participant A went on to indicate that,

I don't know that world that you do with regards to the flower themselves. I'm not saying I'm not excited about that. I'm really excited about the potential of context around that. To enrich as a student's understanding of the role of flowers in society. Flowers in history. Flowers in their lives.

The final course in which Participants B and C generated within the discussion to possibly include in art departments is an analysis and understanding of the floral

industry. Learning about the floral industry, reviewing the growers and global transport of the perishable product, the wholesalers, floral packaging for shipment, etc. would broaden the understanding of where the flowers are coming from for floral design. Again, this course is building the knowledge and contextual understanding of floral design as medium, similar to the other courses outlined but based on another topic of the medium itself.

Careers for Art Graduates

“Studio has a lot of artists, but they also don’t often end up in traditional professions. I know several who are working for the airlines and who have their degrees in art” (Participant B). The focus group member revealed that with a degree, it is necessary for students to see profit and longevity in their chosen career path. Art is a hybrid idea in nature but is based on the concept of expression, and it allows for students to be placed on different career paths because of this. If a class is offered, such as floral design, on exploration and to engage in different learning, it is highly valuable to the student in art departments. However, professionally after college, this can be a hardship because there may not be the monetary reward as other professional degrees provide graduates. Additionally, the intent to place students in internships that practice the art assists in preparing students for a profession, and the floral design link (such as an internship with a florist, if floral design is considered an art form) may assist in helping students prepare for an added career in the arts. Artists may work in many different fields and offering floral design as an additional profession might be useful for students graduating with an art degree that have had a course in floral design, as they expand their

choices in career paths when they have experience in various forms of art. This topic on student artist careers was not raised in the facilitator questioning but was brought up by the focus group members.

Limitations of Integration into University Art Departments

With regards to providing more floral design coursework offerings or opportunities, not necessarily in art, Participant D indicated that universities that offer a horticulture or agriculture department or college will be an opportunity to integrate floral design because it is such a hybrid type of a course and topic. The facilitator reviewed for the participants that this actually is the current status of floral design, its coursework offerings currently are typically limited to plant science departments, and quotes the data and detailed information found in the meta-synthesis report the participants reviewed prior to the focus group dialog exchange. This information quoted by the facilitator brought a shift in focus for the facilitators, as they began to internalize the limited availability of floral design education at the university level and legitimize the expansion in opportunity of floral design coursework offerings. This topic of floral design in horticulture departments was neither expanded nor commented on by the participants but led into more in-depth focused discussion on the challenges and possibilities for introducing floral design in art departments within universities.

The concerns of Participants B and C focused on the shelf life of the cut botanical medium, expressing that the product is expensive and perishable compared to a tube of paint. Universities may not be willing to pay for this medium because of this highly perishable component. Furthermore, Participant B believed that the use of flowers

as medium, biologics per the Participant's definition, may already be included within a course offered in art departments, though it is not the focus of the course in general.

I think if you or someone is thinking about adding this or any other area, there really has to be a strong case made for it in terms of cost effectiveness, what it's going to bring to the students, what students lose by not having this. (Participant A)

Other focus group members added their input such as, the quantity of art students interested in taking the course and if there is a return on investment based on administrator's requirements. Participants A, C, and D argued that the current climate of universities would need to view the integration of floral design to assist in career readiness and preparation for the students. A course on floral design would need to identify as something that is currently missing in the field of both art and floral design. They also stated that integration of floral design in art departments could elevate the field of floral design to an extent.

Participant A was hesitant to the question on "Do you think that floral design integration into art departments could be feasible or unfeasible?" The Participant indicated that it is imperative to look at it in terms of employment. The concern is the question of financial reward based on an administrator's perspective, "...it is the world we live in in higher ed. Is there a trade off? If you can say yeah, if someone finishes this program there's a job waiting for them, that will spark their interest" (Participant A). Participant B agreed and stated that floral design could be "...another career path that they could pursue," referring to the students' possibilities after graduation. Furthermore, Participant C began identifying the credentials of what a certificate or graduate with

floral design in particular might be higher than what the community would be willing to pay for such a higher degree, "...because with those credentials, would they be a small town florist, would not be able to pay them what they would want. That would be in line with what they've invested in that particular training." Participant B agreed with this notion, clarifying that cost investment for someone going through a program and graduating and obtaining a floral design career could be conflicting.

Steps to Integration

Participant D reported the procedures and strategies to the start of this lengthy process of introducing a new course within a university department. Convincing the stakeholders, most importantly the departmental chair or dean, and then the board of regents at a selected university on the topic of floral design as art, is the first stepping-stone. Establishing any new course, such as a floral design course within an art department, requires appraisal on the validity and importance to the department, the college, the university, and lastly the legislature. This can take a long time and go through the multiple stages of approval. Even when things go smoothly, it can be up to a two-year undertaking from the brainstorming stage of the course to drafting a syllabus and implementation of the class. It is important to understand that there are always revisions along the way and there are many questions to consider when submitting a new course to be offered to students. Some of these questions include: determining the amount of credits the class will hold for the students; accessing if the course counts for a fine arts credit, a core curriculum course, or the course is an elective; determining where does it fit within the university and department plan; and identifying which student

population the course serves. Furthermore, Participant D indicated that it can be even tougher to integrate a new course because educators are, "...under such pressure to get students in and out in a four year, 120 hour degree program, that so many programs now have fewer and fewer, if any electives. That's an issue." Thus, though it may be feasible, it would be an undertaking with tasks and exercises to legitimize the course for a university.

Recruitment of students to the course once it is established is an additional consideration, one must think about what is different from a student taking a workshop on floral design at a local flower shop that might be less expensive than a university. Another challenge is finding the students that are interested in learning the layers of floral design, which goes beyond the practice of working with the medium of flowers for design. This may result in very small pool of students whom would be interested in learning this at a deeper level. If floral design courses are accepted in university coursework offerings and teach the contextual layers and intricacies to discover deeper meaning of floral design, then Participant B said, "I think that when you're educated at the college level, it no longer really is a trade. It becomes a profession...The college experience makes it that."

Excitement for the Future

It was acknowledged by all participants that they had transformed their viewpoints on the topic of floral design by the end of the dialog.

I think that originally when you first mentioned bring in the idea of floral design into art departments, I was like 'aha!' Then the more I read about this and we've

talked, I'm like, 'There're some really interesting connections that could be made.' (Participant D)

One benefit of integrating floral design into art departments would be

...giving art a new vantage point to look from as far as introduction, as far as floral design itself. In other words, introducing it as an art form that it encompasses all the things we've been talking about. Not just the formal design elements. I think there's a lot of value integration. (Participant B)

Participant A expressed similar notions,

As I've sat here thinking, I think that's reflective of an attitude that really would be, I think one of the main things you would run up against, is presumptions that people have, that are built in with regards to what this is about and what the floral world is. How do we combine art? You know, if we want kind of use the environmental metaphor. I think you'd really need to cultivate the soil with those decision makers.

The focus group members agreed that additional conversations with other higher education art educators, such as the focus group members, would allow the researcher to gather more information and expand the knowledge and increase perception of floral design as an art form.

Like what happened to us today, which was really kind of, 'oh, look at this possibility and that possibility.' We really do come with... We're not blank slates when we come to this topic. We come in with values that we hold. That may be completely incorrect, but we hold them. Those have to be somehow reshaped in order for then a conversation to more forward in possibilities. (Participant A)

Additionally, Participant B stated that they had shifted and reshaped their values on the field of floral design because of the conversation on floral design as an art.

"As I've sat here for the last hour sort of brainstorming in my head, the possibilities beyond maybe what I felt when I came in the door" (Participant A).

Comparing art forms such as painting and sculpture to floral design has a bit of a caveat because it has “underlying components” (Participant B). However, this is what makes floral design so intriguing because it is what the public is unaware of explained Participant B.

I love your topic, it is really fascinating. It’s really giving food for thought...It challenges values some profession itself. I’m going back in forth in my brain, like a ping pong ball. Because I don’t know, I don’t know how to value it. (Participant B)

Participant C was interested in seeing where the research will lead, “...it would be fun just to see really how far you take all of this.” The participants concluded with interest in learning and participating in floral design, as Participant C stated, “I want to go play with flowers.”

Table 6 reviews the collection of participant feedback on both the benefits and hardships of integrating floral design coursework within university art departments.

Table 6

Positives and Negatives of Integrating Floral Design Coursework in University Art Departments

Positive/Benefit	Negative/Hardship
Giving art a new vantage point with the introduction into floral design, including the contextual and value components (Participant B)	Presuppositions that people have: reshape incorrect values on the topic of floral design (Participant A)

Table 6 Continued

Positive/Benefit	Negative/Hardship
<p>Hybridization of two different subjects; floral design is a science and an art (Participant B)</p>	<p>How to compete with those whom have never had floral design or art backgrounds and consider themselves florists (Participant B)</p>
<p>Art students linking the science behind the flowers as medium: hybridization of topics (Participant C & B)</p>	<p>Flowers' biology is perishable; flowers have a short shelf life and the cost of cut flowers is expense (Participants B, C, & D)</p>
<p>Integrating floral design into art departments may elevate the field of floral design (Participant A & C)</p>	<p>Floral design as a certificate program or a single course in floral design in a university instead of floral design major opportunity (Participants B & D)</p>
<p>Value Integration for students: meaning, context, and avenues of exploration of the medium and art form of floral design widen opportunities (Participant B)</p>	<p>Integration of floral design into art department must fit with the universities' personnel, vision, and beliefs (Participants A & D)</p>
<p>Offering a course in floral design allows students to explore and engage in new topics of art for their well-being (Participants B & D)</p>	<p>Convincing and obtaining support Stakeholders in the department: Chair or Dean and then the Board of Regents (Participant D)</p>

Table 6 Continued

Positive/Benefit	Negative/Hardship
<p>Floral design as an additional career path with coursework preparation for art majors (Participant A, B, & D)</p>	<p>Based on administrators' perspectives, trade offs with integrating a new course based on financial reward and career offerings for students must be valid (Participant A)</p>
<p>Enrich sensibility and stories about flowers: identifying and building personal connections with flowers as medium (Participant A)</p>	<p>It can be difficult to navigate university politics when introducing or pitching a new course (Participant D)</p>
<p>Context building through flower symbolism: identifying communities and cultures and why they associate with a particular flower. Students then work with the flower in floral design after building context (Participants A, C, & D)</p>	<p>Going through the process of adding a course within a university takes a lot of time, approximately two years through the vetting process (Participant D)</p>
<p>Enrich student's understanding of the role of flowers in society, history, and their lives (Participant A)</p>	<p>There is limited space and budgets for courses within university art departments (Participant A, C, & D)</p>
<p>Unique medium of flowers incorporated into current art coursework, a new floral design class, or floral design program (Participant B)</p>	<p>More and more programs are having fewer and fewer electives offered due to the pressure from universities to graduate students with a 120 credit hour plan (Participant D)</p>

Table 6 Continued

Positive/Benefit	Negative/Hardship
<p>Linking traditional artists who use flowers an inspiration for their works; building context of floral design through links between other forms of art (Participant A)</p>	<p>New courses' vetting process has multiple stages, which include the department, college, and the university at large, as well as the legislature (Participant D)</p>
<p>Art students learning about the floral industry: worldwide growing and transport, wholesale industry, flower packaging: building context to the medium (Participant C)</p>	<p>Revisions to the new course offering within the approval process will be required at various stages to the proposal (Participant D)</p>
<p>Service component for the community and the university: students may design floral arrangements for school functions such as graduation, commencement (It is costly for a university to purchase floral arrangements from the public) (Participant B & C)</p>	<p>Details in the: Credit numbers, a fine art requirement? Elective? Fit within university coursework/plan/scheme/ whom it serves as a course/ university 4 year program fit (120 hour credit)? (Participant D)</p>
<p>A single course within an art department might be more feasible on a major offering of floral design within an art department (Participant B)</p>	<p>Cost Investment for Student: Offering a certificate program or major may not be in line with what florists in the community can pay; the graduate should be able to find a career with what they have invested in training (Participant B & C)</p>

Table 6 Continued

Positive/Benefit	Negative/Hardship
<p>Certificate program instead of floral design major offering: offers a series of classes on floral design studio, business course, making meaning/historical/contextual foundation course for broad, background experience on floral design (Participant B & D)</p>	<p>Recruitment of university art students: determining what is different from going to local flower shop for workshops that might be less expensive than a university course (Participant B)</p>
<p>Participants believe that a course on floral design would be interesting and “cool” to take (Participants A, B, C, & D).</p>	<p>Might be a small pool of students interested in learning the deeper layers of floral design (Participant B)</p>
<p>Teaching a floral design course about the multiple, contextual layers within a university setting would mean educating students at the college level in floral design and it would no longer make it a trade, it is a profession (Participant B)</p>	<p>This integration would benefit from more conversations with fellow higher education, art educators as well as decision makers at universities (Participant A)</p>
<p>Linking floral design and art internships in college to help with student careers (Participants B & D)</p>	

Conclusions and Discussion

The focus group session of higher education art faculty members showcased a reenvisioning of the field of floral design from their previous perceptions before the

discussion began. This shift and transformation into viewing floral design as more meaningful and substantial caused all participants to reconsider floral design's organization within the United States' culture as well as within higher education. Based on the focus group's analysis of when art (of all forms) is identified, art must have context and meaning to stakeholders involved, and because flowers are communicators and meaning makers, floral design may be identified as an art form. In other words, the status of floral design within their eyes grew more prominent with this realization, but they were still unsure on how to formalize their thoughts fully on how floral design is an art form as well as how it may be integrated in art departments within universities. They believed this focus group session was a starting point towards: reconsideration of floral design as interdisciplinary, studies and research to be performed, being revered as an art form by society, as well as its integration into art departments within universities. The lack on full consensus and confusion stemmed from a variety of topics: flowers as medium, flowers as commodity, floral design organization, and preconceived concepts of floral design.

The concern that the medium themselves, the flowers individually, have meaning is a caveat on how to address that floral design as an art form, though all participants agreed that floral design is an art circumstantially. The found meaning and context in the medium of flowers, as well as the attributes that flowers as medium have, are different than other forms of medium. No other medium, such as paint or clay, has personal story as flowers do. Stating that flowers are communicators and they have personal meaning begins to blur the organization of floral design/arrangement as a pure commodity

component. Thus, botanicals are a special category of medium in which needs more thought and designation.

The commodity component of floral design was discussed in a fashion that separated floral art from commodity floral design. The participants believed that not all floral arrangements were considered an art form. Floral art is designed by a floral artist, whom states that flowers are their medium, and that they create the floral work with the intent of providing both meaning and context to all stakeholders. A non-artistic floral design is designed at a floral shop with a client in mind and is commodity driven. And yet, even with this separation, the participants did not draw a consensus on how to review the context and meaning of the flowers for a commodity floral arrangement and how that might be different than floral art, as other examples of how floral arrangements within a floral shop could be considered art were given. Interestingly, the flowers in a commodity floral arrangement will have personal story by the floral designer but also by the client purchasing and the recipient of the arrangement, but each uniquely personal. Again, more research is needed with regards to commodity floral arrangement's consideration as an art form. "It might be that it's unromantic to call a flower a commodity...they are ephemeral, emotional, and impractical" (Stewart, 2007, p. 10).

However, even with more research on the consideration of commodity floral design as an art form, one may argue that all artists (including floral) have different intentions of creating art. The field of art itself struggles with the identification of commodity art in all forms. As quoted in the meta-synthesis, "...the mere fact that an artist makes art for money is no indication that the resulting work is of no artistic or

intellectual value” (Walker, 2009, p. 2) and “Since an artist needs to sell art in order to remain a working artist...a strong agreement could be made that most art is commercial” (About Education, 2014, para. 9).

Furthermore, the American culture currently views floral design as a trade, though it is taught within university plant science departments. The focus group members stated that when a particular discipline is taught within the higher education system, the occupation shifts from a trade to a profession. Though floral design is taught within the higher education system, it could be stated that this has not changed the perception of floral design’s importance within American society. This is paramount to recognize, as the focus group members viewed floral design as a trade but not a profession, even though floral design is taught in university plant science departments. However, the participants stated that if floral design were integrated or assimilated into university art departments, it would assist in formalizing floral design as a profession instead of a trade and by doing so would strengthen the perception of floral design within the American culture.

To build on floral design’s assimilation into art departments, the participants provided valuable information on the possibilities of floral design coursework descriptions or topics, the structure of the classes, and the steps to introducing a new course within an art department. The political nature of universities, the lengthy process of new course approval, and the potentially preconceived views of floral design by administrations were seen as limitations by the participants. Breaking down these boundaries and supplying research and recognition of floral design as an art form may

assist in changing viewpoints of administrators and thus allowing one to proceed through the process of introducing a new course within an higher education art department.

Additionally, the participants agreed that because floral design is interdisciplinary, both an art and science, administrators may view floral design with more prominence with this realization, as interdisciplinary coursework is revered within higher education.

Confusion, transformation, and contemplation on the topic of floral design by art faculty members was another solidified outcome from this focus group. The members thought through and debunked their preconceived ideas of floral design as a major component of this dialog. Participant B evoked all of the member's thoughts fully in this statement:

I think the thing that inhibits me from saying yes or no is the idea that floral design is a trade. It's not that it's not art. It is art; it's not an art that we're familiar with contemporary context with. It's not an art form that we have valued in traditional context...I have viewed it up until we came in here as a trade.

There is a need for more discussion within the disciplines of art, plant science, and floral design on these topics. Assisting in developing additional studies on this topic of floral design as interdisciplinary, as an art form and a plant science, would be beneficial for both art and floral design industries. The art faculty focus group members stated opening new doors for art students through the introduction of new medium, thought, and careers is traditionally welcomed in universities. For floral design, it helps promotion and reverence of the field by offering more coursework throughout the country. Therefore, assimilating a floral design course into an art department seems to be a prudent procedure, as it acts as a catalyst for change but also acts as an experiment to

its formal recognition to floral design as an art form and a plant science by the larger artistic community. “I think however we conceive of art it could be taught, right?”

(Participant B).

CHAPTER IV

IDENTIFYING FLORAL DESIGN STUDIO OWNERS' DESIGNER EMPLOYEE HIRING PREFERENCES

Introduction

At the university level, floral design coursework is solely offered in 18 states within horticulture, agriculture, plant and soil science, natural resource and environmental science, and continuing education departments (SAF, 2007). Because floral design coursework in higher education is typically limited to plant science departments, the availability of floral design coursework is restricted to those universities that hold these agriculture colleges (SAF, 2007). Consequently, university students interested in floral design coursework to become a florist whom attend universities without agriculture colleges are unable to obtain this education because the coursework is not available. However, because of the larger availability of 200-300 art departments within the United States' universities (NASAD, n.d.; SNAAP, 2015), the integration of floral design coursework within art departments could increase the availability for university students interested in becoming florists.

Additionally, the awareness of floral studio owners' preferences in their designer employees' training background is important in determining how floristry instruction should be organized within higher education. Because floral studio owners are the decision makers regarding hiring decisions based on designer floral design knowledge, it is important to understand their preferences. Furthermore, because floral design instruction is interdisciplinary, both a science and an art (Floral Design Institute, n.d.), it

is necessary to determine the disciplines most effective in training floral designers for hire.

Finally, based on the researcher's ten-year background in the floral design industry, an observable trend was noticed in the researcher's career. It was recognized that floral design studio owners tend to hire floral designers with an art educational background. The researcher was interested in learning about the educational preference based on discipline, as floral design is recognized as interdisciplinary, though higher education floral design coursework is situated in agricultural colleges. Thus, by determining if floral design studio owners prefer floral designers to have an art background and floral design instruction at the university level, it may reveal an opportunity to integrate floral design into art departments.

Methods

Population

The sample population included the for-profit company, BBrooks Fine Flowers', directory of floral design studio owners within the United States ($N=300$). BBrooks Fine Flowers (n.d.) "...is a network comprised of hundreds of floral artisans...all of whom are individually reviewed and selected" (para. 1) based on the highest caliber of design and technique. This company is a high-end wire service connecting talented floral designers together across the United States. Each member, or floral studio, is formally invited and accepted to join the network based on overall design aesthetic and demonstration of high skill within their floral work. The owner of BBrooks Fine Flowers, Barbera Brooks, formally agreed to provide retrospective data in the year 2015

that surveyed their company's population of 300 floral studio owners to determine hiring preferences of their floral design employees based on the designers' educational background.

Instrument

A web-based, 11-question survey created in Qualtrics titled *Is floral design an art form?* collected BBrooks Fine Flowers' floral design studio owners' preferences in hiring floral designers based on their educational background and higher education focus in either agriculture or art. BBrooks Fine Flowers sent the URL link to the survey within an introductory cover letter on November 12, 2015 via email to the sample population of 300 floral design studio owners. A follow-up email reminder with the URL survey link was sent on November 15, 2015 to allow for those participants whom had not completed the survey to respond (Solomon, 2001).

The online survey was developed through the research software Qualtrics to reduce nonresponse rate or unanswered questions within the survey. Using a web-based survey is one of the most effective research methodologies that allow researchers to communicate with a wider population of stakeholders within their sample (Solomon, 2001). Web-based surveying is effective in evaluating preferences for large populations as it reduces both time and cost accessing participants (Fan & Yan, 2010; Solomon, 2001). Thought to style, structure, and length was accounted for in the survey platform, as response rate is reduced with longer questionnaires (Vicente & Reis, 2010). Furthermore, potential participants were informed of the survey length in the email cover letter in order to reduce dropout rates of participants (Vicente & Reis, 2010).

The majority of the questions were constructed in closed-ended question format, which "...requires respondents to select the answers that best fit their idea or characteristics from a set of response options" (Vicente & Reis, 2010, p. 260). However, this type of question design constricts respondent expression by not providing alternative answering opportunities (Foddy, 1993). Thus, the questions were built in the various formats: numerical slider, ranking order, matrix table, multiple-choice, drop down list, and text entry of open-ended response. The open-ended response questions reduced bias of the survey designer, as respondents could fully express opinions (Foddy, 1993). By strategically placing the open-ended questions in the final stages of the survey, it allowed the participant time to become acquainted with the content (Lazarfeld, 1944). Lastly, though open-ended provided greater richness of data (Foddy, 1993) and assisted in developing intriguing and useful responses, it added complexity to the research, requiring more in-depth analysis and coding (Schuman & Scott, 1987).

The Texas A&M University Institutional Review Board (IRB) approved the use of this retrospective online survey data methodology on September 29, 2015 (IRB2015-0593D).

Data Analysis

The survey responses were analyzed using tests of statistical significance along with mean (*M*), mode, and standard deviation (*SD*) descriptive statistics. *A priori* 95% was used for all statistical analysis corresponding to a *p*-value of 0.05. In terms of the tests, Pearson's chi-square goodness of fit test was primarily utilized for the analysis of the survey questions, which is denoted as χ^2 (*degree of freedom*). Additionally, a chi-

square test of independence was used and is denoted with a subscript of “ind” for the chi-square variable. Lastly, one-way between-groups analysis of variance (ANOVA) test and two-sample t-tests were used. For the ANOVA test and t-tests, education levels were the independent variables with the number of employees as the dependent variable.

Results

Partial Nonresponse

One concern about the data collected from this survey was the response rate of the participants. BBrooks Fine Flowers invited 300 of their floral design studio owners to participate in the web survey, *Is floral design an art form?* and a total of 106 responses were recorded, but many surveys were prematurely concluded. Qualtrics determined that there were 75 completed responses (Appendix F.) The number of responses declined for each successive question. Partial nonresponse rates were much higher after question 8 in the survey; question 8 had 71-recorded responses while the final two questions had 37 and 42 written responses, respectively. Thus, the majority of the participants exited the survey after question 8 and increased partial nonresponse rates.

During survey administration, BBrooks Fine Flowers received numerous emails concerning question 8, as many respondents had difficulty continuing to complete the survey after this question. The issue was reviewed with Qualtrics, but no technical issues were apparent. It could be concluded that the disruption might have been due to survey user error or an unforeseen error in the display logic of the following question. The

technical complications deterred amount of respondents because of uncertain coverage error, user error, or instrument error (Fan & Yan, 2010).

Low response rate is determined by "...the number of completed units divided by the number of eligible units in the sample" (Fan & Yan, 2010, p. 132). In this survey, 106 partial nonresponse units divided by 300 eligible units in the sample produces a 35% response rate of the total sample population, in comparison to the 75 filtered units divided by 300 eligible units in the sample produces a 25% response rate of the total sample population. The 25% to 35% low response rate could have been due to unmotivated survey participants or a lack of participant association with the survey content (Baumann, Jobity, Airey, & Atak, 2000). Lastly, the length of time in which respondents took in answering some questions could have added to the low response rates (Fan & Yan, 2010).

General Information

The majority of floral design studio owners, 75% ($n = 79$), had owned their floral studio for more than 11 years and those whom had owned their business for more than 11 years had the highest number of floral designer employees (Table 7). Seventy-nine percent of the owners employed a range of one to five full-time, part-time, or freelance floral designers. Most floral design employees had a high school education level though owners preferred higher educational attainment than a high school education (Table 8). It is important to note that the total number of designer employees is unequal to the sum of the designer employees at different education levels.

Table 7

Number of Years Owned Business with Corresponding Number of Designer Employees (N = 106)

Years Owned Business	Number of Studio Owners	Number of Employees
1-2	1	3
3-4	5	8
5-6	8	38
7-8	7	33
9-10	6	22
11+	79	325

Table 8

Education Level Most Important (N = 106) with Corresponding Number of Designer Employees at Each Education Level (N = 84)

Education Level	Education Level Most Important	Number of Designer Employees
High School	7	311
Vocational Training	12	109
Professional Certification	25	78
College or University Degree	20	180
Floral Design Education is NOT Important	23	N/A
A Few Classes through Organizational Programs or Workshops	11	N/A

Floral Studio Owners' Preferences in University Disciplines

The survey asked participants to input the total number of their floral designer employees who earned a college or university major in each discipline. As identified in Table 9, a total of 176 employees were recorded with the majority of higher education floral designer employees majoring in fine arts ($n = 54$), followed by business and liberal arts ($n = 40$), and agricultural and life sciences ($n = 13$).

Table 9

Quantity of Floral Designer Employees per College or University Degree (N = 52)

Degree	<i>n</i>	%
Fine Arts	54	30
Business	40	23
Liberal Arts	40	23
Agriculture & Life Sciences	13	7
Education	10	6
Science	5	3
Government	4	2
Architecture	3	2
Geoscience	3	2
Engineering	2	1
Law	2	1
Health & Medicine	0	0
Total	176	

The owners were asked, *In your hiring practices, which university degree do you prefer your floral designer employees to have earned based on content taught and acquired?* with the results shown in Figure 2. Floral studio owners preferred to hire a floral designer employee with a degree in fine arts to all other degrees combined

($N = 72, \chi^2(1) = 5.87, p = 0.02$), which supports the opinion that floral design should be taught in university art departments.

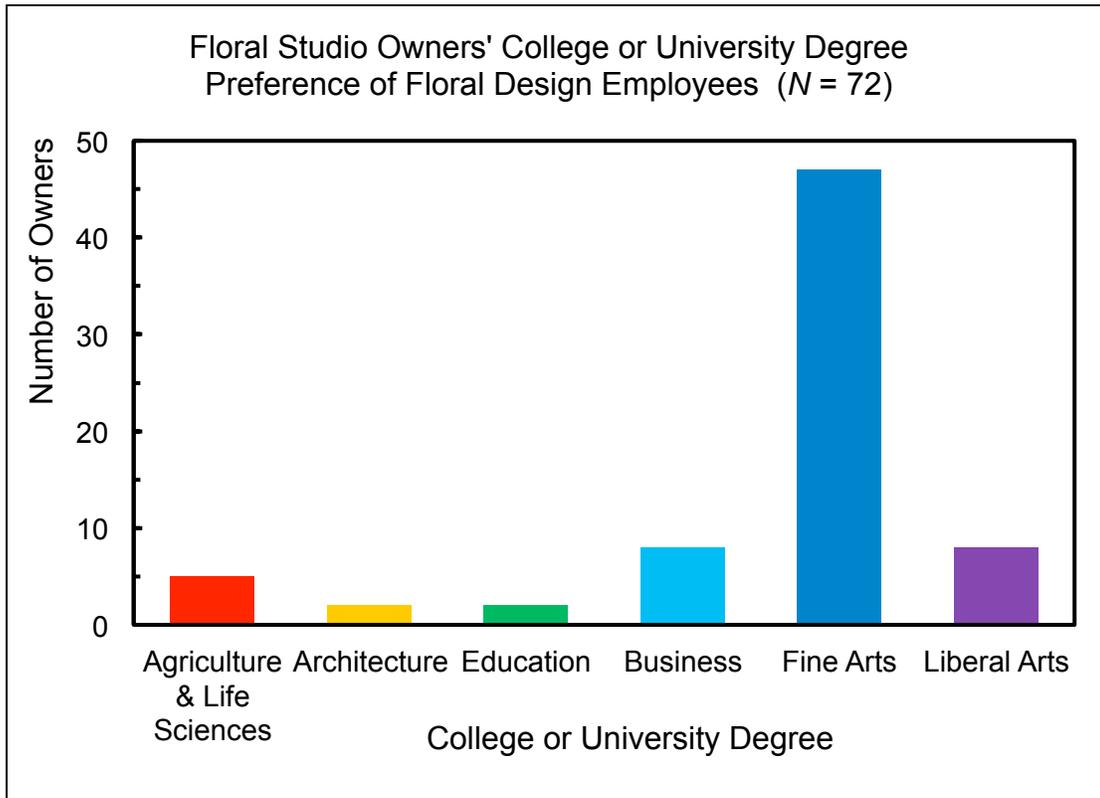


Figure 2

Floral Studio Owners' College or University Degree Preference of Floral Design Employees (N = 72). Floral studio owners preferences on college or university degree of floral designer employees based on content taught and acquired.

Fine art was the preferred degree of floral design studio owners when hiring floral designers with a higher education degree specifically compared to an agriculture science degree ($N = 71, \chi^2(1) = 7.14, p = 0.01$) (Figure 3). Eighty-nine percent of the participants preferred a designer employee with a fine art college or university degree

compared to 11% who preferred an agriculture degree. Additionally, the majority of floral studio owners whom owned their business for 11+ years preferred a fine arts degree to an agricultural degree ($N = 52$, 85%). Data pertaining to respondents owning their business for less time was not statistically significant.

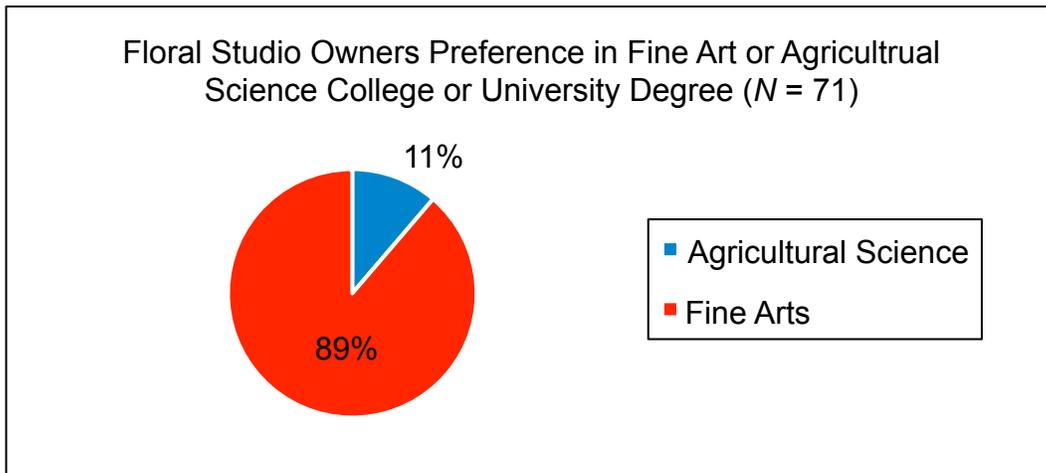


Figure 3
Floral Studio Owners Preference in Fine Art or Agricultural Science College or University Degree (N = 71). Floral studio owners' preferences regarding hiring floral designers with higher education fine arts or agricultural science degrees.

Floral Design Is Considered Interdisciplinary

Floral design studio owners were asked if floral design is an art form, an agricultural science, or a combination of both¹. Results reported a higher frequency

¹This question required a separate response for each statement: strongly agree, agree, unsure, disagree, or strongly disagree. Answers agree and disagree in the data were weighted: each strongly agree or disagree data counts twice as much as agree or disagree.

($n = 56$) of floral design as an art form compared to the frequency ($n = 1$) of agricultural science and $n = 14$ for both² (Table 10). To elaborate, floral design studio owners strongly agreed with the statement *Floral design is an art form* by 79% ($M = 4.59$)³. Additionally, floral design studio owners agreed that *Floral design is a combination of art and agricultural science* ($M = 3.53$), though respondents were unsure if *Floral design is an agricultural science* ($M = 2.99$). The standard deviation of the responses for *Floral design is an art form* ($SD = 0.90$) was lower than agricultural science ($SD = 1.27$) and both ($SD = 1.21$). A test of independence from weighted analysis revealed that studio owners believe there is a statistically significant relationship between fine arts and agricultural science in floral design ($N = 71$, $\chi^2_{ind}(4) = 73.84$, $p < 0.01$). A goodness of fit test confirmed that owners believed floral design is an art form with a clear majority preference as well as some combination of agricultural science to a lesser extent ($N = 71$, $\chi^2(2) = 20.09$, $p < 0.01$, weighted 50% art form, 15% agricultural science, and 35% both). Thus, floral design is interdisciplinary in the viewpoint of the studio owners.

²Frequency refers to an outcome if the respondent had a stronger opinion of floral design as an art form or as an agricultural science.

³Means (M) based on numeric coding for answers strongly agree at 5 to strongly disagree at 1.

Table 10

Weighed Statements of Belief of Floral Studio Owners Between Floral Design as an Art Form, Agricultural & Life Science, or a Combination of Both (N = 71)

Floral Design Opinion	<i>n</i>	%	Weighted Agree	Unsure	Weighted Disagree
Art Form	56	79	119	2	6
Agriculture & Life Science	1	1	37	15	38
Both	14	20	58	15	20

Figure 4 summarizes the results from analyzing the degree preference of floral studio owners is combined with their opinion if floral design is an art form, agricultural science (AS), or combination of both. The majority of floral design studio owners prefer designers to have a fine art degree and believe floral design is an art form and an agricultural science to a lesser extent.

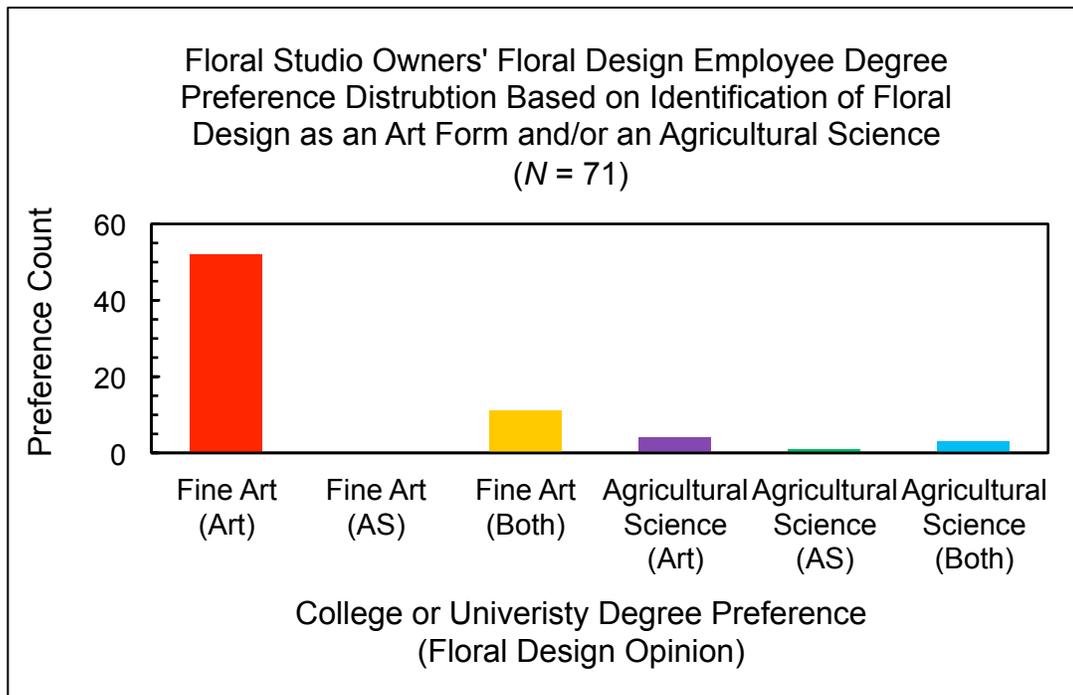


Figure 4

Floral Studio Owners' Floral Design Employee Degree Preference Distribution Based on Identification of Floral Design as an Art Form and/or an Agricultural Science (N = 71). Floral studio owners preferences of a floral designers education with a fine arts or agricultural science degree along with owners belief in floral design was an art form (Art), agricultural science (AS), or combination (Both).

Disconnect Between Perception and Practice

Disconnect was present in floral studio owners hiring behaviors of designer employees in comparison to their perception of floral design education within colleges or universities. Though 58% of floral design studio owners preferred floral designer employees to have higher than a high school education, owners hired more designer employees with a high school education ($N = 98$). All floral design studio owners employed more floral designers with a high school education level than any other level individually, and 27% of owners employed more floral designers with a high school

education level than all other levels combined (Figure 5). Additionally, 23% of respondents concluded that floral education is not important, while 77% believed that some education is required for a competent floral design employee ($N = 98, \chi^2(1) = 11.16, p < 0.01$).

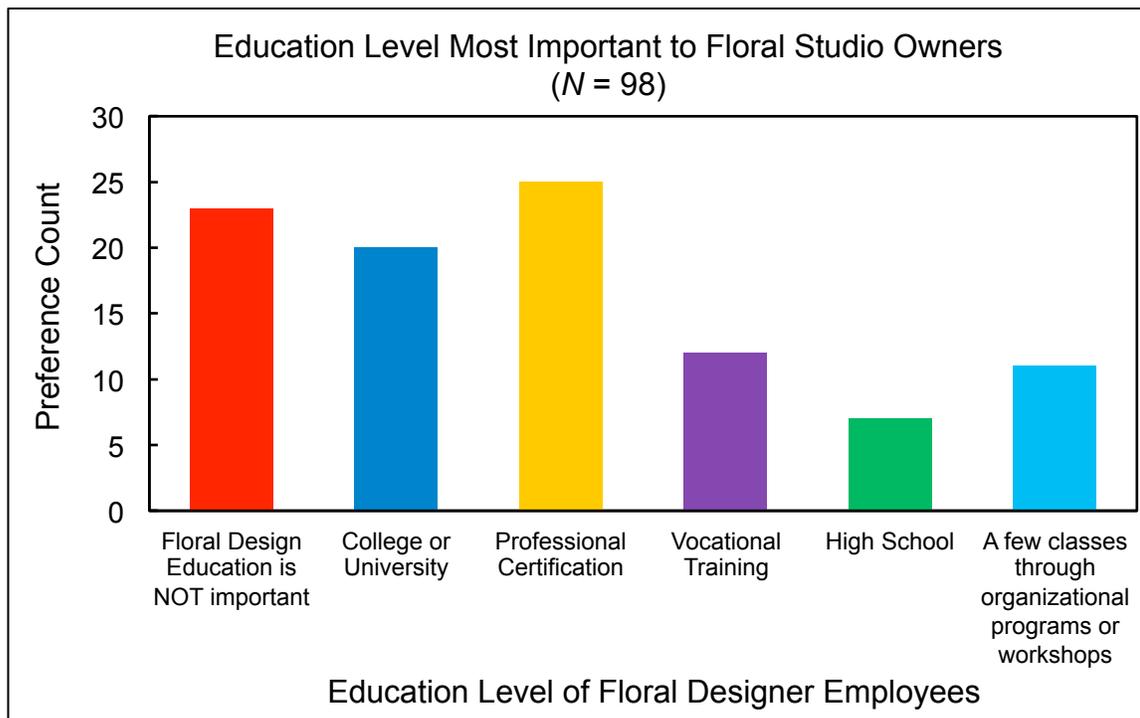


Figure 5
Education Level Most Important for Floral Studio Owners of Floral Design Employees (N = 98). Floral studio owners' opinions on the most important education level for a floral designer employee.

The majority of floral studio owners either employed high school graduates or college/university graduates (Figure 6). In order of highest to lowest average number of employees based on education included: high school ($M = 3.17$), college or university

($M = 1.84$), vocational training ($M = 1.11$), or professional certification ($M = 0.80$). A one-way between-group ANOVA test identified that the means of the four categories of high school, vocational training, professional certification, and college or university education were not equal

($N = 98$, $df = 3$, $SS = 328.21$, $MS = 109.41$, $F = 17.51$, $p < 0.01$, $F_{crit} = 2.63$, $\eta^2 = 0.12$).

Subsequently, six t-tests were performed that compared the means of each pair of education level (Table 11). These tests elucidated that floral studio owners hired more high school graduates than any other education level and hired more college or university graduates than designers with professional certificates or vocational training.

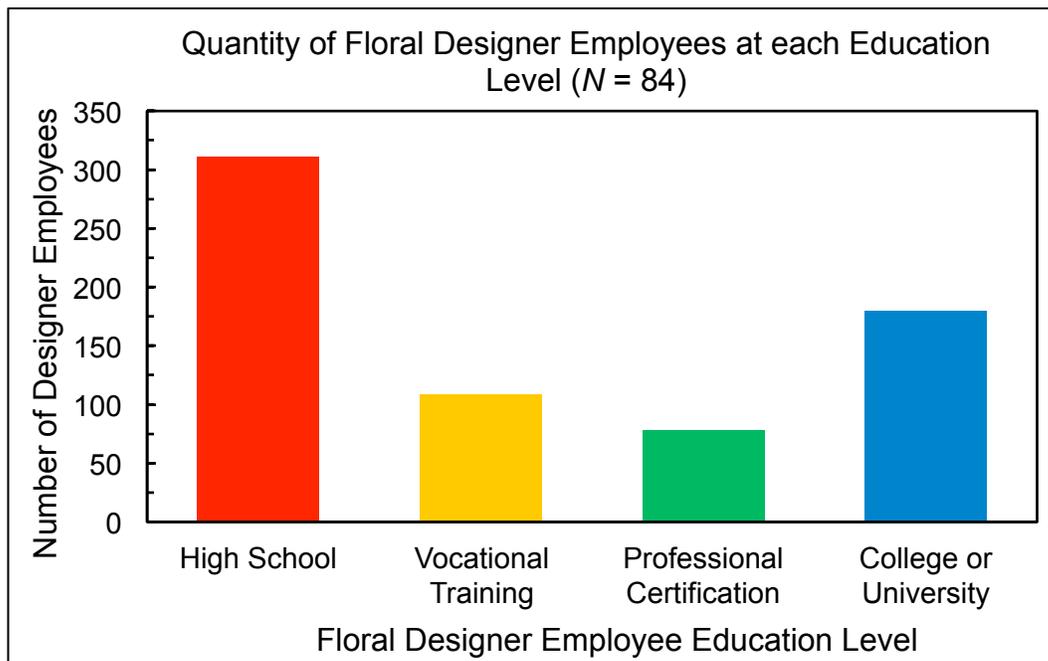


Figure 6
Quantity of Floral Designer Employees at each Educational Level (N = 84). Quantity of floral designers at each educational level hired by floral studio owners.

Table 11

Number of Designer Employees Difference between Education Levels (N = 98)

Education Level Comparison (<i>M</i> , <i>SD</i>)	<i>df</i>	<i>t</i>	<i>p</i>	<i>t_{crit}</i> two- tail	Cohen's <i>d</i>
High School (3.17, 3.66) vs. Vocational Training (1.11, 2.14)	156	4.81	<0.01	1.96	0.69
High School (3.17, 3.66) vs. Professional Certificate (0.80, 1.59)	132	5.90	<0.01	1.98	0.84
High School (3.17, 3.66) vs. College or University (1.84, 2.11)	155	3.13	<0.01	1.98	0.45
Vocational Training (1.11, 2.14) vs. Professional Certification (0.80, 1.59)	179	1.17	0.24	1.98	0.17
College or University (1.84, 2.11) vs. Vocational Training (1.11, 2.14)	194	2.39	0.02	1.97	0.34
College or University (1.84, 2.11) vs. Professional Certificate (0.80, 1.59)	180	3.91	<0.01	1.97	0.56

Departmental Division Based on Content Taught and Acquired

The participants were asked to rank skill sets applicable to floral design based on their answer of either fine art or agricultural science. Though this ranking did not mean that all skill sets were unimportant for a floral designer to acquire in their education, it

provided a guideline of owners' preference in skillsets of their designer employees.

Because of the low response rate after question 8, statically significant results were only generated from fine art responses ($N = 41$) versus agricultural science responses ($N = 5$) (Table 12).

The art skill sets listed for respondents to rank was drawn from The University of Texas at Austin's art department website, which thoroughly reviewed the course subjects offered and the content taught within their institution (The University of Texas at Austin, 2016a). This university resource compiled a sound outline of the higher education level art skills taught within a university art department. Based on means, the top four skill sets in order of importance include: creative expression, experimentation, and invention ($M = 4.07$); technique, product development, and design skills ($M = 4.12$); design process understanding ($M = 4.17$); and studio practice ($M = 4.27$). Additionally, design process understanding was ranked as a higher priority of designer education than the principles and elements of design understanding ($M = 4.37$), which is an unexpected result because principles and elements has historically been the primary link connecting floral design to art.

Table 12

Ranked Means of Fine Art Skill Sets from Most Important to Least Important (N = 41)

Rank ¹	Fine Art Skill Sets	M^2	Mode	SD
1	Creative Expression, Experimentation, Invention	4.07	3	2.16
2	Technique, Product Development, and Design Skills	4.12	4	2.09
3	Design Process Understanding	4.17	2	1.96
4	Studio Practice	4.27	6	2.15
5	Principles and Elements of Design Understanding	4.37	1	2.58
6	Historic Awareness of Cultural and Artistic Works	4.85	8	3.10
7	Artistic Vocabulary	5.05	7	2.18
8	Material and Medium Adaptability	5.10	7	1.81

¹Rank is based on the mean of each fine art skill set.

²Respondents ranked the eight skill sets from greatest at 1 and least importance at 8.

Low response rate and lack of participants selecting floral design as agriculture degree preference did not produce meaningful data regarding the most important skill sets for floral designers to acquire when earning an agricultural science degree.

However, a brief review of the data is provided ($N = 5$). From greatest to least important: science understanding ($M = 3.80$), sociohorticulture knowledge ($M = 4.00$), and special

event, retail, wedding floristry coursework ($M = 6.60$)⁴. The skill sets listed for respondents to rank was drawn from the Texas A&M University's horticulture department website that thoroughly reviews the course subjects offered and the content taught within their institution (Texas A&M University, n.d.-b). This university resource compiled a sound outline of the higher education level agriculture skills taught within a university horticulture department.

Floral Design Art Department Integration Based on Opinion

Respondents were asked to provide their opinion on the statement that floral design should be integrated into art departments. Analysis is inconclusive if more floral design studio owners believe that floral design coursework should be integrated into college or university art departments than all other answers combined ($N = 37, \chi^2(1) = 1.30, p = 0.26$). Hence, there is a 25% to 50% probability that this outcome would occur simply by chance. This inconclusive result may have been caused by small sample size based on partial nonresponse error.

Participants were asked to share their opinion in an open-ended answer structure on the statement *Floral design coursework should be integrated into college and university art departments*. Of the total 37 written opinions: 22 responses (59%) agreed with the statement and seven participants (19%) supposed it could be beneficial with caveats on elective and coursework type offerings in floristry. Five floral studio owners (14%) expressed an unequivocal no to the integration while the remaining 8% of participants were unsure on how to view this statement.

⁴Means (M) based on ranking eight skill sets from greatest at 1 and least importance at 8.

Agreement of Integration

Some agree fully with the statement (59%), indicating, “I agree with this statement,” “Absolutely,” or “It would be a great combination to integrate floral design at this level,” and similarly “...we agree the art department should be the field to offer courses in floral design. Flowers are your paint tubes.” Others explained their viewpoint on floral design as art: “...it truly is an art form. In my past experiences in fine arts and performing arts, they have informed my skills and imagination in vast ways,” “Floral design is as much an expression using flowers as the medium as paint is to paintings, and clay is to sculpturing” and “Without question. It is important as a degree in fine arts.” One owner even reviewed their state’s requirements for a floral designer and expressed the need for quality floral design education:

I strongly agree....(in their state it is required) to have licensed designers & they check your license often! You take a written & design test, I think this sets us apart from other states but floral design is such an art.

Two particular owners mentioned the loss of students in pursuing floral design because of unavailability of coursework and the historic connection of floral design offered in university plant science departments.

Absolutely. Many colleges have eliminated the programs because they were incorporated into the Agriculture or Horticulture departments and did not attract students with interest in art & design. A good floral designer must have a good grasp of the fundamentals of art & design but does not need to have greenhouse skills and visa versa.

Additionally,

Yes...if (and that is a big IF) floral design is to be part of a college curriculum, it SHOULD be part of a fine arts department and not vocational nor ag- And, a

degree in floristry should not be required in order to work in or own a floral business.

Though some also thought that it was a good concept, they also surmised a floral design course within an art department should not be a mandatory course for art students, indicating it should be offered as an elective or a portion of an established art course.

I think it should be an option. I received my degree in graphic design and have found the use of color theory, texture, and form knowledge very advantageous. At the time I was in school, I did not know of floral design courses available because they weren't available through the fine art department. It certainly would bring it to light.

Additionally, another stated that a within an established art class within a university, flowers should "At least offered as a design medium."

Unsure of Integration

A portion of the floral studio owners (19%) were unsure on how to portray this notion of floral design coursework offered in art departments, and made statements such as "okay" or "not necessarily" or "Perhaps." A few owners noted experience in floral studios to train floral designers was most important and yet they still believe floral design is an art form: "I think on the job experience from the ground up works best."

Interestingly, those whom were unsure or stated no also reviewed that they drew from their personal background in other art forms to assist in formulating their floral design knowledge,

I think it depends on what type of coursework you are suggesting and to what end. I took floral design classes at the community college and they covered the design and business aspects of the floral business. As an accomplished painter

and mosaic artist, I draw on those skills when creating my designs.

Or,

Could be-however, it's a basic innate skill-you have design perceptibility or you do not- it's a basic sense of style awareness which/ translates to all fields of design, at the high end.

For those in disagreement, owners reviewed that design theory is already taught within established art coursework, and thus students with knowledge of this could apply it to floral design.

No. All of the elements of floral design are already taught in art school: color theory, spatial relationship, sculpture, art history. I think it would be great to offer a class in the use of natural materials like branches, bark, vines, native flowers for sculpture and installations.

Further, some were concerned with the salary associated with the floral design profession.

I think it would be wonderful if that happened. However, given a floral designer's average salary I'm not sure that you can expect too many people to take out a student loan for a degree. I think required State/Government Certification would be best.

Disagreement of Integration

A few disagreed (14%), indicating that a "technology school would be better suited" or "Nope!" "It seems to fit better with agricultural type schools, such as Texas A&M. I am undecided whether I feel all floral design is an art form. I would have to say it is art ONLY if the design has professional certifications such as AIFD. Otherwise, it is a craft."

Opinions on Importance of Floral Design Education Accessibility on College and University Campuses

Respondents were asked to provide their opinion on the importance of floral design education accessibility on college and university campuses. Analysis is inconclusive if more floral design studio owners identify the importance of floral design coursework accessibility on college and university campuses ($N = 42, \chi^2(1) = 1.49, p = 0.22$). And yet, 25 of 42 written responses (60%) were in support of integrating floral design into art departments on university campuses to increase accessibility of floral design coursework. Many considered floral design as a more acceptable form of artistic expression today and that offering floral design in art departments would be beneficial for not only art student but to elevate the field of floral design. Contrary to this belief, 7 responses (17%) firmly stated no to the accessibility of floral design courses in art departments based on reasoning such as experience as most important, established floral schools teach floral design already, or designers naturally possess the talent of floral design. The remaining 23% of owners were undecided.

Elevate Floral Design to Professional Art Form Status and Increased Awareness of the Floral Industry

Many of the statements to the question *Is it important to you as a floral studio owner that floral design education be more accessible and available across college and university campuses?* were enthusiastically in agreement. “Yes! It needs to be recognized as a professional art form and practiced as such a means to make a living as much as any other technical profession” or “Yes... The use of flowers as an artistic

medium heightens the art” and “Yes, I would love to see flowers become more an importance in everyday life & an awareness to design techniques & creativity.” Others believed that the integration of floral design in art departments would assist “To elevate the standards of the industry by education is to enrich our fine cultures and well being.” The responses that evoked a deeper, more urgent message to this subject: “If we do not elevate this art it will die!” and “Yes, we really need to educate the public about our industry before it becomes obsolete.” More broadly, the owners considered a fine arts background was important, “yes, I think as long as they have a fine arts degree, they can work in our field” and again “My partner and I find great value in our art background as applied to flowers as 3d sculpture, color study, texture choice, line...its all there.” Finally, one participant reviewed that by expanding floral design coursework, it would educate more people about the subject that may not know the intricacies of floral work: “This profession is either glanced over, or romanticized by most. It would be great to bring more knowledge about the profession to light.”

Quality Education as Essential

The owners recognized that the constant change of trends and techniques in the profession requires quality education, which could be provided at the university art department level. Though there was a slight concern about the educational content. “Yes so long as the right things are being taught,” and it “Should be available for those who are interested and taught by true artists not FTD or Teleflora sponsored.” Furthermore, a few participants provided subjects they understood as important for aspiring florists to learn within their coursework.

It would also be great for people to learn more about the relationships between floral designers and farmers, use of local ingredients, understanding of the floral import/export business. It is a saturated market these days however, but with university degree options, this could really differentiate the serious and talented from the rest.

And finally, students learning at the university level would require more study about the field; “Yes, it would offer a basis on which to build in the ‘real’ flower world.”

Need for More Educated Floral Designers

The reasoning for integration into art departments for some owners was based on their personal need to hire more educated floral designers. “Yes. I would like to have a larger pool of educated potential employees from which to choose” or “Yes, currently the pool of qualified educated designers is lessening” and “I would definitely like to see more design education. Currently there is non anywhere close. This makes it difficult to hire skilled designers.” An owner reviewed the benefit of hiring an educated staff to reduce the burden placed on their flower studio: “Of course, You hire a professional designer with a sound education and some experiences takes less time and resources, plus it will create a higher level of respect throughout our society, meaning of value, and higher income.” Many of the responses evoked the necessity of learning the basics of design through coursework. Floral design “...requires an excellent eye for design that most don’t have the training in.” Finally, an owner mentioned the necessity of designers’ training in design along with business sense, “Yes. Talent combined with business knowledge needed for the shop is extremely hard to find. I usually only find staff with one of the two requirements.”

Significance of Business Education

A common trend revealed a demand of more floral designers with business understanding. Some of the respondents did not believe that integrating floral design education in art departments was necessary as, “Rather than design education, business education is the most overlooked aspect of owning a small floral shop.” And again, “An option that the checklist had on this survey was regarding business management, which I think is equally as important. Creative people need to know how to manage and be profitable.”

College and University Student Benefits

Other floral studio owners took the view from the university art student perspective. Providing a course on floral design within art departments could benefit to their educational experience. “Sure, options are a luxury” and,

It would be a great option for students that might not have otherwise explored. By providing a floral design course in art departments, it would allow...college students who want to pursue a career in design, they have access to learning more than the basic of floristry.

Cannot Teach Taste

A major theme was apparent in the responses regarding the inability to teach aesthetic awareness, or taste. Many participants agreed that either a person possesses this aesthetic ability or they do not. “Yes- design can be taught, talent cannot.” “I believe that true potential floral designers either have it in their soul or not.” Though others indicated that even with the inability to teach taste, education was still important, “Yes. You cannot teach someone to be artistic, but I value the instruction in the fundamentals

when I hire because that is so much less I need to train the person I hire” and again “It can help, however,...you either have the talent or not...I’ve interviewed and met designers who have gone through programs that simply are not good designers and yet have graduated from the programs.” Some even provided personal anecdotes, “No, Truthfully, all the best designers I’ve ever known never took a floral design class. But they swept a lot of floors” and “Nope. Over the past 40 years the best designers have been people with a natural gift. Some of my drivers have turned in to great designers who now own their own business.”

Benefits and Drawbacks of Established Floral Design Career Schools, Programs, or Certificates

It was noted that inspired individuals were coming to the owners’ local floral studios asking to take classes. The owners revealed that even with these inquiries, they could not advise on where to find local, quality floristry education. “So many people contact me asking me if I will teach them or will ask where to go. The classes that are available can be good for basics, but I think are limiting and don’t go far enough.” Though some indicated that even with the lack in availability of classes, they suggested aspiring florists to take floristry coursework to assist owners in hiring serious, educated designers.

If the classes are not available it leaves a void in the workplace of people who have not only had some basic training but have also had a chance to experience what the job entails. I have people coming in my shop all the time who say ‘I would love this job’ and I suggest (nicely) that they take some classes and come back if they are still interested. It helps vet out the people who want a hobby and the ones who want a career.

Two owners negatively associated integrating floral design in art departments because of their distaste in established career schools or certification programs. “No, most floral design ‘education’ does not teach fine floristry.” “I’ve had people educated in floral schools who never, ever understood how retail florist operates and how to make money with floral design.” In contrast, the same number of owners stated that floral design education already exists in career schools and certification programs. “Not really. There are plenty of one or two day classes that are just as effective” and “No it is not. There are several very fine floral design schools already.”

Experience as Paramount

Another prominent position indicated obtaining experience by working in floral studios was the foremost tool for florists to gain knowledge of their profession. In other words, the traditional apprenticeship structure was thought to be the paramount source of floristry education. Some participants indicated that all flower studios are diverse in aesthetic and practice, “... all floral shops does things differently,” therefore learning from multiple florists is helpful. One owner said that floral design education in university art departments

Could be helpful, but the best way to learn is to just work at multiple flower shops with talented people who are willing to pass on their knowledge and secrets...just watch, absorb, create, and learn as much as you can. Take that experience and go on to the next shop...repeat, and repeat....You either pick up what the shops you work at are doing and apply it to your identity as far as what kind of designer you are going to be, or you fall into the category of being a copycat.

Another similar response identified floral design education in art departments as not necessary: “Not really...I’ve been in the business for 20+ years, and have never taken a

class in floral design. I do have a bachelor's degree, learned the trade through working at flower shops." One owner declared "No. Most people come into floral design as a secondary vocation, which creates an incredibly diverse field. Everyone has their own technique, so sometimes a blank slate is preferred to someone with existing training."

Additional Comments

It is important to note that one floral studio owner considered that floral design coursework should only be offered "In the horticulture department" within universities. Furthermore, an engaging topic on the implications of introducing floral design in art departments was given based on the political nature of professorship and what integration would mean for the future of floral design professors:

Floral design teachers should never qualify for tenure- they have an honorary degree or something to acknowledge their contributions, etc. Their contracts should be renewed yearly, if not less to be sure their talent is sustained as well as their knowledge of the industry, enthusiasm for teaching, etc.

Potential Confusion in the Field

Participants indicated that floral design is mostly an art form along with some combination of agricultural science (Table 8). Furthermore, though the low response rate to the final questions in the survey did not provide statistically significant results, these responses within themselves indicated notable remarks of agreement about floral design integration in art departments because of owners' personal reflections on the practice of floral design. However, some owners hesitated with this change in education organization of floral design, stating the current system of floral design schooling in career schools or certificate programs and experience through traditional apprenticeships

was substantial for floral design knowledge. Contrary to this, the majority of floral studio owners hired high school or university graduates and not certificate or vocationally trained florists. Thus, there was incontinency and contradiction in their perception of floral design education and practice of hire.

Conclusions and Discussion

Floral design studio owners identified floral design as interdisciplinary, stating that floral design is an art form, but they also considered floral design as an agricultural science on a lesser scale. Most floral design employees had a high school education level, however, designer employees with a college or university education tended to have a fine arts degree. In addition, floral design studio owners preferred a fine arts degree to an agricultural sciences degree of their designer employees and owners preferred a fine arts degree compared to all other degrees combined. Consequently, owners had a tendency to hire floral designers with a fine art degree among job applicants with a college or university degree. Furthermore, the majority of floral studio owners understood floral design education was essential for a competent designer employee. The greater number of participants noted the most important skill set for their floral design employee to acquire from a fine art degree was creative expression, experimentation, and invention. It was concluded that a university fine arts degree was preferred amongst potential designer employees by floral studio owners, and they subsequently had the most designer jobs from employees with college or university degrees, even though high school education level was the most employed educational attainment level.

Though not statistically proven, the greater portion of floral studio owners identified that floral design integration into art departments would provide more accessibility to floristry coursework for potential floral designer employees. It was frequently mentioned that integration would elevate the field and generate interest in the profession of floral design. Additionally, it would provide a greater pool of educated floral designers with a background in art. Some owners' opinions stated that keeping apprenticeships, designers gaining experience while working in flower shops, was key to education. Many also considered that good design could not be taught, as it is an individual innate talent. Lastly, many owners sought a designer employee with a floral business education.

This survey generated more questions about the subject of floral design as an art form as well as its potential integration into art departments. Though no definitive solution on the organization of floral design education was accomplished, it can be concluded that the majority of floral design studio owners identified floral design as an art form and hired designers with a college or university background with a degree in fine arts. Furthermore, there was disconnect and contradiction between the perception of floral design as an art and the practice of hiring floral designers with a high school education, even when floral design education was considered important. Thus, this survey's results indicated that this research is a branching off point for the floral industry.

Lastly, research suggests that those whom are familiar and aware of the content in the survey tend to generate more survey responses (Fan & Yan, 2010). And yet,

regarding this floral design survey, the majority of floral studio owners whom took the survey reflected owning their studio for 11+ years. Based on Fan & Yan (2010), the owners' familiarity and awareness of the floral industry would indicate a higher response rate, however, less than 50% of the owner did not fully complete the survey for unknown reasons.

CHAPTER V

SUMMARY, CONCLUSIONS, IMPLICATIONS, AND RECOMMENDATIONS

Summary

Triangulating and synthesizing data obtained from the meta-synthesis, the focus group, and the survey collectively concluded that floral design is interdisciplinary, an art form as well as a science, and that floral design coursework could be integrated into university art departments.

Numerous references, descriptions, and statements identified in the meta-synthesis acknowledged that floral design is considered an art form as well as a science by both the disciplines of plant science and floral design. And yet, no references were found providing evidence to suggest that the discipline of art fully considered floral design as an art form.

The meta-synthesis reviewed the complexity of the definition of art and its ambiguity allows for continued interpretation of what is considered art. This lack of universal definition permits the negotiation of floral design as an art form within the art discipline. However, for this research, identifying a definition of art was important in deciphering how floral design is considered art, thus the definition of art by Fenner (1994) was applied. Fenner (1994) reasoned that classifications of art forms are created through judgment against predetermined standards developed by professional artists within a particular art form. Based on references, floral design professionals identified the principles and elements of design and the design process as the standards of judgment in considering a floral arrangement a work of art. Floral design professionals

stated that floral design contains meaning because it is expressive for stakeholders, such as the artist, viewer, or recipient and many floral designers label themselves as floral artists by recognizing botanicals as their chosen medium in creation. Finally, floral design's centuries old history established the cultural significance that floral design has provided as an expressive art form throughout the world.

The meta-synthesis yielded a list of artistic categories to determine the genres of art in which floral design's inclusion may be interpreted. These artistic categories that permit floral design's inclusion include hobby or enthusiast art, amateur art, professional art, commodity art, visual art, fine art, and installation art. Deciphering these genres assisted in classifying which categories floral design reflects for the discipline of art's acceptance and potential integration within art departments. At the university level, floral design could be taught as a form of visual, fine, or installation floral art based on the definitions and classifications identified.

References indicated that there is a potential relationship between a nation's economic standing and the appreciation and consumption of flowers within a culture (Matsuo, 1990). The perception of flowers within the United States lacks the level of appreciation compared to other cultures (Faust, 1982), which could be attributed to the United States' Great Recession (Hall, 2016). Furthermore, The Bureau of Labor Statistics (2015b) indicated an anticipated decrease in the florist occupation in comparison to similar artist professions. However, it could be possible that in the foreseen growth of the United States economy, this could assist the field of floral design's expansion and reverence (Hall, 2016). Moreover, the perception of the

occupation of floral designer in the United States is viewed as a trade and not a profession. One way to elevate floral design from a trade to a profession is through systematic change in recruiting, training, developing, and supporting professionals within the field. Systematic change by providing additional floral design coursework at the university level, in both art and plant science departments, could recruit a higher education workforce to prepare for a career as a florist, or floral artist.

It could be beneficial for universities to integrate interdisciplinary floral design coursework in both plant science or art departments because it provides the opportunity for universities to apply their missions of discovery and creativity for new learning. Students taking coursework in floral design explore the medium of flowers and foliage through discovery and creativity. Additionally, university art curriculum's focus and reenvisioning to provide interdisciplinary learning to develop well-rounded art students creates opportunities for floral design coursework integration, as the discipline of floral design itself is interdisciplinary. However, university financial concerns regarding adding new coursework, such as floral design, is dependent on the particular university's financial structure. Those plant science or art departments receiving funding based on student enrollment numbers could financially benefit by adding floral design coursework, as the enrollment numbers for students taking floral design coursework at Texas A&M University have been historically high.

The current status of education systems identifying floral design as interdisciplinary, both an art and a science, is not nationally recognized. In a regional view, Texas' education systems are assumed to be the first in the country officially

acknowledging floral design as an art form by offering floral design coursework as fine or creative art curriculum credit within their high schools and universities. However, within the national education system it is believed that floral design coursework is most likely not identified nor offered as an art curriculum credit in any other state other than Texas.

With regards to the references of floral design as an art, the bulk of the texts were published in the 20th century and were written by individuals within the field of floral design. Thus, the exposure of stating floral design as an art form is not generating new publicity through written work nor are other disciplines, such as the art discipline, reviewing the interdisciplinary organization of floral design within society or education in the 21st century. Furthermore, a lack of compiled literature referencing floral design as an art form within academia was apparent, this was an evident gap in the literature found by the researcher.

The higher education art faculty members as the participants of the focus group session transformed their personal perceptions and identified non-commodity floral design as an art form based on context, stakeholder involvement, and personal meaning. At the beginning of the focus group session, the members identified floral design as a trade and not a profession until their discussion reviewed the contextual complexity of the floral design field and florist occupation. The focus group members identified flowers as medium that contain stakeholder personal story, thus flowers have meaning and are communicators. However, because other forms of medium (paint or clay) do not have these attributes, the members believed more research was needed on this topic.

Moreover, the participants acknowledged the importance of floral design being interdisciplinary, as it allows for interconnected study between the disciplines of art and plant science, which is sought after in art departments. Because focus group members believed non-commodity floral design was an art form, they surmised that floral design coursework could be integrated into university art departments. The participants identified coursework subjects and program opportunities for floral design in art departments as well as established the steps needed for potential integration into university art departments. The integration of floral design coursework into art departments was identified as dependent on structure/content of the course or program, the university specific procedures/qualifications, and the university administrators' preconceived notions of the floral design field. Finally, they believed that integrating floral design in university art departments and additional research on the topics discussed would assist in elevating the perceptions of the florist occupation from a trade to a profession.

The web survey generated data of floral studio owners' floral designer employee educational backgrounds and reviewed their perceptions of floral design as an art as well as their opinions on floral design integration into art departments. Floral design studio owners believed that floral design is an art form as well as an agricultural science to a lesser extent and when they hire floral designers with a college or university degree it is mostly likely a degree in the fine arts. Moreover, there is a disconnect and contradiction between the practice of owners identifying floral design education as important and yet hiring floral designers with a high school education level. Though the low response rate

for the final questions of the survey did not provide statistically significant results, of those that did respond, the majority were in favor of integrating floral design into art departments as they believed it would elevate and promote the discipline, expand educational opportunities, and prepare and provide a larger pool of floral designers for the workforce. This survey's results indicate that this research topic was a branching off point for the floral industry, as there is a need to focus on industry professionals' opinions to provide an insightful look into this interdisciplinary discipline.

Conclusions and Implications

The meta-synthesis, focus group, and survey identified that floral design is interdisciplinary, both a science and an art form. However, the discipline of art has not identified, reviewed, or accepted floral design as art. Thus, this research's results may aim to highlight floral design as interdisciplinary, an art form and a plant science, to artistic communities and American society to promote change. This is new territory for art, as the concept to include floral design in university art departments is unfamiliar to the art community because they have not considered floral design as an art form. Additionally, addressing floral design as art is a new frontier for floral design, as to finally become granted access to the world of art is a profound opportunity, instead of merely self-proclamation.

Because floral design coursework is not offered in all 25-33 university plant science departments throughout the country, there is an opportunity to integrate floral design coursework within its traditional organization in all university plant science departments. Furthermore, because floral design is interdisciplinary, those 25-33

universities that hold plant science departments could collaborate with their university art department. One way to possibly achieve formal recognition of floral design as an art form is to practice the interdisciplinary nature of floral design through collaboration of higher education plant science and art departments to co-create coursework and expand opportunities for obtaining greater knowledge within floral design's related disciplines. Collaboration between related disciplines in teaching is important to strengthen the discipline, as "Successful collaborations recognize the value of others' expertise" (Bouwma-Gearhart, Perry, & Presley, 2014, p. 42). Additionally, by working across disciplines it enhances networking, cooperating, and sharing knowledge to assist the field in accomplishing goals (Bouwma-Gearhart, Perry, & Presley, 2014).

The isolation of floral design in plant science departments has not proven successful in promoting the field of floral design to its related discipline of art. Because floral design was identified as an art form and a plant science in this research, it may be assumed that floral design coursework could be integrated in the 200-300 higher education art departments. Through this possible integration into art departments, more floral design coursework availability would be provided at the higher educational level throughout the United States. Furthermore, the concept of identifying floral design as an art form provides opportunities for discovery and creativity for college and university students to explore the medium of flowers and foliage within the discipline of art, quite possibly, for the first time. Through collaboration of both plant science and art departments and by increasing the number of floral design courses, the discipline of floral design could expand and the enhance capacity for change for the floral design

field. Through recognition of floral design as interdisciplinary by universities, re-learning and reenvisioning the antiquated perceptions and prejudices of floral design as a sole science could be a profound opportunity for not only universities but could adjust American society's perceptions of the field and florist occupation.

Elevating the occupation of floral design from trade to profession is the dissemination of a change in perception to stakeholders and could be achieved by offering more floral design coursework within related disciplines, in not only plant science but also in art. By offering floral design coursework in both plant science and art departments or through collaborative opportunities between plant science and art departments, more floral design coursework availability would be provided at the higher educational level throughout the United States. These increased coursework opportunities would provide diverse learning experiences for students, for both the curious artist or the career oriented florist, and could be a additional career choice for university art degree graduates. Developing greater understandings of floral design through interdisciplinary study could assist in establishing floral design as a more prominent field, elevate the field from a trade to a profession, aid the declining florist occupation, and prepare future floral designers/artists for the industry.

In order to uphold and assist the floral design industry in elevating the field and the reputation of a florist career choice, collective action is needed in order to create change and make floral design revered. Without contact with floral design's related disciplines, the floral design will have limited opportunity to grow. In order to further a field, it is necessary to develop studies, theories, and research that embrace the

importance of the occupation to help the practice. The steps taken to view floral design as interdisciplinary and integrate a new discipline (floral design in art) are a progression that must be disseminated over time. Assisting assimilation through communication, research, and recognition to ultimately shift society's perception about the field of floral design is a lengthy process that cannot be estimated, as there will be varied rates of adoption by stakeholders viewing floral design as an art and plant science.

As the researcher and possible change agent for initiating this topic and assimilation, I believe floral design should be taught not only within the plant sciences but also within the arts. The current organization of floral design within one of its related disciplines is limiting growth in the discipline. Thus, there was evident and proven disconnect established in this research, as the universities are producing plant scientists when floral design is also an art form and floral studio owners in this study preferred hiring artists.

It is possible that only a few high schools and universities provide core curriculum art credit for floral design coursework in the state of Texas. I believe that introducing floral design in art education (at any education level) nationally is advantageous, as it embraces natural medium for artistic creations, allows for production of personal meaning for the artist, as well as applies the standards of judgment, the principles and elements of design and the design process. Providing greater access of floral design coursework also promotes student awareness of their environment, as natural materials of flowers and foliage are used as artistic medium. I do acknowledge that this is a big step and will take time to assimilate into the discipline of art, as

introducing floral design within artistic classes and art departments would require significant reform in stakeholder perceptions of floral design.

Lastly, for university art departments that do not have the funding for integrating a floral design course within their art department, there are other avenues that will promote floral design as an art form, such as: asking a florist to teach a class within a course or require students to visit a floral studio to view floral works. This would act as recognition of floral design as an art form and begin the communication within the discipline of art.

Recommendations for Research

Recommendations for further research on the subject of floral design as art are based on the lack of information available linking floral design as an art form within peer-reviewed, academic literature. It is necessary to gather professional opinions of additional stakeholders from this research regarding floral design as an art form including floral design educators, more floral design studio owners, floral designers, more higher education art faculty members, and members of the art community because there is a lack of information available. Additionally, researching literature addressing the connections between art and floral design throughout history would benefit in identifying floral design's long history as a worldwide cultural art form. Based on the meta-synthesis and focus group research, more analysis is needed on how to define the differences between commodity floral design and floral art, because within the discipline of art, commodity art is less revered. A need for more information was acknowledged in both the meta-synthesis and focus group research on the meaning and context behind

botanicals as medium in artistic creation, as no other form of artistic medium holds these unique characteristics. And finally, based on the preconceived opinions of the focus group members, a review of the United States' society perceptions of floral design as a trade verses a profession would further address the issue to possibly assist in elevating the field of floral design and identify if society views floral design as an art.

The recommendations for further research on the integration of floral design into art departments and possible collaborations of art and plant science departments on co-creating coursework are based on the current limited availability of floral design coursework within universities. Identifying higher education art students' interest in taking floral design coursework within university art departments would assist in demonstrating to administrators the possibilities of integration of coursework in art departments or collaborative coursework endeavors with plant science departments. Further analyzing differences in subjects and techniques taught between higher education fine art courses and floral design classes in career schools and certificate programs would further differentiate the learning goals between educational environments. Additionally, interviewing higher education administrators on the integration of floral design in art departments would assist in determining their perceptions on floral design as an art form and its integration within university art departments. Lastly, in relation to floral studio owners' preference in designers with an art education background, there is a lack of awareness in students' post-graduate career paths as florists whom have obtained floral design education within plant science departments.

Recommendations for further research on the subject of floristry in general were also identified. It is necessary to review those floral designers salaries with a higher educational university degree, no matter the discipline, to determine which degrees equate to higher salaries. Furthermore, examining why floral design is considered a trade within United States' society could investigate other avenues to change perceptions of floral design. Finally, it is imperative for additional research to be conducted on traditional use of the term floral design because floral design may be an antiquated title, as flowers are not the only medium used within arrangements and the stigma of the term design within the discipline of art. Thus, research on an appropriate term to describe floral design could be a benefit to identifying floral design as art and its assimilation within the greater art community.

Recommendations for Practice

Based on the meta-synthesis review identifying how floral design is interdisciplinary and the researcher's background in floral design education, it is important to address how floral design is taught to combine both disciplines of art as well as plant science.

Teaching students about the natural, botanical material is imperative because the medium in floral design construction is plants. Based on plant science component of floral design being interdisciplinary, students need to be able to identify species of their natural medium and should understand the postharvest longevity of the natural medium species. This information is vital to recognizing what medium is being used, how it can be manipulated within the arrangement, and determines the lifetime of the artful display.

Based on the art component of interdisciplinary floral design, it is important that the students understand the mechanics of creating an arrangement, as the mechanics used to create each floral arrangement form and style is slightly different. Within an introductory course, these mechanics can be broken down into step-by-step approaches and a demonstration or sample arrangement is beneficial for student success. However, through experience students may delineate from these styles to create abstract or unconventional designs that uniquely express themselves as artists. The practice of designing floral arrangements through the use of the design process further allows students to experiment with styles, techniques, medium, and methods. Additionally, students should understand and apply the principles and elements of design as a reflective tool, just as any other art form, in order to create a well-developed, artistic floral display. Lastly, identifying meaning and individual expression behind their artistic floral design is vital for student progression and growth in their artistic abilities.

Floral designers should also be able critique their arrangements through hermeneutic inquiry (with use of the principles and elements of design as the reflective tool) in order to learn, develop, and grow into floral artists. One way for students to practice this hermeneutic inquiry is to discuss arrangements through both verbal and written communication, expressing the “well-dones” and the “opportunities for improvement” about the floral design with their instructor.

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APPENDIX A

FOCUS GROUP REPORT INSTRUMENT

Identifying Floral Design as an Art Form and
Integrating Floral Design Coursework into University Art Departments

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Abstract

This article explores the reasoning for perceiving floral design as an art form as well as floral design's possible integration into university art departments. Floral design is interdisciplinary as it relates to more than one branch of knowledge, it is both a science and an art (Floral Design Institute, n.d.). Floral design is a form of visual art that has been practiced by ancient cultures and applies the principles and elements of design (AIFD, 2008; Florists' Review, 2010; Hunter, 2000; Johnson et al., 2001). Yet, floral design is neither widely recognized as a visual art form within university art departments nor is coursework in floral design offered in art departments. It is time to look at floral design through the lens of an artist using the basic concepts of all art forms, the principles and elements of design as well as the contemporary design process methodology.

Keywords: floral design, visual art form, curriculum inclusion, university art departments

Identifying Floral Design as an Art Form and Integrating Floral Design Coursework into University Art Departments

The practice and field of floral design currently lacks the acceptance and recognition it deserves in the contributions it provides to the visual arts. In higher education, formal floral design coursework availability is typically limited to universities possessing plant science departments in eighteen different states, thus floral design coursework availability is extremely restricted (Society of American Florists, 2007¹). However, floral design is interdisciplinary as it relates to more than one branch of knowledge, it is both a science and an art (Floral Design Institute, n.d.). Floral design is a form of visual art that has been practiced by ancient cultures and applies the principles and elements of design (AIFD, 2008; Florists' Review, 2010; Hunter, 2000; Johnson et al., 2001). Yet, floral design is neither widely recognized as a visual art form within university art departments nor is coursework in floral design offered in art departments.

It is time to look at floral design through the lens of an artist using the basic concepts of all art forms, the principles and elements of design as well as the contemporary design process methodology. Let us reenvision the discipline of floral design as both an art and a science in order to broaden the availability of art coursework in universities without horticulture departments and to educate future floral designers for

¹Society of American Florists (SAF; 2007) acknowledges the continual semesterly modifications of coursework offerings and states, "SAF shall not be held responsible for any omissions from this list" (p. 2).

the workforce in floral artistry (Larson, 2014). I challenge readers to review and recognize floral design as a visual art form.

Complexity of Defining Art

A single, universal definition for the term art is ambiguous, as art represents many disciplines or fields of inquiry (Davis, 1998; Gehlbach, 1990). Though art is found throughout history in all cultures, finding a general definition of art has been continuously difficult to achieve throughout time (Gehlbach, 1990). The vague definitions of art causes controversy even within dictionaries, as Gehlbach (1990) indicates, “The recent *Oxford Dictionary of Art* does not even have an entry for art” (p. 10). And yet according to Merriam Webster (“Art,” n.d.) art is defined as “...something that is created with imagination and skill and that is beautiful or that expresses important ideas or feelings; works created by artists: paintings, sculptures, etc.” (para. 1). Lastly, it has also been said that, “...some teachers...struggle to redefine the ever-changing definitions of what exactly constitutes ‘art’” (Tolfo, 2000, p. 1).

However, even with the difficulty in solidifying a universal definition, it is important to define art and develop a conclusive explanation in order to encompass all forms of art and to not dilute artistic meaning due to subjectivism (Fenner, 1994). Though defining art is complicated, perhaps it can be argued that a piece of art may be identified through the process of judgment (Fenner, 1994). Fenner (1994) argued that it is necessary to define art through classification in order to uphold the importance of an artwork. Classification of art is created through judgment against a set standard for a particular type of art discipline (Fenner, 1994). In other words, this standard is

predetermined and developed to uphold the principles practiced by that particular art discipline, such as painting or sculpture. This set of standards per artistic form is the definition chosen to define art for this article.

Predetermined Visual Art Standards

Principles and Elements of Design

Hiller (2002) indicated that students must comprehend the principles and elements of design, as it is fundamental for them to grow as artists. Beginning in elementary school and throughout their higher education studies, students should practice the elements and principles of design with various types of art mediums in the classroom (Hiller, 2002). Essentially, the principles and elements are necessary to functionally steer students in the direction of creating artistic pieces and guide their analysis of the medium to plan artistic creation (Gehlbach, 1990). Students should be introduced to a range of materials in order for them to create a personal bond in their art for which they can practice the principles of design (Boucharenc, 2006). However, it is imperative to note that the concepts of the principles of design are not absolutely rule-bound because artistic skillsets must be gradually practiced and acquired (Kim, 2006).

It can be difficult to pinpoint in history when the principles and elements of design were first used as the fundamental structure to creating artwork (Kim, 2006). There is a body of literature that references and researches the first recordings of the principles, or six laws, of design by Chinese artisans in the 5th century A.D. (Soper, 1949). However, these theories of the systematic approach to art are extremely difficult to decipher in the modern age; “Nowhere have they given anything that a Western mind

could recognize as a definition; their habitual method is to use the original as a kind of springboard, projecting the imagination into higher realms of poetry and philosophy” (Soper, 1949, p. 413-414). In 1899, the artist and art educator Arthur Wesley Dow published a formal theory of the principles and elements in his book titled *Composition*. Dow was impacted by the Japanese arts and began to revolutionize traditional American art education at the time, focusing on creation instead of recreation (Kim, 2006). Furthermore, starting in 1919, the theories presented within Bauhaus curriculum linked the elements within the fine arts and design education (Winton, 2007). The Bauhaus movement became popular over time as the school made functional, artistic designs for everyday objects such as cabinet making, textiles, metalwork, and typography (Winton, 2007). This Bauhaus theory popularity is thought to be the source for the art curriculum we know today, with its use of the principles and elements of design, which developed the discipline-based art education approach.

Discipline-based art education, also referred to as DBAE, re-invented the way the arts were taught after World War II (Bates, 2000; Kim, 2006). Instead of creative interpretation and emphasis on design studio creation, in the 1960’s, the principles and elements of design were presented to teach art as a larger ‘body of knowledge’ (Bates, 2000, p. 4). And since the 1980’s, disciplines with art education including art production, art criticism, aesthetics, and art history were integrated (Bates, 2000). These changes in art education theories curated the Visual Arts Standards in curriculum as is taught today (Kim, 2006). The use of the principles and elements in curriculum is viewed as a postmodern standard that is acceptable across all visual arts platforms.

Though it is difficult to determine exactly where the principles and elements of design originated, these artistic standards were present before their implementation into art curriculum in the form of discipline-based art education (Kim, 2006). The Getty Center for Education in the Arts is an influential organization in the United States academic system that promotes this discipline-based approach (Davis, 1998). The Getty emphasizes content on visual language acquisition, being the principles and elements of design, as well as a mastery of artistic technique (Davis, 1998).

The Design Process

It must be stated that today, the principles and elements of design are beginning to become passé, and thought of as the traditional, historically prominent form of art education (Gude, 2004).

We must create an art education that is not retro, rigid, or reductive in its understanding of what constitutes the necessary knowledges of artmaking. We must create art education that is rigorous in its selection and transmission of a wide range of aesthetic strategies. (Gude, 2013, p. 14)

Design-based education is the new, postmodern approach to teaching and learning in art education and the various disciplines within art (Vande Zande, Warnock, Nikoomanesh, & Dexter, 2014). The design process is a teaching and art making approach (Dakers, 2005) structured around developing skills in “...problem solving, critical and creative thinking, dealing with ambiguity and complexity, integration of multiple skill sets, and work with others” (Vande Zande et al., 2014, p. 20). It can be thought of as an open-ended version of finding a solution to a problem, as there are infinite ends to the challenge, in comparison to the rigidly structured scientific method (Davis, 1998). In

other words, design education is a teaching method that provides students with opportunities to work on projects and themes instead of merely theoretical artistic frameworks (Boucharenc, 2006).

This framework follows stages in a circular formation allowing the artist to work in a sequential or non-sequential format, depending on the designer's adaptation to the process (Davis, 1998; Vande Zande et al , 2014). In step one, the instructor provides a problem or challenge for the students to investigate and research in step two. In stage three, the students generate ideas and formulate a solution to the challenge through brainstorming. Within step four, students create a prototype of the artistic design to review before presenting the solution to fellow students or educators. In the final stage, step six, students use the presentation feedback to revise and evaluate their design (Vande Zande et al., 2014). Professional artists, such as interior designers or landscape architects, practice this process as it allows them to work with clients and to review plans before implementation of the final design. "It is a procedure that communicates how to go from start to a creative finish" (Vande Zande et al., 2014, p. 27). By teaching students this process, it facilitates competence in creating meaningful, artistic designs (Vande Zande et al., 2014).

It is commonplace that the organization of art departments within colleges and universities separates art education and design studio coursework (Davis, 1998). However, design-based learning concerns the synthesis of both art education and the design process, as they each reflect one another (Davis, 1998). It is imperative to include design-based coursework within curriculum, as design-based learning focuses on the

learning outcomes needed for the realities of living in the 21st century (Davis, 1998; Gude, 2013). There is a high demand for design-based coursework within art education, and "...college art education programs view focused classes in drawing, painting, sculpture, and various crafts-related disciplines (ceramics, fibers, metal, etc.) as critical preparation" (Davis, 1998, p. 7). By educating art education professors on design, this would provide a wider range of design coursework for art majors and non-art majors interested in taking the popular design coursework.

Floral Design is an Art Form

"The dynamics of life are expressed through the art form of floral design" (Hunter, 2000, p. 30). A floral design is a combination of natural materials, primarily fresh cut flowers and foliage, manipulated and arranged by an artist to create an aesthetically pleasing arrangement for display for a particular audience (Hunter, 2000). "As with other forms of art, floral art is a form of expression that relies on the principles of harmony and unity to create pleasing designs" (Hunter, 2000, p. 30). Floral design is also considered a visual art form because it is standardized, as it practices the design process and the principles and elements of design and the design process to create an arrangement using the medium of flowers and foliage (AIFD, 2008; Fairbanks, 1941; Florists' Review, 2010; Hunter, 2000; Johnson et al., 2001; Pfahl, 1977).

Floral design has been practiced by ancient cultures throughout history by the Egyptians, Greeks, Romans, French, Dutch, English, Chinese, Korean, and Japanese (Hunter, 2000; Johnson et al., 2001). The methods and procedures within floral design that are employed today are reflections of inherited techniques developed from previous

generations of floral designers (Hunter, 2000; Florists' Review, 1997). These historic traditions in floral design may be studied based on the species used, style of arrangement, vase selected, and use of accessories. Particular trends throughout history help to identify from which period of time a certain floral design style originated (Hunter, 2000). It is important for a professional floral artist to understand the interconnectedness between historic floral design influencing today's trends (Hunter, 2000).

Johnson et al. (2001) determined that all visual art forms use the tools of the principles and elements of design to create art:

The principles of floral art are, nonetheless, comparable to those of other arts painting, for example. A floral design is nothing more than a picture painted with living plant materials and a few accessories. The artist's materials are pigments, brushes, canvas, and frame...When you design with flowers, you likewise make a picture. (Johnson et al., 2001, p. 4)

Evaluation of floral design as an art uses the standard principles and elements to determine if the floral arrangement is indeed a work of art (Hunter, 2000). Hunter (2000) believed that floral design is a continuous, developing, and educational platform for art because it practices the principles and elements of design. There is a link and diffusion of the principle practices of modern art with floral art, as both are constantly changing and influencing one another (Hong, 2013).

An influential figure identifying floral design as an art form has been Steve Rittner. Steve Rittner developed The Rittners School of Floral Design located in Boston, Massachusetts and has been an advocate for floral design education and curriculum development. In an interview with Art Schools (n.d.), he refers to teaching aspiring floral

artists the craft of floral art. Furthermore, in Rittner's text *A Bibliography of Floral Design Books for Visual Artists, Teachers of Floral Designing*, he identifies floral design as a visual art form by presenting design styles and periodicals that justify identification of floral design as an art form (Rittner, 1992). "Floral designers are essentially artists. The difference is that we work with natural media such as flowers, dried materials and so forth" (Art Schools, n.d., para. 8).

Referencing Floral Design as Art

Components of artistic design using plant material and nature as the medium is introduced in elementary school. In the Scott Foresman Art: Teachers Edition curriculum books for grades second and third, certain lessons introduce natural medium to students (Turner & Brooks, 2005a-b). Within second grade, students review plant sculptures within a garden as a form of artistic design. These students "...research other careers with flowers and plants," (p. 112) and lists the following careers: nursery owner, landscape architect or designer, gardener, and florist (Turner & Brooks, 2005a). In third grade, the students learn about living artworks in the form of a topiary, "...making shapes from different kinds of plants" where the artist "...uses plants as her medium" (Turner & Brooks, 2005b, p. 78). Another section of career research is included in this lesson: "...discuss other careers in which people use design skills to express ideas with plants, such as that of a landscape architect or a floral designer" (Turner & Brooks, 2005, p. 78). The teacher is encouraged to plan a field trip to a local floral shop or ask a guest speaker, such as a floral designer, to review their career and the "...ways that he or she uses color, line, and texture when arranging plants" (Turner & Brooks, 2005b, p.

78). The culminating student activity at the end of the class is to create an arrangement using faux flowers and use the design concepts discussed by the guest speaker.

Floral design is termed an art form in a variety of floral studio or florist shop names, written texts, titles, anecdotes, and descriptions. Titles of floral design studios within a two page electronic Google® search on December 6, 2015 with the search term “floral art flower shops” generated, in order: Floral Art in Los Angeles, California; Pollen Floral Art in Austin, Texas; The Floral Artist in Jackson, Wyoming; Visual Lyrics Floral Artistry in Cedar Park, Texas; Floral Arts in Westford, Massachusetts; Oscar Mora Floral Art + Design in New York, New York; Tomobi Floral Art in San Francisco, California; Floral Arts Bahamas in Bahamas; and Floral Artistry in Jericho, Vermont. A short list of the many floral design books with art terminology titles include, by publication date: International Floral Art by Stichting Kunstboek (2015); Visionary Floral Art and Design by Jeff Leatham (2014); Exuberant Floral Art by Natasha Lisitsa (2013); Floral Art Structures by Gil Boyard (2011); Living Art: Style Your Home with Flowers by Oliver Giugni (2010); Zhanna Semenova: Floral Art by Zhanna Semenova (2010); and The Art of Floral Design by Norah Hunter (2000).

Texas Recognizing Floral Design as Art

The newly signed House Bill 5 (HB 5) passed by the Texas Legislature revised the graduation curriculum requirements for Texas high school students (“Region One Education,” 2014). High school students are required within their curriculum standards to take at least one Fine Art credit in which the student may select coursework ranging from art (levels I, II, III, or IV), dance (levels I, II, III, IV), music (levels I, II, III, IV),

theatre (levels I, II, III, or IV), digital art and animation, 3-D modeling and animation, or the principles and elements of floral design (“Region One Education,” 2014).

Texas A&M University provides three hours of core curriculum, creative arts credit for the HORT 203: *Floral Design* course (Texas A&M University, 2014). According to a study on the web-based portion of the HORT 203 course in 2003, researcher Henss observed “... the course...is extremely popular with students of all majors and is extremely difficult to enroll in because of the fact that it fulfills a humanities and visual/performing arts core curriculum requirement needed to complete an undergraduate degree” (Henss, 2003, p. 14). Furthermore, Henss consistently referred to the floral design course objective in teaching students a new visual art form (Henss, 2003). Based on the current Texas A&M’s floral design Senior Lecturer and Director of Benz School of Floral Design, William McKinley remarked, he had observed the high enrollment in the HORT 203 courses year after year and had addressed the potential need to add more sections, from the six currently offered (two hybrid and four traditional lecture and lab) (W. McKinley, personal communication, April 20, 2015).

Texas A&M University Applying the Predetermined Standards for Determining Art

Principles and Elements of Design. Texas A&M University’s course HORT 203: *Floral Design* requires students to complete 13 assignments based on the elements and principles of design to learn the basic techniques of creating a floral arrangement (Texas A&M University, 2015). Two of the listed course objectives recognize these learning goals: “1. Comprehend the principles and elements of design used in all forms of

‘creative art.’ 2. Analyze and interpret different forms of art, including, but not limited to, floral designs” (Texas A&M University, 2015, p. 2).

The Design Process. The HORT 203: *Floral Design* course at Texas A&M University requires enrolled students to develop a themed project at the end of the semester (Texas A&M University, 2015). In this culminating activity, the students use the learned techniques from the principles and elements assignments and apply them to the themed project, which requires the design process procedures outlined by Vande Zande, Warnock, Nikoomanesh, and Dexter (2014) for the development of the final design. In the design process, the instructor of the course provides the challenge for students, in which,

...teams will develop an event concept that includes a final project design based on a theme given to the class. Students will meet with you team outside of lab time to fully develop your team’s ideas. Students will present your plan to your lab instructor at various stages throughout the semester, including color sketches and materials lists. (Texas A&M University, 2015, p. 6)

In the course objectives for HORT 203, students are encouraged to “3. Understand and integrate the design process for design problems” and “6. Collaborate effectively in a group to create a floral design composition and presentation assigned around a given theme” (Texas A&M University, 2015, p. 2).

College and University Art Curriculum

Recognizing New Art Forms

New forms of art have been negotiated, accepted, and integrated into the field artistic study throughout history. In the 20th and 21st centuries both the visual art forms of photography and graphic design had been integrated into art departments at colleges

and universities (Gehlbach, 1990; Kim, 2006). Alfred Stiegliz was credited with integrating photography as an accepted art form within academia and arts communities throughout his lifetime from 1864 to 1946 (Ireland, 2010). Surprisingly, graffiti is considered a 20th century visual art form, though it was once considered vandalism and is now accepted in the arts community as a form of visual artistic expression (Whitehead, 2004). Furthermore, researcher Clemons (2006) is currently negotiating for the integration of interior design as an art form into colleges and universities. Her case study research provided evidence that interior design uses the principles and elements of design just as other fields of art apply them (Clemons, 2006). Additionally, an article describing the artistic design process provided examples of interior design as well as landscape architecture (Vande Zande et al., 2014). Even in the elementary grade levels, students review a variety of various art forms within the art classroom that may not be universally accepted as an art discipline, such as: architecture, photography, and landscape architecture (Turner & Brooks, 2005a-b, p. 138, 146, 176).

Introducing New Art Forms in Curriculum

Some believe the difficulty in defining art is increasingly problematic when making decisions about incorporating particular fields of art into art departments (Corner, 2005). Yet, the ambiguity of the term or theory of art allows the continued interpretation of what art is for all future disciplines that may be introduced into the field (Gehlbach, 1990). Since definitions of art are seldom provided, it is unclear why art curriculum within art departments at colleges and universities do not expand to include other forms or practices of art from the recognized traditional forms, such as the visual

arts of painting or sculpture. Identifying fields of art to be integrated into art curriculum is exceedingly important to assist students in becoming well-rounded artists who continue their practice and application of knowledge (Wareing, 2011).

Developing relevant curriculum through integrated development is necessary, but revitalizing curricula with “new partnerships with other disciplines” (p. 99) is challenging (Wareing, 2011). Carnegie Mellon University’s John Carson, Head of School of Art, had advocated for integrating the fields that embrace both the science and the arts. His goals were to break down the boundaries around the arts and to promote embracing a more liberal view. In order to promote change in the arts, an interdisciplinary approach is needed to not only assist current concerns in arts industries, but to develop a more integrated approach to the arts combined with other fields (Wareing, 2011).

Within United States’ colleges and universities, many of the 100 architecture programs, 50 industrial design programs, and 2,500 graphic design programs are aligned within the same art departments (Davis, 1998). However, other colleges and universities do not provide the design coursework necessary within art departments and “...college art education programs must revise curricula to guarantee that graduates receive appropriate preparation in design. Without such revision, other disciplines are likely to claim design expertise, furthering political agendas that marginalize the arts” (Davis, 1998, p. 7).

Benefits of Merging Floral Design into Art Education

According to the Society of American Florists (2007) publication, *Careers in Floriculture Catalog of Schools*, do not offer floral design coursework at the university level and a total of 15 states lack floral design coursework availability at any institution (technical schools, private schools, colleges, or universities) (Society of American Florists, 2007). Furthermore, floral design coursework is solely offered in horticulture, agriculture, plant and soil science, natural resource and environmental science, and continuing education departments (Society of American Florists, 2007). Thus, in higher education, formal floral design coursework availability is typically limited to, plant science departments across the United States (Society of American Florists, 2007). Based on the Academic Analytics (2003) data, 25 universities hold horticulture departments in comparison to The Flower Expert (n.d.) naming 33 horticulture departments within the country. In contrast, there are approximately over 200 universities and colleges throughout the United States holding art departments (SNAAP, 2015). Furthermore, according to the National Association of Schools of Art and Design (NASAD), this organization holds 323 accredited educational institutions including college and universities (NASAD, n.d.). Based on the large number of higher educational institutions offering art coursework compared to the low number of higher educational institutions offering horticulture coursework, it deems prudent to integrate floral design coursework within art departments to encourage availability for students to learn this visual art form.

Texas A&M University is quite possibly the only university in the United States identified offering the horticulture course HORT: 203 *Floral Design* as a core curriculum credit for undergraduate students seeking creative arts credits. Since floral design is an art form and has been practiced throughout history, the credentials for integrating floral design into the core curriculum is grounded as a creative arts credit.

Conclusion

Based on the definition, predetermined standards, required technique, design process, and history of floral design, this practice should be formally recognized as a visual art form. One way to achieve this formal recognition is the acceptance and integration of floral design coursework into university art departments. And finally, through this possible integration into art departments, more floral design coursework availability will be provided at the higher educational level throughout the United States to prepare future floral artists for the industry.

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APPENDIX B

FOCUS GROUP CONDENSED REPORT INSTRUMENT

Condensed Report: Identifying Floral Design as an Art Form and Integrating
Floral Design Coursework into University Art Departments

Introduction

- It is believed that the practice and field of floral design currently lacks acceptance and recognition in the visual arts.
- Floral design is neither widely recognized as a visual art form within university art departments nor is coursework in floral design offered in art departments.
- Formal floral design coursework availability is typically limited to universities possessing plant science departments in 18 different states, thus floral design coursework availability is extremely restricted (Society of American Florists, 2007).

Complexity of Defining Art

- A single, universal definition for the term art is ambiguous, as art represents many disciplines or fields of inquiry (Davis, 1998; Gehlbach, 1990).
- Even with the difficulty in solidifying a universal definition, it is important to define art and develop a conclusive explanation in order to encompass all forms of art (Fenner, 1994).
- Perhaps it can be argued that a piece of art may be identified through the process of judgment against a set standard for a particular type of art discipline (Fenner, 1994). This standard is predetermined and developed to uphold the principles practiced by that particular art discipline. (This set of standards per artistic form is the definition chosen to define art for this research.)

- Floral Design's set standards for the process of judgement in art include the principles and elements of design and the design process.

Principles and Elements of Design

- The use of the principles and elements in curriculum is viewed as a postmodern standard that is acceptable across all visual arts platforms (Kim, 2006).
- The principles and elements are necessary to functionally steer students in the direction of creating artistic pieces and guide their analysis of the medium to plan artistic creation (Gehlbach, 1990).
- Students should practice the elements and principles of design with various types of art mediums in the classroom (Hiller, 2002).

The Design Process

- The design process is a teaching and art making approach (Dakers, 2005) structured around developing skills in “problem solving, critical and creative thinking, dealing with ambiguity and complexity, integration of multiple skill sets, and work with others” (Vande Zande, Warnock, Nikoomanesh, & Dexter, 2014, p. 20).

Floral Design as an Art Form

- A floral design is a combination of natural materials, primarily fresh cut flowers and foliage, manipulated and arranged by an artist to create an aesthetically pleasing arrangement for display for a particular audience (Hunter, 2000).

- Floral design has been practiced by ancient cultures throughout history by the Egyptians, Greeks, Romans, French, Dutch, English, Chinese, Korean, and Japanese (Hunter, 2000; Johnson et al., 2001).
- Floral design is also considered a visual art form because it is standardized, as it practices the design process and the principles and elements of design to create an arrangement using the medium of flowers and foliage (AIFD, 2008; Florists' Review, 2010; Hunter, 2000; Johnson et al., 2001).
- Evaluation of floral design as an art uses the standard principles and elements to determine if the floral arrangement is indeed a work of art (Hunter, 2000).
- Johnson et al. (2001) determined that all visual art forms use the tools of the principles and elements of design to create art: "The principles of floral art are, nonetheless, comparable to those of other arts painting, for example. A floral design is nothing more than a picture painted with living plant materials and a few accessories. The artist's materials are pigments, brushes, canvas, and frame...When you design with flowers, you likewise make a picture..." (Johnson et al., 2001, p. 4).
- "The dynamics of life are expressed through the art form of floral design" (Hunter, 2000, p. 30).
- "As with other forms of art, floral art is a form of expression that relies on the principles of harmony and unity to create pleasing designs" (Hunter, 2000, p. 30).

- “Floral designers are essentially artists. The difference is that we work with natural media such as flowers, dried materials and so forth” (Art Schools, n.d.).

Referencing Floral Design as Art

- Scott Foresman Art: Teacher's Edition curriculum books for grades second and third (Turner & Brooks, 2005a-b).
- Floral shop names: Floral Art in Los Angeles, California; Pollen Floral Art in Austin, Texas; The Floral Artist in Jackson, Wyoming; Visual Lyrics Floral Artistry in Cedar Park, Texas; Floral Arts in Westford, Massachusetts; Oscar Mora Floral Art + Design in New York, New York; Tomobi Floral Art in San Francisco, California; Floral Arts Bahamas in Bahamas; and Floral Artistry in Jericho, Vermont.
- Floral design books with art terminology titles: International Floral Art by Stichting Kunstboek (2015); Visionary Floral Art and Design by Jeff Leatham (2014); Exuberant Floral Art by Natasha Lisitsa (2013); Floral Art Structures by Gil Boyard (2011); Living Art: Style Your Home with Flowers by Oliver Giugni (2010); Zhanna Semenova: Floral Art by Zhanna Semenova (2010); and The Art of Floral Design by Norah Hunter (2000).

Recognizing Floral Design as Art

- The newly signed House Bill 5 (HB 5) passed by the Texas Legislature revised the graduation curriculum requirements for Texas high school students. High school students are required within their curriculum standards to take at least one Fine Art and Humanities credit in which the student may select coursework

ranging from art, dance, music, theatre, digital art and animation, 3-D modeling and animation, or the principles and elements of floral design (“Region One Education,” 2014).

- Texas A&M University provides three hours of core curriculum, creative arts credit for the HORT 203: *Floral Design* course (“Core Curriculum,” 2014).

Recognizing New Art Forms

- New forms of art have been negotiated, accepted, and integrated into the field artistic study throughout history.
- In the 20th and 21st centuries both the visual art forms of photography and graphic design have been integrated into art departments at colleges and universities (Gehlbach, 1990; Kim, 2006).
- Researcher Clemons (2006) is currently negotiating for the integration of interior design as an art form into colleges and universities.

Introducing New Art Forms in Curriculum

- Some believe the difficulty in defining art is increasingly problematic when making decisions about incorporating particular fields of art into art departments (Corner, 2005).
- The ambiguity of the term or theory of art allows the continued interpretation of what art is for all future disciplines that may be introduced into the field (Gehlbach, 1990).

Benefits of Merging Floral Design into Art Education

- According to the Society of American Florists (2007) publication, *Careers in Floriculture Catalog of Schools*, thirty-two states do not offer floral design coursework at the university level and a total of fifteen states lack floral design coursework availability at any institution (technical schools, private schools, colleges, or universities).
- Formal floral design coursework availability is limited to, at the university level, plant science departments across the United States (Society of American Florists, 2007).
- Based on the Academic Analytics (2003) data, twenty-five universities hold horticulture departments in comparison to The Flower Expert (n.d.) naming thirty-three horticulture departments within the country.
- There are approximately over 200 universities and colleges throughout the United States holding art departments (SNAAP, 2015). According to the National Association of Schools of Art and Design (NASAD), this organization holds 323 accredited educational institutions including college and universities (NASAD, n.d.).
- Texas A&M University is quite possibly the only university in the United States identified offering the horticulture course HORT: 203 *Floral Design* as a core curriculum credit for undergraduate students seeking humanities credits.
- Based on the large number of higher educational institutions offering art coursework compared to the low number of higher educational institutions

offering horticulture coursework, it deems prudent to integrate floral design coursework within art departments to encourage availability for students to learn this visual art form.

Conclusion

- Based on the definition, predetermined standards, required technique, design process, and history of floral design, this practice should be formally recognized as a visual art form.
- One way to achieve this formal recognition is the acceptance and integration of floral design coursework into university art departments.
- Let us reenvision the discipline of floral design as both an art and a science in order to broaden the availability of art coursework in universities without horticulture departments and to educate future floral designers for the workforce in floral artistry (Larson, 2014).

APPENDIX C
FOCUS GROUP QUESTIONS

Focus Group Questions: TAEA Members

1. What makes a particular design or work a form of art?
 - 1a. Based on your professional opinion, do you believe that the principles and elements of design are an essential tool to create a work of art?
 - 1b. Based on your professional opinion, do you believe that the design process is essential in creating a work of art?
2. What forms of art are not taught in university art departments that you believe should be?
 - 2a. Why do these art forms deserve this recognition through university instruction?
3. Share your opinions of identifying floral design as an art form based on the document you reviewed before our focus group.
4. What are the benefits and/or drawbacks from identifying the design process and the principles and elements of design to establish floral design as an art form?
5. As a professional, what are your thoughts on floral design coursework being taught within art departments?
6. Why would integration of floral design into art departments be feasible or unfeasible?
 - 6a. Explain the hardships.
 - 6b. Explain the benefits.
7. Do you believe your university would integrate a floral design course into your art department?

7a. Why or why not?

7b. Determine the negotiated, approximate timeline for integration.

8. What universities do you believe would accept this coursework in their art department as early adopters?

8a. Are there specific characteristics of this university art department that make this particular university more accepting to the integration?

APPENDIX D
FOCUS GROUP TRANSCRIPTION

Table APP. D

Focus Group Transcription

Timing ¹	Speaker	Dialog
00:00:07	Facilitator	Before we begin our discussion, I believe it would be helpful for all of us to get to know each other with brief introductions. If you wouldn't mind telling me your name, your institution, your favorite flower and your favorite art medium. Just to kind of... Participant A, if you want to go first.
00:00:29	Participant A	I'm Participant A from the University X, in the area of art education and visual art studies. My favorite flower is probably a Rose, and the other question was?
00:00:44	Facilitator	Favorite art medium?
00:00:45	Participant A	Art medium. Probably drawing.
00:00:49	Participant C	I'm Participant C. I'm at University Y where I'm a lecturer in art education. My favorite flower are Peonies and watercolors my favorite medium.
00:01:00	Facilitator	Wonderful.
00:01:01	Participant B	I'm Participant B and I'm with the University X in art education BAS. My favorite flower is the Daisy. I'm a mixed media artist, so I like everything.
00:01:11	Facilitator	Wonderful.
00:01:14	Participant D	I'm Participant D. I'm at the University X. I think my favorite flower is probably an Iris and favorite medium is more along the lines of fibers and quilting.
00:01:28	Facilitator	Wonderful. Sounds great. I have to say as well I didn't speak up in the beginning, but we all need to speak up a little bit more. That was my fault, I started that. Also, this focus group session is being recorded.
		Pretty much what we're discussing is, we're here to talk about our exchange of professional opinions about floral design as an art form and whether or not

you believe it is an art form, if it can be integrated into art departments. That is the problem at hand that we'll be discussing. It's an exchange of opinions I'm going to act as the facilitator here. I won't be providing all of you my opinion. I just want to hear what you all have to say. Let's begin.

The first two questions are about the background of art and your knowledge of art. In number one, what makes a particular design or work a form of art? What makes art? Anyone go ahead.

00:02:44 Participant B

As far as what makes a particular design or work a form of art, I think it really has to do with the stakeholders involved and who is actually assessing it. Whether it's you personally as an artist, or whether it's a curator museum setting. Whatever those types of environments are, there are a multitude of stakeholders. Critics decide what art is. People decide what art is. Preferences and values decide what art is. I think that there is really no definition of art. I think that you have to be really willing to give conscious consideration...

This is what I wrote down as far as just based on your professional opinion do you believe the principles and elements of design are essential tool to create a work of art. I don't think so. It's not so much that they're not, they're a mediated component, but they're not necessarily a conscious interaction. In other words, when I'm making art I'm not consciously thinking am I using the elements and principles of art. It's not happening, but when I go back to look at the work, I can certainly assess what elements and principles I've used.

Some people do use elements and principles of art on the front side. Especially in design. It all depends on how the artist works. It also depends on what the goals are in creating. I think floral design is really interesting in that it's you're creating with a different clientele and purpose. That's vital.

00:04:18 Participant D I thought some similar things. I had written down: depends artist intent and the viewer, whether they find meaning and whether they define it as art. It depends on the producer, the creator, their intentions as well as the viewer, and other stakeholders like gallery owners, museums, art historians. There are a lot of different opinions involved and they don't always necessarily agree that something is a work of art. Some may say, "Oh, I don't intend this to be a work of art." Somebody else may look at it and say, "Oh that's a wonderful work of art." Somebody else may disagree. There's not always consensus. I think it depends on purpose, intent, and meaning making. That can happen at many levels, by many different people.

I would agree with the principles and elements, they may or may not be the primary focus when somebody is thinking through or creating the work of art or the design. It may be at the forefront. It may not be. But it's certainly a tool that's used to communicate and exchange ideas and maybe critique it later or to talk about it.

00:05:55 Participant A I think in that way the elements and principles of design become communication tools, but not necessarily the components of most artists work. I don't think they start out, as Participant B said, start out thinking, "Oh I need to use line here and I need to use shape here and texture." Whatever the elements and principles are that doesn't become the focus. Those are maybe tools that are utilized, but not necessarily what we intend to go out and say, "Well I need to use line now. I need to use texture now." They are reflective of what an artist does, but not necessarily the purpose behind is to fulfill the elements and principles of design in the case of most artists.

One of the things that might also be useful to throw out for possible conversation, is the idea that we have for millennia thought about what is art. That's going to be a central question. I think it might be useful to

turn the question a little bit and rather than ask what is art, is to ask, when is art? That provides a context. That provides a place context, a time context. That takes us beyond just the focus on the object. When you ask what is art, then you're really focusing on the art. When you ask when is art, then you're looking at art within some other context.

- 00:07:31 Participant B Time, place, culture.
- 00:07:32 Participant A [crosstalk] ...time or a place. Somewhere in there that might be useful to consider.
- 00:07:41 Participant B In B you asked the question, based on your professional opinion do believe the design process is essential to creating a work of art? No. Not directly. It's evident or it embedded, but it's not essential in the context of... like what Participant A just said. How we view it and how art is thought of. Design is embedded in the very nature of art itself. It's like having a liver and kidneys. It's there. You have to have it to survive. It's not something that we're like, "Oh." It's not on forefront, it's not what we're seeing.
- 00:08:25 Participant D I think as educators we don't say, "Okay kids now we're going to do the stretch and explore step. Now we're going to do this step." I think that our goal as teachers is to understand the process of having multi-layers. It's to help guide students through that process. We articulate it in a way that maybe folks can understand it and maybe demystify it, so that people understand it's not just, "Ooh you come up with this thing and the end, but we don't know how we got there." I think it's trying to understand how you go through a process to create or produce something that is original and unique.
- 00:09:17 Participant B I'm going to jump to a different area of things to think about as far as... You're directly talking about floral design, but there's a lot of layers to this. In the context of floral design and buying flowers for someone as a commodity. We commodify things. This is not... We do commodify art to a degree, but it's viewed very differently.

Also, there's a lot of emotional content when you're talking about floral design and the goals. You asked us what our favorite flower was and how we're communicating with this. Flowers themselves are communicators. Even without the design. I think that any student brought into kind of light as far as what that means.

Also, how it's valued when we talk about just floral design itself, I think that sometimes it might probably be seen as, Well I can go get a bunch of flowers and put them together and I've created a bundle and design." In other words, that everyone has access. I think that also might have impact in some way. I don't know how. I don't even know how I'm thinking in that sense.

I do know that there're other layers that aren't directly related to floral design in having program in a university or things like that that change and shift our gaze about how we view it. I think it's really important to at least acknowledge those elements, because if you don't acknowledge those elements ... Those are the elements that are in a way inhibiting.

Some of these questions I can't answer. Like, "As a professional what are your thoughts on floral design coursework being taught within our departments?" I don't even know my thoughts. I've never embarked on a floral design class, not even in the community, not even at a florist shop. I don't even know what that would look like.

I do know that I can go into a floral shop and go, "I think I like that red one and I think I like that, and what do I want to say to my mom?" I become the designer. I think that, because it is so personal, the person oftentimes... when you embark on floral design. When you embark on hiring somebody who's a floral designer for a wedding or whatever, you're still getting input... In other words, the client matters. In art making that's not always true. Sometimes it is

the client, sometimes it's not the client, but mostly it's the artist themselves. We make art not only to communicate, but we also make art because something is ebbing and flowing in us. Floral design doesn't have that same agenda.

- 00:12:24 Participant D For the most part.
- 00:12:24 Participant C Oh yeah.
- 00:12:27 Participant D It could.
- 00:12:31 Participant D & Facilitator Participant C?
- 00:12:32 Participant C I guess for those who innately are fine within themselves, that is their medium, that is their choice of expressing themselves. I've worked for 20 years with a dear friend extensively doing staging of floral design events. Oftentimes, truly they become a sculpture. Truly employ the principles and elements of design. Taking in consideration of the space, the scale, the proportions. Oftentimes it's woven and welded into the space where food, the other components of the staging of this space, requires something of this piece to resonate in the room to make a particular... Create an environment. There are so many different levels that I think of, how the magnitude of that in the Wynn Hotel when you walk in... they've done an entire carousel in florals. It's as large as this room... all the way down to the simplicity of just a single little wisp of greenery. A very much natural oriental work that can have, to me, it resonates as well as something grand and momentous.

There's so many aspects to this. A course on this, or when you look at it... I think typically, like most people that don't the knowledge about an art or sculpture. If they had the knowledge... I can't help but think about even the textures. A greater knowledge about it, I think, would bring a greater appreciation for the validity of it as an art form. It think it's easy for us as artists to recognize that. I think the selling of

this would come from sharing that knowledge. We all are at different levels of appreciations of things, like earlier was said. Some consider it art, some don't. I think those that would not, would think about Telefloral, where pretty much the cookie cutter thing will show you, pick the one you want and it goes.

We all love flowers and we delight in their presence, whether it's very simple... One lovely little Daisy to me, I can appreciate more than if somebody sent me a whole passel full of Roses. A single Rose can be just as beautiful. I think there's just so many layers and variables that would need to be taken into consideration and conveyed and clearly discussed.

00:15:41 Facilitator I'd like to ask a question that's not on this sheet. There's a difference between commercial floral design and floral art. What makes something a floral art piece? What would you believe it to be?

00:16:00 Participant C An original work.

00:16:00 Participant B I think context makes a huge difference. That's all I can tell you. She was talking about the idea that flowers or the medium. In art car parade, some of them are covered with flowers. They are considered works of art. It is floral design, absolutely. Context matters. It think that that's really... I don't know how to define the context, or tell you which contexts matter. I wish I could. I can't. I don't know.

I was thinking going into... I saw an exhibition one time where they were using botanicals. It wasn't flowers, but they were using botanicals at the Blackford Gallery actually, U of H. There were trees. They had lined these trees up in this long plexi filled with dirt and the trees were lined up in a row. They created this amazing installation. It was art. It was botanicals, but it was art. Context matters.

The other thing is, if you were to say, I'm going to have an exhibition of floral design in an exhibition space. That we're observing them as works of art. I'm not saying this is how it has to be. I'm just saying

that... This is trying to help you see that context matters. Say, Participant C went over and she created these amazing things with flowers. They were exhibited at Georgetown Art Center. They were one thing after another and she contextualized them, right? "These are my works or art, this is my medium, this is how I'm going to work and it's going to be viewed as installation or as something."

The other problem you have with floral art is ... we do have installation art and we do have art that is very, very temporary. Things that are just installed for a week at a time or whatever and they never come back the same. You'd have to put that in that category. Because it doesn't have the same longevity that arts [crosstalk]. It creates it's own problem. Unless somebody was going to do something in silk flowers or use something that's not botanical, the biologics.

00:18:25 Participant A To build on that, one more step, when I was reading this I was think about the couple of times I've taken groups to Guatemala. What we've done is to go for the holy week celebration. One of the things that occurs in the community is that there are these... They're called Al Fondras. Which is carpet in Spanish. The people will build these large... That look like carpets out on the street. Many of them are made with flowers and natural objects. Sometimes it's sawdust, but many times it's just flower arrangements that are just incredible to view. Then they are actually put on the street for the purpose of then processions to commemorate the holy week, come and walk over the top of them. These flowers become the offering that is made by the community to Christ through the passion scenes that walk over the top. Then they have a clean up crew that comes by and sweeps them all up. They're thrown in the dumpster and that's it. The purpose, again is context building. Is that floral art? I think it is. It's not for longevity, it's for community practice. It's for community purpose. Really context matters immensely in terms of how we think about this.

Another one I was thinking of was when we give our introductions. You asked us our favorite flower. I think a follow up would be great to say, why? Is that because of the way it looks? Is it the story that goes with it? Story is huge [crosstalk] and yet, too often we just focus on the object and not on the story that surrounds the object. If you were to say, "Why did you say Rose?" I like the way the Rose looks, but I grew up in Portland, Oregon. They have a Rose festival there. It's a community flower. It's part of my heritage. It's part of what I did growing up. The Rose was always a special... Not necessarily for how it looked and how it's arranged, but because it has community context for me that other flowers don't. Story is really, really important I think in terms of any kind of art form you engage in.

Because this is new territory for me, I have to really think about how that works. These things are coming to mind as we're having this conversation that maybe are useful.

- 00:21:06 Facilitator Very much so.
- 00:21:07 Participant D I've never thought about it before. This really does, just like you're talking about. I mean, whoa. What do I think about that? It's helpful.
- 00:21:16 Facilitator That's why focus group is so great. [crosstalk] I just want to make sure I'm getting through all of these. I think one B, based on your professional opinion, do you believe the design process is essential in creating work of art? I know that a couple of people have mentioned it, but if you haven't mentioned your opinion, I know we're going to backtrack a little bit, just to make sure we get down the list. Anybody else have an opinion on...[crosstalk]
- 00:21:41 Participant D I don't think it's necessarily essential. It may be inherent in the working process.
- 00:21:45 Facilitator Inherent.

- 00:21:46 Participant D I don't think that most of us think, "Now I'm doing this step, now I go to this step." I think that creating is much more fluid than that. Very often it's a back and forth process as you reflect, you edit, you change. You tear up. You put new things in and go in different directions that you didn't even think of sometimes.
- 00:22:14 Facilitator Okay.
- 00:22:17 Participant C As their analyzing critiquing their work in the process, often times you can't help but utilize the missing link was going to be one of those elements that's going to problem solve for you. It's not maybe an intentional thing to script in the onset, because art as we know, has a way of taking on it's own life once you get immersed into it. You're working with live... Something that's organic in itself. Each piece is... You might suspect they're all going to look alike, but not necessarily. It's like finding the right little puzzle piece or letting it take its direction too. Listening to the piece as you're going along, as you would anything else. It's pretty exciting actually.
- 00:23:15 Facilitator Okay. What forms of art are not currently taught in university art departments that you believe should be? We have a lot of traditional forms of art that are being taught in university art departments. I know photography is a recent addition. Think about what else you might include in a university art department in a perfect world.
- 00:23:47 Participant B I don't know what are not being taught. If you look broadly across our nation. If we're talking specifically to our departments or whatever. I don't know that there are any missing. There's certainly a lot of new innovations. For example we have the Fab Lab. Which is 3D printing and design. There's wood shop. There's craft. There's all kind of things that are being taught across the United States. If you were to look at the gamut, I think everything's being taught. The other part of that is, there's a lot of hybridization, between art and other areas. Engineering, I just talked with somebody whose husband's colleague is

teaching engineering and art course. This idea of hybridization is happening. To the people who are really interested in those fields. [inaudible] I think however we conceive of art it could be taught, right? I don't think anything's missing per se.

- 00:24:50 Participant D It depends on the university and it depends on their budgets. When I looked at that the first thing I thought of was, well University X doesn't have ceramics anymore. We used to. I think in most universities it's an ebb and flow that's based on personnel. It's based on politics. It's based on space. It's based on budget. Things come and go depending on leadership, based on leadership's division, based on people who are there. It's the type of thing that I see is ever changing.
- 00:25:38 Participant C I agree. I can see the cost, when I thought about our own department. It would be the space particularly as being [inaudible] The expenses. It's an expensive medium. A very short shelf life. A tube of paint will sit there a while and you can, you know.
- 00:26:13 Participant D I know when I was University Z, I used to have students ask me all the time, "Why don't we have a glass blowing department or class." I was like, "Easy, because it's really costly." They were like, "Well, we should have that." I was like, "Yes, it would be wonderful to have that, but we don't have the specific space and it would also be really expensive to build the equipment that's necessary and also long standing." I was like, "Unfortunately, we might not be able to take here, but there are places down in Grapevine and here and here that you can do that." They were like, "This should be part of our college career." It was interesting.
- 00:27:01 Facilitator That brings me to another question really quickly. Do you go off campus then with your students quite often to explore, like a glass blowing facility off campus, for your classes, if you don't have it?
- 00:27:17 Participant B We did bring artists in, like a ceramic artist, to our classes to do workshops and teach them the

fundamentals of what there. Just loading a kiln, firing a kiln, glazing, those kind of things. We do bring...

00:27:35 Facilitator I think I interrupted you.

00:27:37 Participant A I was just going to say, I was going to agree. I think issues of space, issues of budget, personnel, vision of administration. All of those come into play. I think if you or someone is thinking about adding this or any other area, there really has to be a strong case made for it in terms of cost effectiveness, what it's going to bring to the students, what students lose by not having this.

00:28:12 Participant C How many students would it serve?

00:28:15 Participants A&D How would it serve?

00:28:16 Participant D From the business model ROI, Return on Investment. It's just how administrators think.

00:28:23 Participant B My question would be is, what would be different at a university setting than somebody who's been a florist for years, whose teaching floral courses in the community at their flower shop? I want to know what the difference it, because I don't know.

00:28:44 Participant C My thinking would be that in a community, it would be more geared towards a commodity part of it and not so much to the more artistic endeavors employed by an artist.

00:29:00 Participant A You could argue in the current climate of the universities that that might be something that...
[crosstalk]

00:29:07 Participant C Evaluate it. [crosstalk]

00:29:07 Participant A Yes.

00:29:08 Participant D Especially when we're looking at career readiness and career preparation. That is something that's missing out in the field.

00:29:20 Participant C It could be another career path that they could pursue.

- 00:29:22 Participant B I think it also goes back to what everyone's been saying as far as the actual flowers themselves become the medium. Just like painting or just like printmaking. The flowers then become the medium. I think that... Participant C mentioned it very clearly earlier... I think that if you look at flowers as a medium, I think it changes.
- 00:29:54 Participant C I will say this, when it's very original and the voice... You can't deny the work, clearly it becomes art to anyone who's looking at it. I've seen so many amazing works done using flowers that in its presence you are awe struck by it. The fact that flowers can be utilized in that form. What they can do to manipulate the flowers, because typically we think of that as a flower. They can really adapt just that one unit into contributing to a much larger piece that... Again, I'm seeing it from an artist's view. Others could just walk by with blinders and never even see it. That's the way art is, right?
- 00:31:16 Participant B The other way too, that I would see it maybe, how it could be integrated is used as a medium. For example in 3D foundations, we have different mediums that we use mesh and then we use clay, then we use paper as fundamental teaching tools to design the principles of design. If flowers, or biologics is what I can call them, were incorporated in and students had to use that as a component. It would be more like one lesson or project.
- 00:32:01 Participant A I was thinking about it. It might carry with it a certain sensibility that other media don't, in terms of... I was just thinking about a tube of paint and a flower as media. There's politics behind that paint in terms of where it's from, who made it, the history behind it. But I don't think that's as evident as perhaps the story in the context, in the engagement of a flower. People see flower and there's something that's carried with it in the medium in itself that's different perhaps than a piece of paper or a pencil or a tube of paint. Again, this is all new, I may have to backtrack on some of that. [crosstalk] I'm not sure they're the same. It's different medium.

- 00:33:06 Participant C Earlier Participant A said another question would be why it's your flower and you talked about the story. I was just kind of smiling thinking, the Peonies, the reason I appreciate that so well is because of it's story and when you look at the old master's work often times you saw Peonies. It's a very fragile flower. I respect that. It's from the respect I have for that flower. The more I saw it in museums. I appreciated it so much and rarely do we see out where you can even acquire them. Maybe because they're sort of a hidden treasure, but I like the stories. The pathway that you walked on, the symbolism of it. The flowers often times are very symbolic also. I really understand what you're saying and appreciate that. When you think too of the contrast that people use in other works of art to sho ... Especially when they're expressing themselves, they will take a flower to be a very sharp contrast. Something else may be deeper and darker or take you to... Typically we think of flowers in a light way. It can convey meaning as well, depending on the colors. It can be varied.
- 00:34:41 Participant B There's also value, because going off of what you're talking about, Participant A is saying. There's value associated to flowers too. I think about in high school, we used to buy Carnations.
- 00:34:52 Participant D [crosstalk] Carnation day.
- 00:34:55 Participant B Carnation day, to give to other people. [crosstalk] ...it was a gesture of flower, of care, but it was also very inexpensive as opposed to... You come into that idea of the different types of flowers and their cost and how that play into what you're thinking and what's there. I was just thinking about what Participant A said about medium. About it being politically. They're both loaded very politically. I was thinking he's right in the sense, in lots of ways. I was just thinking about .. A tube of paint you can't just go pick off a bush right? I could go grab a Hibiscus right off a plant wherever we are and make it what I want it to be, right? However, I wouldn't use that. The accessibility also plays a huge role.

00:35:44 Participant D Or inaccessibility.

00:35:46 Participant B Inaccessibility. Then the political nature, like what Participant A was talking about.

00:35:51 Participant D Connection to home, memories, people.

00:35:54 Participant C The high school mums where you had three or four... [crosstalk, laughter]

00:36:03 Participant D I didn't have those in New York. [crosstalk]

00:36:05 Facilitator & Participant B I think it's a Texas thing. [crosstalk]

00:36:07 Participant A Mums, what's this all about? It's a whole new world out here.

00:36:12 Participant B It's not just the mum, but the moms become the designers of these mums. [crosstalk]

00:36:20 Participant C The revenue it brings in.

00:36:23 Participant B The revenue is crazy. That's a side note. Floral design and revenue.

00:36:31 Participant C Thanks for that little blast to the past. [crosstalk]

00:36:37 Facilitator I think I can state that we believe that floral design is an art form if it's in a particular context, right? Let's say it's in a particular context that makes it an art form. Currently the floral design instructional programs think of floral design as an art form because they use the principles and elements of design and the design process. What are the benefits of that and what are the drawbacks for that possible integration then? If they are currently advocating floral design as art, because of the principles and elements and the design process.

00:37:20 Participant D I think it's not how fine artists would articulate it. I think that fine artists would say that their process is... I would probably say, as not a studio person, that there's art space to research in that it's the cyclical thing. There they're doing research, exploring through the medium, through the technology that they're

using, but thought the concepts and ideas. These things are woven together and it's a back and forth kind of conversation.

They're also doing research in terms of looking at issues that are happening in the world. Issues that are happening to themselves. It's expressed through a medium. It's not the medium itself, for the most part, that's making that statement. It's that the artist is manipulating it. There's intent and ideas and concepts. They're thinking about how do I express this and what do I want to say and how do I want to say it and what do I do? I think fine artists would also say that for the most part... I mean, some of them do take commissions, but that's not their intent. Their intent is not to please someone for the most part. There are fine artists that are like, "Yes, I'm going to do this, because I know this is this audience I'm going to to sell my work and this is what it has to look like for them." A lot of fine artists are like, "I want to explore my ideas, my thinking, my concepts and create new things." It this kind of cyclical thing that evolves as they explore.

- 00:39:04 Facilitator It's a meaning making process. That is what... You use the principles and elements of design in the design process, but essentially it's meaning making. It's like the meaning of the Rose for you. The meaning of the Peony for you. That type of thing.
- 00:39:22 Participant A Mm-hmm [affirmations] I think for me, one of the drawbacks that we've had in our education, is that we've looked at it as a making activity. We've made things. We've had children make things. Students make things.
- 00:39:38 Participant D Make and take.
- 00:39:41 Participant A [crosstalk] ...making things. What we haven't done is to dig down deep enough to say, yes art is about making, but it's about making meaning. Sometimes we make make meaning by talking about works of art. Sometimes we make meaning by making works of art. If we limit that sort of digging down to just be,

- "Oh, we're making things." Then we're not getting down to the core, which is making meaning. Sometimes we make meaning by making things. Sometimes we making meaning by talking about things, looking at things, engaging things in other ways beyond the physical making. Meaning making is at the core of the experience.
- 00:40:21 Facilitator I think of a commercial floral designer and suddenly there's a funeral arrangement that they have to make. Do you believe that that is art if the floral arrangement is created for a funeral to give to the recipient? Just thinking out loud here of what that meaning is to kind of draw out what floral design is.
- 00:40:47 Participant B I think you have to define... You have to separate two things. One is creativity. You have to separate the point of views of whether it's art or not. Is the person that's doing that creative? Yes. Absolutely. Are they an artist? I don't know.
- 00:41:05 Participant D Sometimes they are, sometimes they're not.
- 00:41:07 Participant B That's right. I don't know. I can't answer that question because I don't know them. I don't know their history.
- 00:41:13 Participant D Some are, some aren't. Even when you get things from FTD, there's sometimes that you're like, "Oh, that's nice." And then, other times, you're like, "Oh, this is special." You know?
- 00:41:25 Participant B Creativity and artistry. I think that those are two things that are involved, definitely in floral design. Creativity, artistry. To say that... I don't know. I don't know, because I think the thing that inhibits me from saying yes or no, is the idea that floral design is a trade. It's not that it's not art. It is art, it's not an art that we're familiar with in contemporary context. It's not an art form that we have valued in traditional context. Does that make sense?
- 00:42:05 Facilitator Absolutely.
- 00:42:07 Participant B I have viewed it, up until we came in here, as a trade.

00:42:12 Facilitator Historically speaking it has been.

00:42:14 Participant B Yes. How do you shift something that is trade driven into an art form? It goes back to the context of how you're going to present something and what its goals are. I think because floral design serves such a unique space. Our other art making, art doing things are much broader than that. We can encompass more. There's a lot more room for exploration, let's say. You can merge paint with print making, with paper, with sculpture. You can do so much. Because flowers are biologic, I think it makes it harder. They're not going to last.

It's not that we don't value installations, we absolutely do, in those moments we walk through them. They have longevity through photography and things like that. Floral design would have that same type of longevity through photography or whatever, but it doesn't. It's the perception. It would have to be... You'd have to really change perceptions. Because that's my perception of floral design, before I walked it here, was that it was trade oriented. It doesn't mean that I didn't see creativity in it or artistry in it. Absolutely. It doesn't mean that it's not an art form. I just haven't experienced it as that.

00:43:53 Facilitator Does art need longevity?

00:44:03 Participant B I don't think so.

00:44:04 Participant C Uh-uh [negative expression]

00:44:04 Participant D Uh-uh [negative expression]

00:44:07 Participant A I don't think so. I'm just going to go back the Guatemala experience. That went seven hours of work to build it on the street and then it's gone. It's gone in two minutes.

00:44:15 Participant D Just like theater performances or art performances.

00:44:20 Participant A I think there is a sensibility in many art forms today that are museum based. That that longevity is necessary in order for us to put it in museum and put

it on a wall. Keep it around for centuries of time for other people to experience. I don't think that that's necessary in order for it to be considered art. It's just that we have built an art world around objects. We value those that are more... That have a greater longevity. Sometimes it's not even the object that we revere, it's the fact that it's been around a long time. We can have spear points that are interesting to look at, but they're basically just pointed rocks. The fact that it's been around for 15,000 years, that's where the specialness comes.

- 00:45:17 Participant D We value things because of their uniqueness or because they're hard to acquire. Sometimes art is a status symbol for people to show their wealth. To show their culturedness or connoisseurship.
- 00:45:39 Participant B Also, going back to what Participant A said about longevity... I just lost my train of thought. It went right out there.
- 00:45:49 Participant C Talk about longevity.
- 00:45:50 Participant B That's right. [crosstalk] ...I know what I was going to say. The reason longevity is valued, like what Participant A is talking about, because something's been around for a long time. It's because we have more time to make meaning with it. The more time we have to make meaning with something, the more it's sticks with us and the more value we give it. The more we can interact with it. Like, when I see Van Gogh's Starry Night over and over and over again in my curriculum and in all the things that we do. We either come to love it or hate it right?
- 00:46:25 Participant D We go back to it.
- 00:46:26 Participant B You go back to it, because you're still trying teach other to make meaning with and figure out what it means. I say Starry Night, because that's the iconic front page thing that every curriculum guide has on the front. Right? I mean, you look at curriculum guides. There's Starry Night again, there it is.
- 00:46:36 Participant D It must be art.

- 00:46:48 Participant B I absolutely agree. I think we all are on that page about the temporaneous is good and art can be temporary. We don't have much time to make meaning with it. With our stories.
- 00:47:03 Participant A And yet, if we think about, Participant C you were just talking about the Peonies and how those made their way into many art forms. You were just talking about Starry Night, and I'm thinking Sunflowers. You have these sort of works of art that if you wanted to have a class that looked at floral design, I think that should be and needs to be a component of it. It is that you look to see the way that artists, that have been traditionally accepted as artist have dealt with flowers in their work. There's way to...
- 00:47:41 Participant B That's a great idea. [crosstalk]
- 00:47:44 Participant B There's a course right there.
- 00:47:47 Facilitator Flowers as a muse. [crosstalk]
- 00:47:48 Participant A To enrich our sensibility. Stories about flowers, stories of... [crosstalk]
- 00:47:54 Participant D Everybody has those.
- 00:47:56 Participant A [continued from 00:47:48] ...artists that work with flowers, so that a course becomes more than what we might immediately think of floral design in the making. Again, let's see how others have dealt with flowers.
- 00:48:12 Participant C I'd like to make a quick little comment. When you asked about the spray for the funeral. Been to too many of those. My thoughts on that, is that would be a scripted piece. The family has input too. They would say that Daisies were my husband's favorite flower, because he grew up his mother had Daisies on the table all the time.
- 00:48:46 Participant D There's an expectation.
- 00:48:50 Participant C The consumer would be scripting pretty much what they want that to look like, then they would be

depending on that person to do it. More and likely it would be very conservative work, in that they would say, "Oh yes and a little Baby's Breath will just sort of set that off." They could show you an album. "For instance, we have done this." Because the person may know what they want that would have meaning, but they're leaving it up to the designer to do that. The designer wants to make sure that the client's going to be pleased with what they have. They're going to show them an example for instance. The person could see the scale and all that. That would be my take on that.

If the person in passing happened to be quite a character and something in their lives was just an icon with that person associated, they say, "On that casket, we want a merry go round." Then they're going to have to rethink and say, "Hmm. How can we make that happen?" Then somebody with a little more technical experience in working with floral design could execute that particular work in a more creative fashion. It would be very costly, but it could be done. You see how it could go from just from a casual expectation to something more grand and creative.

00:50:33 Participant B

Going back to what Participant A said about things that could go into a floral design course, one of the things that I think of, it's also the gardener, it's also the way people grow flowers. Like in Spokane, when I lived on the west coast, they have these flowers, these perennials that are this big. It's like, whoa, steroids, how did that grow that big? It's a whole garden in this park called Manito. Starting from the seeds onward.

There's some art work out that you might want to look at like the GFP bunny, where this bunny was created genetically to glow. I think the might have even created more than one. Anyway, the GFP bunny is genetically altered. It's considered art. These scientists made this for this specific idea. It's like taking to a whole new level. Like splicing or

hybridizing flowers, like we do fruit or things like that. You could integrate that kind of thing as art form. We're going to alter these cells to make the DNA of these flowers. You really change it up at how we would do that. To me, that type of thinking and that type of problem solving is critical. That's really what I was thinking when Participant C was talking about that. There's a problem solving component to art making that goes beyond what someone's telling you or a client base.

You're solving problems for a client in floral design, obviously, but when an artist approaches something or somebody who is an art historian or even just a designer, their solving problems. They're solving these kind of equations, or they're looking to see what the outcomes are going to be, or they're trying to see where it's going to end up. There's this constant... I would be more interested in floral design as opposed to growing from the ground up, seeing what kind of flower I could grow and see how I could utilize it. To me that would be really interesting.

- 00:52:56 Participant C There is a science component, because Amy Amps made maroon Bluebonnets.
- 00:53:01 Participant B That's it right?
- 00:53:01 Participant C You see the varieties of other flowers they've made by splicing.
- 00:53:12 Participant B That was horticultural artistry, [crosstalk] they did it with a goal in mind. They wanted to make a statement and they wanted to get people's attention.
- 00:53:24 Participant D It was about the color, because the color had meaning.
- 00:53:27 Participant C Yes, and it would be fun just to see really how far you take all of this.
- 00:53:35 Participant D I think that's what's interesting about the field is the cross disciplinary connections that it has with science, with art. I think a floral designer's kind of this hybrid that's not unlike art education, that you're

- kind of positioned between these different areas. You also have you're own unique boundaries. The boundaries maybe are becoming a little more fluid.
- 00:54:05 Participant C I think I want to go play with flowers.
- 00:54:06 Participant B Ya, I know. I was thinking that. [crosstalk]
- 00:54:12 Participant A I was thinking about it as we're talking even in terms of community. Sort of community understanding, recognition or sociology connections, between a place like Disneyland that what they do with their flowers. How that creates this ideal world through plants and flowers and if one begins to wilt, they just, overnight put in a new one and it's fine. You have, as I mentioned, Portland and you have Tyler that they have their Rose festivals. You have Holland that sort of identifies with Tulips. You have communities. You have nationalities that are flower identified. It would be fascinating to look at some of those. I'm sure throughout the country there's Tulip festivals. Then there's this flower festivals, and Daisy festivals.
- 00:55:01 Participant D Why did Georgetown pick the Poppy?
- 00:55:03 Participant A Yeah, so the way that communities sort of identify themselves with flowers. I think in this, what I'm hearing, this becomes context building for then what students maybe eventually work toward in the actual manipulation of the flowers themselves. I don't know that world that you do with regards to the flower themselves. I'm not saying I'm not excited about that. I'm really excited about the potential of context around that. To enrich as a student's understanding of the role of flowers in society. Flowers in history. Flowers in their lives. Flowers...
- 00:55:45 Participant D In the community.
- 00:55:45 Participant C Cultures.
- 00:55:49 Participant D Flowers symbolically.
- 00:55:50 Participant A As I've sat here over the last hour, just sort of brainstorming in my head, the possibilities beyond

maybe what I felt when I came in the door.

00:56:01 Facilitator That's wonderful.

00:56:03 Participant C The growers. I mean South America and how they're transported. That in themselves. If you've ever seen them come in, in a wholesale situation, how each little individual bloom is in a little bitty net. It's own little net, then it's cushioned. [crosstalk] In a long box about this long and it's corrugated cardboard. It's usually damp, because it's been kept so cold. Then you open it up and then the stems are lying there with a little mesh that's holding all the petals together. Then in between every stem their cushioned so that the transport... In transport from another country, that they can still get here in condition to finally meet their maker or whatever.

00:57:01 Participant B That's a metaphor for a preserves teacher. [crosstalk]

00:57:10 Participant C It's fascinating. Then to see the family that owns the plantation in South America and generations that have had this trade.

00:57:22 Facilitator The entire floral industry is quite expansive. Not a lot of people understand the inner workings of it. It's very complex. International horticulture courses are very, very interesting. We were digressing a little bit, so I'm going to focus on this. It has been an hour. Is it okay if we stay for a little bit longer, or do we need to really wrap-it-up?

00:57:45 Participant D I think if maybe we took about ten more minutes?

00:57:47 Facilitator Is everyone okay with ten more minutes? Here, I'm just focusing on the last few questions and this is about floral design integration. Actually, integration in art departments. Kind of... with your thought processes and how we're revisioning how floral design could potentially be looked at, do you think that floral design integration into art departments could be feasible or unfeasible? I understand the hardships, or costs and political hardships, that we've discussed. Maybe what are the benefits, other than the fact that there's a lot more exploration to do for

- students in thinking about the context of floral? What do you might think the benefits would be to that?
- 00:58:34 Participant B One of the benefits might be giving art a new vantage point to look from as far as introduction, as far as floral design itself. In other words, introducing it as an art form that it encompasses all the things that we've been talking about. Not just the formal design elements. I think there's a lot of value integration.
- 00:59:05 Participant A I think it would... I don't know the answer to this, we would have to look into seeing the employment possibilities. Is there a financial reward? Not that everything has to be, but I'm looking through the administrator's eyes. I don't like that world, but that's the world we live in in higher ed. Is there a trade off? If you can say yeah, if someone finishes this program there's a job waiting for them. That will spark some interest.
- 00:59:35 Facilitator I have a survey going out this week asking floral design studio owners if they believe floral design is art form and whether or not they prefer what type of background their floral designers...
- 00:59:48 Participant B That would be interesting, because he mentioned Disneyland and I said, "You can darn well bet, whoever's designing those floral plans at Disneyland has some kind of art background."
- 00:59:56 Facilitator And horticulture background. [crosstalk]
- 01:00:01 Participant C And the large hotels in Vegas.
- 01:00:03 Participant B I was thinking how fun it would be at University X having a floral design program and they create, just like they do with our service industry as far as hotel and all that kind of stuff. It becomes this idea of service. You know how interesting that would be. You know that, "Oh well the floral design program is going to design all the stuff..."[crosstalk]
- 01:00:28 Participant D For the final graduation up on the stage.
- 01:00:30 Participant B For commencement. For whatever. I think that would

be really interesting.

01:00:33 Participant A For our hallway.

01:00:34 Participant B For our hallway, yeah.

01:00:37 Participant C How nice would that be?

01:00:39 Participant B I actually work with... One of my peers at University X is the conservationist on campus. He deals with all horticulture things. Watering, all that kind of stuff. He's a biologist. It's interesting to see what he does and how he does it. He's like, "Oh you can't dig that up." I had to get special permission to dig that cat pole, you, the artwork that was in front of the building? He had to supervise the install, because it couldn't touch this and it couldn't touch that. I'm like, "Are you kidding me?" I didn't know what was involved.

01:01:16 Facilitator Wonderful. Next, do you believe your university would integrate floral design in your art department? If so, what kind of timeline do you think? What do you think is the process for even considering something like this?

I'm also going to tack on this last question here. What universities, if not your own, what universities do you think would be early adopters of something like this within their art department? It's a loaded question.

01:01:48 Participant D The last part, I think universities that I would look at would be ones that already have a strong horticulture and/or agriculture school, so that ed/art, because I think there needs to be that kind of cross pollination.

01:02:07 Facilitator The only universities... I am going to stop you there. As stated in your bullet point review sheet, currently the only universities in the US offering floral design coursework are those with plant science departments. There are between 25 and 33 horticulture or plant science departments in the country. In comparison, if we want to expand floral design coursework, there's 200 universities in the US with art departments.

- 01:02:29 Participant B The only thing I could see, just as a starting point, because I don't know how this would be done, truthfully. Just with all the things that we've discussed before, the limitations. It could be introduced as a course. As a course, I don't know about a department, but certainly as a course. Talk about what Participant A said about using art as a funding point, using science as a funding point. Where it's really encompassing this idea of flowers and horticulture as art form or as art knowledge as a course. I don't know, I think it would take a lot of time.
- 01:03:24 Participant D Typically, it's convincing who are the stakeholders in the department, such as the chair and the dean, then on up the road the board of regents. Any new courses have to go through a vetting process. In the department, in the college, in the university, in the legislature. It's a pretty lengthy process from beginning to end. I've gone through that with the integrated arts course, in terms of introducing new courses and how it has go through multiple stages. That went through pretty quickly and it was still about a two year process from when we started initially talking and brainstorming and putting together a syllabus. Then going to the various stakeholders, then getting support, and which deans support it, and okay a college vet and art.
- Where's it going to go next. It has to go through departmental approval, college approval then on up through the university. We also had to have... There were revisions along the way. Is this going to count as what kind of a credit, and in other words, is this a fine art requirement? Is this an elective? Where does this fit in overall in the university scheme of offering coursework and who does it serve? What kind of student? Where does it fit in the program? Because we're under such pressure to get students in and out in a four year, 120 hour program that so many programs now have fewer and fewer, if any, electives. That's an issue, it's like okay: where would we offer it, who would take it, how would it fill their degree

requirements as well?

- 01:05:28 Participant B To tack onto that. The only way I really think it plausible is if it were a program. It would have to be something like hotel management. It would have to be a service driven component of something. Whether you're serving not only the university and community as a form of floral design. You're the center of this space where you're rippling out beyond. That's true with Disneyland, I would think. I don't know. That would be true maybe with Disneyland. They not only have... They have people that implement all that. It's a service. It's a service to the actual place itself.
- 01:06:14 Participant D To link onto what you said, just gave me an idea, what if it were a certificate program instead of a degree? Because you said there's so few places that can offer floral design as a major, what if it were a certificate that somebody in hotel management could take, or the art school or someplace else. Where a certificate is a sequence of usually maybe three or four courses on the average. I could see how it could be something like a floral design class, maybe a studio class, maybe a business oriented class, so that someone in something along the lines of making meaning. It might be an art historical base, so they see kind of this broad contextual foundation. Also some hands on, so that if they were going to go into that they would have kind of a broad background, but also some hands on experience.
- 01:07:17 Participant B Also in order to recruit, you'd have to think about, what would people be getting that would be different from them going to the local flower shop that hosts workshops about floral design, that costs them forty bucks to go to? I know people in my world who, they are like, they have no background in horticulture, they have no background in art, but they absolutely consider themselves flower designers and they design flowers for weddings. How do you compete with that? With people who are just doing that.
- 01:07:55 Participant D More of a hobbyist?

- 01:07:56 Participant B More of a hobbyist. I'm just posing that question, because I'm curious. To people who are really super knowledgeable about how to grow and understand the seed content and soil pH and all that stuff that it takes to get to that place of the end product. How do you compete with that? That's really what I would ask as far as programmatically. You'd have to really delineate value.
- 01:08:31 Facilitator Is certification keeping floral design more of a trade still?
- 01:08:38 Participant B It is, but it might be it's only option.
- 01:08:41 Participant D Offering a certificate you meant. Because I could see art students taking it, I could see people in sciences taking it that were interested. I could see somebody just taking it just because they're like, "This is cool."
- 01:08:55 Participant B I agree. I'd take it because it's cool.
- 01:08:57 Participant D Yeah.
- 01:08:59 Participant C The certification would maybe permit them to get a more upper end placement in a job or working for some of the larger corporations or amusement areas of tourism. Even say, like a university, because it's so costly to go outside to have those services. I also see then... I don't see a graduate in the program or maybe even a certified person, because with those credentials, would they be a small town florist, would not be able to pay them what they would want. That would be in line with what they've invested in that particular training.
- 01:09:49 Participant B I think that's kind of what I was trying to get at, is that the cost investment for somebody to go through a program with, when they potentially believe, I'm not saying that that's true, because you're saying would a certificate keep that as a trade? I said, yes. Then I went back and I said no, because it does elevate. I'm going back and forth. I don't know. I don't know. It really depends on the goals for what you know...
- 01:10:22 Facilitator Then I have another question. For the... what's the

wine and painting classes?

01:10:28 Participant B Painting with a Twist.

01:10:29 Facilitator Yeah, Painting with a Twist, or hobbyist painters. How is that different from going to a floral workshop? And then, what's the difference between someone going to university to study painting and art and then coming out as either a painter or a florist? What's the comparison here?

01:10:53 Participant B From where I sit, it's about commodity. You're selling something.

01:10:58 Facilitator You're selling something with both aspects, like a painting...

01:11:02 Participant B You are, but in art that's not always the case. Go ahead Participant C.

01:11:07 Participant C I'm saying, because painting with a twist, they all have a staged painting and it's like a paint by number, almost, except it's not. Then, they take that piece home and it's wonderful. I'm not in any way not appreciating this, because it gets people painting and loving art. I'm fine with that. It would be the same with the floral arrangement. They would take it home. They would enjoy the fact that they created and made that and build some confidence that they could go to... Next time they are shopping they could grab some flowers and create a nice arrangement and enjoy that as well, because they've learned a little more about that. I don't see them all going out and opening a shop. I could see... though there would be a market for that, because they've been Painting with a Twist for quite a while now. I think they'd love to try another way to get expressive and have a hands on where they can...

01:12:51 Facilitator Those floral workshops are all over the place, however, then I want you to think about the university aspect. I understand that painting the... Let's say a student goes through an art program and they take a painting class, a sculpture class, a ceramics class, an art history class, and a floral

design class is one of them. They can go out and train and become an artist of all medium then. Okay, so we're all...

01:13:22 Participant B

I also think in floral design there are some underlying components, there's some underlying bones. The structures that are layers that the normal public doesn't have. It's expertise and I think that... When we're going back to programmatic elements, you'd have to really find clients or students who would want to engage and learn about those layers of expertise that go beyond just the design practice. It's not that... I think that when you're educated at the college level, it no longer really is a trade. It becomes a profession.

The college experience makes it that. Unfortunately, because there's a really difficult time delineating people can't tell on the surface. They can't tell. Two people walk in a room, you don't know which one knows the deeper layers. You can by talking to them. In building a program, you'd have to find those students who would want that. We already have a very concentric or very more smaller pool. There's a lot of people in art education anyway. People who go beyond, who go study pedagogy and practice and think about it and how it works.

Studio had a lot of artists, but they also don't often end up in traditional professions. I know several who are working for the airlines and who have their degrees in art. There does have to be some sort of profit and longevity. We have the fortunate place of being able to place students in a profession based on this hybrid idea. I think that that would be interesting. How could they be placed? If their just taking it for exploration or engagement or learning, I think that that's really valuable. I think it gives a broader sense. What's beyond that? I think that's the hard part or the more hardships, that's the harder part.

01:15:36 Participant D

It's the intent to place them in internships at Disney and other places so that it bridges moving towards a

- career. Or is it just, hey, this is for your well-being. Both are good and both are valid.
- 01:15:57 Facilitator Does anybody have any final comments that they want to say?
- 01:16:01 Participant B I love your topic. It's really fascinating. It's really giving food for thought.
- 01:16:07 Facilitator I think this is just the tip of the iceberg of everything.
- 01:16:11 Participant B Now, I mean, it's interesting. It challenges values some profession itself. I'm going back in forth in my brain, like a ping pong ball. Because I don't know, I don't know how to value it.
- 01:16:25 Participant D I think that originally when you first mentioned bringing the idea of floral design into art departments I was like, "Aah." Then the more I read about this, and we've talked I'm like, "There's some really interesting connections that could be made." I think.
- 01:16:42 Participant A I think that's really... As I've sat here thinking, I think that's reflective of an attitude that really would be, I think one of the main things you would run up against, is presuppositions that people have, that are built in with regards to what this is about, and what the floral world is. How do we combine that with art? You know if we want kind of use the environmental metaphor. I think you'd really need to cultivate the soil with those decision makers.
- 01:17:20 Participant B No pun intended.
- 01:17:22 Participant A Before you could propose a class or a program, it really would need conversations like this with people like us. Like what happened to us today, which was to really kind of, "Oh, look at this possibility and that possibility." We really do come in with ... We're not blank slates when we come to this topic. We really come in with values that we hold. That may be completely incorrect, but we hold them. Those have to be, somehow, reshaped in order for then a conversation to move forward in possibilities. That's what I would...

01:18:00	Participant B	You've reshaped my values today, just on the topic itself. I went, "Oh, wait."
01:18:06	Participant C	I would love to see a video of you sitting with some recognized experts in the field that are doing creative original works and have the same questions posed to them.
01:18:24	Facilitator	In the floral industry?
01:18:25	Participant C	Mm-hmm [affirmations]
01:18:29	Facilitator	You get a very different...yeah.
01:18:31	Participant C	I would love to be a fly on the wall, or see their responses and their take on that.
01:18:37	Participant B	When that happens let us know, we'd like to hear about it.

¹Hour: Minute: Second

APPENDIX E

FLORAL STUDIO OWNERS WEB-SURVEY INSTRUMENT

Question 1:

How many years have you owned your business?

- 1 year to 2 years
- 3 years to 4 years
- 5 years to 6 years
- 7 years to 8 years
- 9 years to 10 years
- 11 years +

Question 2:

How many full-time, part-time, or freelance floral designers do you currently employ?

(Numeric drop down menu for answering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 13, 14, 15+)

Question 3:

Which level of educational attainment do you believe is the most important for your floral designer employees?

- A few classes through organizational programs or workshops.
- High School
- Vocational Training
- Professional Certification
- College or University (bachelor, master, or doctoral degrees)
- Floral Design Education is NOT important.

Question 4:

Please indicate the number of floral designers you employ that have attained each educational level.

0 2 3 5 6 8 9 11 12 14 15

High School

Vocational Training

Professional Certification

College or University (including bachelor, master, or doctoral degrees)

(If a respondent left *College or University* empty, the survey skipped to Question 6.)

Question 5:

For those floral designer employees with a college or university degree, indicate the number of designers in each field for which each received their degree.

(If there are no floral design employees with a degree in a particular field, please add a zero ("0") to the blank space to proceed to the next question.)

Agriculture & Life Sciences

(Agricultural Economics; Agricultural Leadership, Education, and Communications; Animal Science; Biochemistry and Biophysics; Biological and Agricultural Engineering; Ecosystem Science and Management; Entomology; Horticultural Sciences; Nutrition and Food Science; Plant Pathology and Microbiology; Poultry Science; Recreation, Park, and Tourism Sciences; Soil and Crop Sciences; Wildlife and Fisheries Sciences)

Architecture

(Architecture; Construction Science; Landscape Architecture and Urban Planning, Visualization)

Business

(Accounting; Finance; Information and Operations Management; Management; Marketing)

Education

(Educational Administration and Human Resource Development; Educational Psychology; Educational Technology; Teaching, Learning, and Culture; Teacher Certification)

Engineering

(Aerospace Engineering; Biological and Agricultural Engineering; Biomedical Engineering; Chemical Engineering; Civil Engineering; Computer Science and Engineering; Electrical and Computer Engineering; Engineering Technology and Industrial Distribution; Industrial Systems Engineering; Materials Science Engineering; Mechanical Engineering; Nuclear Engineering; Petroleum Engineering)

Fine Arts

(Art Foundations; Art History; Design; Studio Art; Art Education and Visual Art Studies; Music Composition; Music Conducting; Music Instrument Focus; Musical Theory; Musical Technology; Theatre; Dance; Foundations of Art and Entertainment Technology; Digital Imaging and Visualization; Games and Playable Applications; Digital Production; Game Aesthetics, History, and Critical Theory)

Geoscience

(Atmospheric Sciences, Geography, Geology and Geophysics, Oceanography, Environmental Programs, Water Program)

Government

(Public Service and Administration; International Affairs)

Law

(Alternative Dispute Resolution; Business Law; Civil Litigation;
Commercial Law; Criminal Law and Procedure; Energy Law;
Environmental Law; Estate Planning; Family Law; General Practice;
Health Law; Immigration Law; IP and Technology Law; Oil and Gas
Law; Real Estate Law; Water Law; Workspace Law)

Liberal Arts

(Anthropology; Communication; Economics; English; International
Studies; History; Performance Studies; Philosophy; Political Science;
Psychology; Public and Social Sciences; Sociology)

Health & Medication

(Dentistry; Health and Kinesiology; Humanities in Medicine; Medical
Physiology; Microbial Pathogenesis and Immunology; Molecular and
Cellular Medicine; Neuroscience and Experimental Therapeutics;
Nursing; Family Medicine; General Preventative Medicine;
Anesthesiology; Emergency Medicine, Family and Community
Medicine; Internal Medicine; Obstetrics and Gynecology; Pathology;
Pediatrics; Pharmacy; Psychiatry and Behavioral Science; Radiology;
Surgery)

Science

(Biology, Chemistry, Mathematics, Physics and Astronomy, Statistics)

Question 6:

In your hiring practices, which university degree do you prefer your floral designer employees to have earned based on the content taught and acquired?

Agriculture & Life Sciences

(Agricultural Economics; Agricultural Leadership, Education, and Communications; Animal Science; Biochemistry and Biophysics; Biological and Agricultural Engineering; Ecosystem Science and Management; Entomology; Horticultural Sciences; Nutrition and Food Science; Plant Pathology and Microbiology; Poultry Science; Recreation, Park, and Tourism Sciences; Soil and Crop Sciences; Wildlife and Fisheries Sciences)

Architecture

(Architecture; Construction Science; Landscape Architecture and Urban Planning, Visualization)

 **Business**

(Accounting; Finance; Information and Operations Management; Management; Marketing)

 **Education**

(Educational Administration and Human Resource Development; Educational Psychology; Educational Technology; Teaching, Learning, and Culture; Teacher Certification)

 **Engineering**

(Aerospace Engineering; Biological and Agricultural Engineering; Biomedical Engineering; Chemical Engineering; Civil Engineering; Computer Science and Engineering; Electrical and Computer Engineering; Engineering Technology and Industrial Distribution; Industrial Systems Engineering; Materials Science Engineering; Mechanical Engineering; Nuclear Engineering; Petroleum Engineering)

 **Fine Arts**

(Art Foundations; Art History; Design; Studio Art; Art Education and Visual Art Studies; Music Composition; Music Conducting; Music Instrument Focus; Musical Theory; Musical Technology; Theatre; Dance; Foundations of Art and Entertainment Technology; Digital Imaging and Visualization; Games and Playable Applications; Digital Production; Game Aesthetics, History, and Critical Theory)

 **Geoscience**

(Atmospheric Sciences, Geography, Geology and Geophysics, Oceanography, Environmental Programs, Water Program)



Government

(Public Service and Administration; International Affairs)



Law

(Alternative Dispute Resolution; Business Law; Civil Litigation; Commercial Law; Criminal Law and Procedure; Energy Law; Environmental Law; Estate Planning; Family Law; General Practice; Health Law; Immigration Law; IP and Technology Law; Oil and Gas Law; Real Estate Law; Water Law; Workspace Law)



Liberal Arts

(Anthropology; Communication; Economics; English; International Studies; History; Performance Studies; Philosophy; Political Science; Psychology; Public and Social Sciences; Sociology)



Health & Medication

(Dentistry; Health and Kinesiology; Humanities in Medicine; Medical Physiology; Microbial Pathogenesis and Immunology; Molecular and Cellular Medicine; Neuroscience and Experimental Therapeutics; Nursing; Family Medicine; General Preventative Medicine; Anesthesiology; Emergency Medicine, Family and Community Medicine; Internal Medicine; Obstetrics and Gynecology; Pathology; Pediatrics; Pharmacy; Psychiatry and Behavioral Science; Radiology; Surgery)



Science

(Biology, Chemistry, Mathematics, Physics and Astronomy, Statistics)

Question 7:

Is floral design an art form, an agricultural science, or a combination of both?

	Strongly Disagree	Disagree	Unsure	Agree	Strongly Agree
Floral design is an art form.	<input type="radio"/>				
Floral design is an agricultural science.	<input type="radio"/>				
Floral design is a combination of art and agricultural science.	<input type="radio"/>				

Question 8:

Do you prefer a designer employee with a fine art college/ university degree or an agriculture college/ university degree?

(Drop down menu for answering: Fine Art or Agriculture.)

(If respondent selected Fine Art: Question 9A was presented.)

(If respondent selected Agriculture: Question 9B was presented.)

Question 9A:

Rank the skill sets of an fine art degree applicable to floral design from greatest (1) to least importance (8).

	1	2	3	4	5	6	7	8
Artistic Vocabulary	<input type="radio"/>							
Principles and Elements of Design Understanding	<input type="radio"/>							
Design Process Understanding	<input type="radio"/>							
Technique, Product Development, and Design Skills	<input type="radio"/>							
Creative Expression, Experimentation, Invention	<input type="radio"/>							
Studio Practice	<input type="radio"/>							
Material and Medium Adaptability	<input type="radio"/>							
Historic Awareness of Cultural and Artistic Works	<input type="radio"/>							

Question 9B:

Rank the skill sets of an agriculture degree applicable to floral design from greatest (1) to least importance (8).

	1	2	3	4	5	6	7	8
Interiorscape Plant Knowledge	<input type="radio"/>							
Landscape Design, Architecture, & Maintenance Understanding	<input type="radio"/>							
Plant Production and Breeding Experience	<input type="radio"/>							
Greenhouse Management Skills	<input type="radio"/>							
Nursery Production Skills	<input type="radio"/>							
Sociohorticulture Knowledge	<input type="radio"/>							
Special Event, Retail, and Wedding Floristry Coursework	<input type="radio"/>							
Garden Science Understanding	<input type="radio"/>							

Question 10:

Share your opinion on the following statement:

Floral design coursework should be integrated into college and university art departments.

Question 11:

Is it important to you as a floral studio owner that floral design education be more accessible and available across college and university campuses? Explain why or why not.

APPENDIX F

QUANTITY OF RESPONDENTS PER SURVEY QUESTION

Table APP. F

Number of Responses Per Survey Question

Question	<i>N</i>
Q1. How many years have you owned your business?	106
Q2. How many full-time, part-time, or freelance floral designers do you currently employ?	106
Q3. Which level of educational attainment do you believe is the most important for your floral design employees?	98
Q4. Please indicate the number of floral designers you employ that have attained High School, Vocational Training, Professional Certification, or College/University.	84
Q5. For those floral designer employees with a college or university degree...	52 ¹
Q6. In your hiring practices, which university degree do you prefer your floral designer employees to have earned based on content taught and acquired?	72
Q7. Floral design is an art form, agricultural science, or combination of both.	71
Q8. Do you prefer a designer employee with a fine art or agricultural science college/university degree?	71
Q9A. Rank the skill sets of a fine art degree applicable to floral design from greatest (1) to least (8) importance.	41
Q9B. Rank the skill sets of an agriculture degree applicable to floral design from greatest (1) to least (8) importance.	5
Q10. Share your opinion on the following statement: Floral design coursework should be integrated into college and university art departments.	37
Q11. Is it important to you as a floral studio owner that floral design education be more accessible and available across college and university campuses? Explain why or why not.	42

¹62 respondents had employees with college/university degrees in Q4.

APPENDIX G
DEFINITION OF TERMS

A compilation of terms and their definitions used for the purpose of this study is provided.

Academic: Either a scholar or teacher within a college or university, those involved in the study of academics within higher education systems (“Academic,” n.d.).

Agriculture: (refer to horticulture or plant science) “The science, art, or practice of cultivating the soil, producing crops, and raising livestock and in varying degrees the preparation and marketing of the resulting products” (“Agriculture,” n.d., para. 1).

Amateur: A person whom is beginning the pursuit of study of an art or science but lacks knowledge and experience in the topic (“Amateur,” n.d.).

Amateur Art: An amateur artist may be more skillful than a hobbyist or enthusiast artist, but are predominately-untrained artists that may or may not sell their completed works for a profit (de Wal, n.d.).

Applied Art: Is the artistic design of everyday objects (“Applied Art,” n.d.).

Furthermore, it fields it includes are design based: industrial, fashion, furnishings, and interiors (“Types of Art,” n.d.).

Apprenticeship: “A person who learns a job or skill by working for a fixed period of time for someone who is very good at the job or skill” (“Apprentice,” n.d., para. 1).

Art: Classification of art is created through judgment against a set standard for a particular type of art discipline (Fenner, 1994). “The meaning of beauty and art is explored in the branch of philosophy called aesthetics” (“Types of Art,” n.d., para. 4).

Art Discipline: The study of a field, in which art is a particular field (“Discipline,” n.d.).

Art Form: Either “a form or medium or expression recognized as fine art” or “an unconventional form of medium in which impulses regarded as artistic may be expressed” (“Art Form,” n.d. para. 1-2).

Arts and Craft Movement: Arts and Crafts Movement was a vision and philosophy during the end of the 19th century in Europe and America: it stemmed as an act against the fluctuation towards mechanical and technological manufacturing of goods, which were once created by human hand, and focused on the creation of human-made objects for utilitarian use that may or may not have aesthetic thought or value associated to the objects (Obniski, 2008).

Biologics: A term derived from biological, which is the biology of living organisms (“Biological,” n.d.).

Botanical: “Of or relating to plants or the study of plants: made from or taken from plants” (“Botanical,” n.d., para. 2).

Career: A career is a profession for an individual for a lengthy period of time during one’s life (“Career,” n.d.).

Career School: (refer to technical, trade, or vocational school) Career schools are also referred to as trade, technique, or vocation schooling and are considered to be a type of continued education after high school (Federal Student Aid, n.d.).

Certificate Program: According to Princeton University, certification in something is a level of added proficiency in a subject, and certification programs allow for added knowledge in a particular field or subject (Princeton University, n.d.). Certification programs are a supplementary component of formal education, “Getting a certification

usually means that you completed a specialized form of training...(and) as most certification programs take less than a year to complete” (Online Community Colleges.org, n.d., para. 3).

Certification: An act of approval and/or regulatory action based on either professional or legal grounds (“Certification,” n.d.).

College: A school of higher education that may focus on a particular subject (within a larger university), or stand alone as a higher education system, in which students may graduate with an undergraduate degree (“College,” n.d.).

Commercial Art(ist): Commercial artists design advertisements, logos, billboards, brochures, book covers, product packaging, and other similar work. Their work is often used to sell, promote, explain, narrate, and inform (“What is commercial art?,” n.d.).

Commercial Florist: A career for floral designers within a flower shop selling cut flowers and foliage (McDaniel, 1981).

Commodity: A product that is an economic good that holds value and is both bought and sold on a marketplace (“Commodity,” n.d.).

Commodity Art: “Art as a commodity embodies intangible concepts and ideas by transforming them into material goods, capable of being marketable, sellable, and collected” (Zimmerman, 2012, para. 1).

Community College: A community college is defined as a college that offers courses leading to an associate degree and comes after high school (“Community College,” n.d.). These colleges may only offer two-year degrees (associate’s degree) instead of four-year degrees (bachelor’s degree) but some also offer both. Associate degrees are awarded for

two-year degree students, in which the students receive either a diploma or certificate, and college usually offers more open admission at lower cost versus a four-year program within a university setting (Federal Studio Aid, n.d.).

Conference: (refer to seminar, short course, symposium, or workshop) A conference is for professionals, a “formal meeting in which many people gather in order to talk about ideas or problems related to a particular topic...usually for several days” (“Conference,” n.d., para. 1).

Craft: Making something, usually an object, with the use of skill by human hands (“Craft,” n.d.) and is linked to decorative art making (“Types of Art,” n.d.). More directly, craft is an object made for practical use or function (Risatti, 2008).

Craftsmanship: An individual whom is skilled at making something by hand through a particular trade, “one who creates or performs with skill or dexterity especially in the manual arts” (“Craftsman,” n.d., para. 2).

Creativity/Creative: Show capability of making innovative links and processes that produce new ideas, thought, or products (“Creative,” n.d.).

Decorator/Decorates: A person whom decorates, or creates something aesthetically pleasing for ornamental purposes (“Decorates,” n.d.).

Decorative Art: (refer to Applied Art) Linked to craft and applied art (“Types of Art,” n.d.).

Degree: A designation given to a graduate of a college in higher education (“Degree,” n.d.).

Design: Based on developing an end product for a client or user and it must consider many complexities, such as economic or cultural concerns, before the final plan is solidified (Davis, 1998).

Design-Based Learning: A teaching method that provides students with opportunities to work on projects and themes instead of merely theoretical artistic frameworks (Boucharenc, 2006).

Design Clinic: Usually a full day course for designers, particularly floral, to refresh and learn new skills put on by an organization (Liesveld, 1954).

Design Process: A teaching and art making approach structured around developing skills (Dakers, 2005) in “problem solving, critical and creative thinking, dealing with ambiguity and complexity, integration of multiple skill sets, and work with others” (Vande Zande et al., 2014, p. 20).

Elements: The elements are the basic visual qualities or ingredients that are tangible in a work, and include the terms line, form, texture, color, size, and space (McKinley, 2015a).

Enthusiast: An individual whom is fond of something (“Enthusiast,” n.d.).

Enthusiast Art: (refer to hobbyist art) Enthusiast or hobbyist art are artists that may take some instructional classes to learn new techniques or concepts of their art, but are only interested in creating art for leisure and self-expression (de Wal, n.d.).

Fine Art: The creation of something based on meaning, beauty, and aesthetics and does not focus on function. “The area of fine art is constantly being extended to embrace new actives arising because of either new technology, or artistic invention...Because of this

gradual widening process, it is almost impossible to define or fix a meaning for fine art” (“Fine Art,” n.d., para. 1-2). The forms can include: drawing, painting, sculpture, and printmaking (“Types of Art,” n.d.).

Floral Design: A combination of natural materials, primarily fresh cut flowers and foliage, manipulated and arranged by an artist to create an aesthetically pleasing arrangement for display for an audience (Hunter, 2000).

Floriculture: Focused on the cultivation and management of ornamental flowering plants (“Floriculture,” n.d.).

Florist: “The man or woman whom owns, operates, or works in a flower shop, and whose work pertains to selling, arranging and decorating with flowers” (Roberts, 1949, p. ix).

Flower Arranger: An individual whom assembles a decorative display with the use of cut botanicals (“Flower Arranger,” 2016).

Flower Arranging: “The art or hobby of arranging cut flowers in a way that makes them look attractive” (“Flower Arranging,” 2016, para. 1).

Floral Arrangement: “Enhancing the beauty of flowers with artistic arrangement is the art of flower arrangements. Flower arrangements are an important part of the ambience on any occasion, weddings, birthdays, parties or any other events in live. Flower arrangement is an organization of design and color towards creating an ambience using flowers, foliage and other floral accessories” (The Flower Expert, n.d.-a, para. 1-3).

Hermeneutic Inquiry: The ability to develop and explore meaning, expression, and context of an art (May, 2011).

Higher Education: (refer to college or university)

Hobby: A selected pastime activity that a person has selected to be engaged in that is not a component of their profession or career and is usually for relaxation (“Hobby,” n.d.).

Hobby or Hobbyist Art: (refer to enthusiast art) Hobbyist or enthusiast art are artists that may take some instructional classes to learn new techniques or concepts of their art, but are only interested in creating art for leisure and self-expression (de Wal, n.d.).

Hobbyist: An individual practicing a particular hobby of their choice because it gives them joy and pleasure (“Hobbyist,” 2016).

Horticulture: (refer to agriculture or plant science) “The science of growing fruits, vegetables, and flowers” (“Horticulture,” n.d.).

Humanities: Provides understanding for how humans have documented the human experience through philosophy, literature, religion, art, music, history, and language to record our world (“Humanities,” 2014).

Independent Institution: An independent educational institute refers to the private, non-profit learning center for admission of students to receive secondary schooling in a particular subject (Wiggington, n.d.).

Junior College: (refer to community college) A community college and a junior college are identical in definition, but sometimes a junior college is a private school and a community college is always a public school (Federal Student Aid, n.d.).

Larger or Greater Art Communities: Refers to the collective group of individuals, or stakeholders, involved with art within the United States (such as artists, art educators, art

critics, museum curators, art audiences, art organizations and foundations, local and national artistic populations, art consumers, etc.).

Media: (refer to medium) In most application of this term's use, it is the plural form of medium ("Media," n.d.).

Medium: "A material or form used by an artist" ("Medium," 2016, para. 7).

Mission Statement: A mission statement highlights the underlying philosophy or vision to which an organization strives to practice through its work ("Mission Statement," n.d.).

Ornamental Horticulture: "Is defined as the production, marketing, and scientific nature of plant and plant products for aesthetics, and recreational value" (Marsh et al., 2011, p. 9).

Plant Science: (refer to agriculture or horticulture) The overall term for the natural or botanical sciences including fields within universities such as horticulture, agriculture, plant and soil science, natural resource, and environmental science (SAF, 2007).

Principles: The principles are the guidelines to a work, the rules, that govern organization of the elements as well as the medium and include the terms balance, proportion, rhythm, dominance, harmony and unity, as well as contrast (McKinley, 2015b).

Principles and Elements of Design: The principles of design are the larger characteristics of a design that are created and drawn upon by the elements of design (Corner, 2005).

Profession: A paid career of a particular occupation of a person that requires education and skills within the field and is sometimes associated with a formal qualification, such as a degree ("Profession," 2016).

Professional Art: Professional art is creating works that demonstrate great skill, expertise, experience, and learned concepts in which the artist creates art for their selected occupation (de Wal, n.d.).

Seminar: (refer to conference, short course, symposium, or workshop) “A seminar is a group meeting led by an expert that focuses on a specific topic or discipline, such as business, job searches or a university field such as literature. Seminars typically take place over the course of a few days and involve cooperative discussion, multiple speaker and opportunities to share perspectives and issues related to the topic” (Morgan, n.d., para. 1).

Short Course: (refer to conference, seminar, symposium, or workshop) May also be called a refresher course, where the attendees learn new developments on a particular subject in which they are previous educated or experienced (“Refresher Course,” n.d.).

Symposium: (refer to conference, seminar, short course, or workshop) “A formal meeting in which experts discuss a particular topic” (“Symposium,” n.d., para. 1).

Technical School: (refer to career school) Technical schools “teach the science behind the occupation, while vocational schools focus on hands-on application of skills needed to do the job” (Federal Student Aid, n.d., para. 2).

Trade: The type of business or occupation in which a person works within that may require manual or mechanical skill (“Trade,” n.d.).

Trade School: (refer to career school) A type of secondary education within a school that teaches particular skills, or skilled trades (“Trade School,” n.d.).

University: A school providing opportunities in research and teaching in higher learning through offering courses leading to a bachelor's, master's, or doctoral degree ("University," n.d.).

Visual Art: A form of art that is seen as a physical formulation of an object to view, and may or may not include fine arts, types of contemporary arts, and decorative arts ("Types of Art," n.d.). Visual arts are creations by artists that can be viewed by the eye and typically include the disciplines of: drawings, paintings, sculptures, architecture, photography, film, and printmaking (About Education, 2014, para. 2). Visual art does not include the auditory or performance arts such as music, or drama, though "Visual artists sometimes refer to themselves (or are referred to, by others) as fine artist, as opposed to commercial artists" (About Education, 2014, para. 1-9).

Vocation: Vocation is a synonymous term for the work occupation, it is the job in which a person is employed or engaged in ("Vocation," n.d.).

Vocational School: (refer to career school) This is an educational institution that provides specific training for a particular career field with "defined competencies...(or) occupation-specific training" ("Find a Vocational School," n.d.). Upon completing the training, the student may receive a credential such as a certificate, associate degree, or diploma. This is in comparison to a college or university prepares students with a broader spectrum of knowledge ("Find a Vocational School," n.d.).

Workshop: (refer to conference, seminar, short course, or symposium) A workshop is a class or series of classes in which individuals learn the skills to use towards something in particular, usually done in smaller groups ("Workshop," n.d.).