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Investigation of Artistic Creative Processes: A Case Study Comparison Between Professionally
Trained Artists, Self-Taught Artists, and Laypersons

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14 April 2020

Introduction

Through the process of interviews, oral history recordings, and surveys, this research study had the goal of rendering a better understanding of the differences between the work and processes of professionally trained artists, self-taught artists and laypersons, and lay groundwork for further investigations on the subject, since the scope of my study was not large enough to produce generalizable information. A secondary goal was to get a better idea of how creativity and artistic process are influenced by different individual's life experiences, for example, how much training they had, how the opinions of those around them influenced their views, and other factors that may lead to the observable differences in the study. A tertiary goal is a possibility for participants to become more aware of their own creative processes. Do they know how they create? Do they know what they spend the most time doing in the creative process? Participation in the study could allow them to discover more about their own processes.

The idea for this study and thesis developed firstly from an autoethnography on writing conducted in my freshman English 1102 class. Articles by both Sondra Perl¹ and Carol Berkenkotter² established the idea of auto-ethnography and picking apart the process of writing. The idea secondly arose from observations made concerning the differences between students' art styles and creative processes in my Drawing 1 class. As an art major, interest developed for analyzing the creative and artistic processes in a similar manner as in the Perl and Berkenkotter pieces. I wondered if these methods of analysis could be applied to drawing and utilized these and other articles to develop the study.

¹ Sondra Perl, "The Composing Processes of Unskilled College Writers," in *Writing About Writing: A College Reader*, ed. Elizabeth Wardle and Doug Downs (USA: Bedford/St. Martins, 2014), 616-38.

² Carol Berkenkotter, "Decisions and Revisions: The Planning Strategies of a Publishing Writer," in *Writing About Writing: A College Reader*, ed. Elizabeth Wardle and Doug Downs (USA: Bedford/St. Martins, 2014), 590-602.

History of creative process documentation

In 2007, the *Journal of Visual Arts Practice* (JVAP) published an issue focusing primarily on creative processes. The first article, an editorial by Rebecca Fortnum and Chris Smith³, argues that documenting the creative process is problematic in research, as artists want to maintain their originality and craft. The act of being documented was also an interruption of the artistic process itself and affected how they interacted and felt about their own work. Despite this there is a pressure for the documentation of creative processes as an analysis of this process, as stated by Fortnum and Smith, is intended to increase appreciation in the viewer and allow the artist to further develop in their processes as they better come to understand the way they create art and how to express their influence. They also claim that it is a civil act, as generating scholarship and research is participation in civil society.

Michael Jarvis in his JVAP article of the same year entitled “Articulating the tacit dimension in artmaking”⁴ is a proponent for the sharing of creative processes. Both Fortnum and Smith’s editorial and Jarvis’s article bring up a 1950s documentary film of Jackson Pollock wherein Jarvis claims Pollock’s creative process was inhibited by the observation and that films of this nature romanticize the creative process. Films about the creative process and artmaking have given the impression that beautiful and revolutionary works of art were created in a moment of inspiration almost as if out of nowhere or from the musings of a genius mind – while these moments of clarity and bright ideas have stemmed from a much larger body of work, practice of form, and the entire artistic practice of their career leading to these works. He points this out in a case study of the work of Alex Katz, who creates multiple practice studies and color

³ Rebecca Fortnum and Chris Smith. “The Problem of Documenting Fine Art Practices and Processes,” *Journal of Visual Arts Practice*. 6, no. 3 (2007): 167-174, doi:10.1386/jvap6.3.167/2.

⁴ Michael Jarvis. “Articulating the tacit dimension in artmaking,” *Journal of Visual Arts Practice*. 6, no. 3 (2007): 201-213, doi: 10.1386/jvap.6.3.201/1

studies leading up to the final piece that is created quickly and intuitively – not necessarily from artistic genius, but from hard work, study and experience with the medium and subject matter. Jarvis was also concerned that the current view of documentation of artwork is to find the optimal practice or method for artmaking, which would “deter risk and inhibit innovative practice”⁵ and effectively stunt the discipline.

Who analyzes the creative process is also important to the discipline. “Practice as Research: Knowledge How and Knowledge Whether” by Christine A. White⁶ questions how useful the analysis of the creative process by the academic is. In the past, the creative process on its own was considered valuable while there seems to be a need to validate it in the current landscape of academia. When done incorrectly, the research can fail to give the artist a reasonable “why” for the creation of a work that is being analyzed. The creative process is also difficult to document, and White claims it is because “most artists work from a point of recollection, revisiting and memory, as a means of creative expression.”⁷

A contrasting view on analysis of creative processes is expressed in another JVAP article, “Seeing *what, how* and *why*: the *ARTnews* series, 1953-58”⁸ by Nigel Whiteley. Whiteley analyzes one of the articles from an *ARTnews* series that interviewed various artists of the day and gave insight into each of their creative processes. Whiteley capitalizes on the “why” of the creative process, as the reasoning an artist has behind making their artworks is hidden, tacit knowledge. The particular *ARTnews* article by Fairfield Porter on Larry Rivers gave a large amount of insight into why he made his creative decisions and the evolution of his idea through

⁵ Michael Jarvis. “Articulating the tacit dimension in artmaking”, 204.

⁶ Christine A. White. “Practice as Research: Knowledge How and Knowledge Whether,” *Contemporary Theatre Review*. 12, no. 4 (2002): 113-120, doi: 10.1080/10486800208568699

⁷ Christine A. White. “Practice as Research...”, 116.

⁸ Nigel Whiteley. “Seeing what, how, and why: the *ARTnews* series, 1953-58,” *Journal of Visual Arts Practice*. 6, no. 3 (2007): 215-2228, doi: 10.1386/jvap.6.3.215/1

multiple pieces as he formed his idea by jumping back and forth between them, resulting in multiple artworks from the same idea. Whiteley claims the value of this article lies in what it reveals, as it deromanticizes and demystifies the creative process, breaking down unnecessary barriers between the viewers and creators of art. He asserts that

“witnessing something of the creative process can make us see a work differently, and give us insights into the artist’s ways of working, intentions and, even, values and assumptions. It enriches our understanding not only of particular art works, but also of creativity in general. The opportunity for insight and understanding is significantly increased when we are not just a silent observer, but an informed one...”⁹

The article gave information about the artist’s thoughts, materials, process and workspace, showing the public much more information that allowed them to realize just how different Rivers’ way of thinking was from what they had come to expect from artists due to the level of mystery that has historically shrouded artistic creation. The ARTnews series was an innovative way to investigate creative processes.

Karen Scott-Hoy wrote an article¹⁰ about her experiences in a clinic in Vanuatu addressing her thoughts and considerations as she created a work of art. It is less about the artistic process and how it is created, and more about the why behind its creation and the piece that results from it. Alternatively, Fürst, Ghisletta, and Lubart¹¹ found there to be two subprocesses of the creative process - the generation of ideas, and the selection of those ideas.

⁹ Nigel Whiteley. “Seeing what, how and why: the ARTnews series, 1953-58”, 216.

¹⁰ Karen Scott-Hoy. “Form Carries Experience: A Story of the Art and Form of Knowledge,” *Qualitative Inquiry*. 9, no. 2 (2003): 268-280, doi: 10.1177/1077800402250964

¹¹ Guillaume Fürst, Paolo Ghisletta, and Todd Lubart. “The Creative Process in Visual Art: A Longitudinal Multivariate Study,” *Creativity Research Journal*. 24, no. 4 (2012): 283-295, doi: 10.1080/10400419.2012.729999.

They found that a higher level of idea production (generation) coupled with a high level of selection resulted in more creative pieces. This suggests that a more active creative process has a positive effect on the piece of artwork. The article also mentioned that high level art students – therefore those with more professional training – spent longer in the developmental periods while the lower levels began the artistic process more quickly. This focus on development in upper-level students is a result from their experiences in their art classes. They are interested in preparation instead of leaving all decision making to later in the process. A continuation of this generation and selection as the piece was being developed also positively affected perceived creativity in the artworks. Even after artwork creation has begun, development of the idea continues.

From these articles it can be observed that the artistic process is more of a practical technique question, and the creative process is the motivations and thoughts that come together to develop the final product. Scott-Hoy's article sets forth the idea of art as a way to record experience – art as ethnography instead of an ethnography of someone's art. In looking for the ethnography of art, we can see this somewhat in the Scott-Hoy article as she is dictating the order in which she creates the elements of the image, effectively outlining her creative process. The literature shows a fair bit of research has gone into investigating the creative process. Aaron Kozbelt¹² drew an analogy between the creative process and the development of organisms. He refers to “Ontogenetic Heterochrony” which refers to the massive effect a small change in development – or process – can have on the final object. The process of artmaking results in something created from raw materials, and that alteration of the art creation process itself affects the product – primarily increasing novelty.

¹² Aaron Kozbelt. “Ontogenetic Heterochrony and the Creative Process in Visual Art: A Precis,” *Psychology of Aesthetics, Creativity & the Arts*. 3, no. 1 (2009): 35-17, doi: 10.1037/a0014756.

Novelty, as found by Letsch, and Hayn-Leichsenring¹³, is often present in the artwork created by those who are trained artists. While it was found that artists were more likely to create images adhering to the Rule of Thirds and other creation guidelines, they created images that were less self-similar than those created by laypersons when given the same set of elements in an altered version of Photoshop. The images the artists created were often more challenging and interesting visually. This gives support to the idea of there being a difference between trained artists and laypersons. This seems to challenge the ideas put forth by an article by Kim Grant entitled “Paint and Be Happy.”¹⁴ This article entails how the monthly publication ARTnews changed drastically in stance over the course of years where “hobbyist” painters began to rise in number. The idea of the “Amateur” painter (potentially synonymous with untrained or self-taught artists) at first was on the rise and gaining support in the 40s. Initially the idea was encouraged as a “productive past-time” before people began to fear the possibility of professionals losing their jobs to individuals of other professions. These artworks created by the “amateurs” were as well liked and in some cases just as technically skilled as a professional artist’s work. Unlike the study by Letsch and Hayn-Leichsenring, it put forth the idea of there being a narrower divide between the skill of professional and amateur artists. This idea was further reinforced in the article written by Yvonne Low entitled “Becoming professional artists in postwar Singapore and Malaya.”¹⁵ Low indicates that the difference between professional and amateur lies in the motivation. A professional artist is believed to be more technically advanced and not have the ability to work from whims as they are dictated by the directions from their

¹³ Philip Letsch and Gregor U. Hayn-Leichsenring. “The composition of abstract images – Differences between artists and laypersons,” *Psychology of Aesthetics, Creativity, and the Arts*. (2018) 186-196. doi: 10.1037/aca0000209

¹⁴ Kim Grant. ““Paint and Be Happy”: The Modern Artist and the Amateur Painter – A Question of Distinction,” *The Journal of American Culture*. 34, no. 3 (2011): 289-301, doi: 10.1111/j.1542-734X.2011.00781.x

¹⁵ Yvonne Low. “Becoming professional artists in postwar Singapore and Malaya: Developments in art during a time of political transition,” *Journal of Southeast Asian Studies*. 46, no. 3 (2015): 463-484, doi: 10.1017/S002246341500034X

patrons. They expected the quality of an amateur's work to be lower. She also asserts that the divide between the two developed as a social construct because of the model displayed by Europe and the anxieties in Malaysia and Singapore. Despite this, both played a large part in developing national identity which echoes the impact of academic and self-taught artists across art history. These articles suggest there can be a difference between the types of work that professionals and amateurs create, and each is valuable and contributes to the culture's body of work.

Linda Sandino's article, "Relating Process: accounts of influence in the history interview"¹⁶, combines two main ideas that drove this study – how the experiences that artists have influence their creative process, and various ways to investigate this creative process. Sandino's article asserts that artists develop relationally as their life experiences influence the work they create. Events, inspirations, and ideas introduced eventually assimilate into their personal stylistic and content choices. This is consistent with the assertion that Scott-Hoy, Kozbelt, and Letsch and Hayn-Leichsenring made in their articles that differences in process and influence can drastically change the artwork that people create. Scott-Hoy's choices were made because of her life experiences, and Letsch and Hayn-Leisenring's research suggesting the differences in how artists and laypersons compose their artworks. The professional artist is more exposed to different styles than a layperson who views art as a hobby and the shared training would influence professionals' choice to use the Rule of Thirds in compositions.

Fortnum and Smith's editorial¹⁷ also addressed the documentation of said art and creative processes. While it can be used for future scholarship and research, it also can change the way

¹⁶ Linda Sandino. "Relating process: accounts of influence in the life history interview," *Journal of Visual Arts Practice*. 6, no. 3 (2007): 191-199, doi: 10.1386/jvap.6.3.191/1

¹⁷ Rebecca Fortnum and Chris Smith. "The Problem of Documenting Fine Art Practices and Processes," 167-174.

that the artist goes about their processes as there is a change in factors affecting its creation (the observation by another person or their own preoccupation with their process.) One of the ways to analyze it is to look at the artistic influences to see where the inspiration for choices comes from. Another way is to look at the artist's thoughts as they create the piece – similar to a life history analysis as described by Sandino – and the compilation of sources for the work, once again looking at how the creative process was stimulated. There appears to be multiple ways to go about recording process, but it must be taken into consideration how that documentation might affect the creative and artistic processes and therefore the final product that is produced.

Methods and participants

The study was comprised of three parts with differences intended to minimize issues that the community expressed with regards to recording the creative process. All three parts presented a prompt for participants to draw, and were structured to allow 3 methods for record, documentation, and comprehension of everyone's creative process intended to identify differences and similarities between the three participants.

The first (appendix A), had the participant create their drawing and fill out a survey. The survey requested they take notes on their process as they created the drawing along with the request for approximation of time spent. The other pages of the survey were further questions for after completion, requesting reflection on the patterns and habits noticed in their artmaking and creative process. No research individual was present, and I, as the principal investigator (PI), collected the surveys after completion.

The second (appendix B) was an oral history portion, requiring participants to use a camera to record their drawing during creation. They were instructed to narrate their thoughts concerning their process and their actions. Each recording was transcribed, coded and broken

down by the researcher over the span of 2-3 weeks in order to understand the participant's creative process, both from a mental and practical standpoint. This was done while other course work was being completed, and the amount of time it took for each participant was different. The code pertained to their creative process, ideas and feelings during the duration of creation, as well as revision and artistic approach.

The third (appendices C & D) was an observation and interview portion, where I sat with each participant as they created a work. My primary focus was to make observations that may have been missed, occasionally asking what the participant was thinking about or motivations for decision during artwork creation. I took specific notes, looking for inconsistencies with previous sections and data, followed by an interview allowing the participant to discuss any issues or further thoughts. I shared previously gathered information concerning the participant's process in order to ascertain their thoughts on the accuracy of the information. All the answers in the interview were recorded on paper on an observation form (appendix D).

Three sections were created in order to eliminate potential problems with recording the creative process. The studies concerning writing by Sondra Perl¹⁸ and Carol Berkenkotter¹⁹ were utilized for the second part of the study. Issues with recording were identified in these two papers, so the other two sections were developed to avoid those pitfalls. A major issue I identified was the effect of a camera on self-consciousness, possibly altering and prolonging the creative process. The act of narration itself was also a potential distraction. This led to the survey and interview sections. The survey part creates no distractions, but creates another issue – are the participants reliable narrators? When I did my autoethnography in English 1102, I discovered unknown aspects of my writing process. The same is possible for the creative process – there

¹⁸ Sondra Perl, "The Composing Processes of Unskilled College Writers," 616-38.

¹⁹ Carol Berkenkotter, "Decisions and Revisions: The Planning Strategies of a Publishing Writer," 590-602.

may be parts of their processes they are not aware of, requiring the second and third parts. The third is intended to weave the results of the first two parts together to get a more accurate representation of their creative process.

In order to adapt the entire study to drawing, the study incorporates actions from four stages of artmaking identified by Mary-Anne Mace and Tony Ward in their article²⁰ entitled “Modeling the Creative Process: A Grounded Theory of Creativity in the Domain of Art Making.” The four stages are artwork conception, idea development, making the artwork and finishing the artwork. Due to the nature of the study, the fourth category will not be heavily investigated. Artwork conception consists of thinking of and selecting ideas. Fürst, Ghisletta, and Lubart’s²¹ previously mentioned study analyzed the creative process of art students in Switzerland. The article claimed that various models of the creative processes were broken into the two subcategories of subprocesses with a basis in cognitive, evolutionary, and organizational psychology: idea production/synthesis and idea evaluation/selection. These subprocesses can be simplified into idea generation and selection. Their study claims “Generation represents initial, incomplete forms of knowledge, scattered new ideas, or rough syntheses of a few ideas...[that] needs to be refined and developed by selection subprocesses...”²² Idea generation can be categorized as the first stage of artmaking – artwork conception, while idea selection falls more in line with stage two – idea development, but both can still be part of stage 3 – making the artwork – as an idea can rapidly change during the creation of an artwork. Stage 2 can also

²⁰ Mary-Anne Mace and Tony Ward. “Modeling the Creative Process: A Grounded Theory Analysis of Creativity in the Domain of Art Making.” *Creativity Research Journal* 14, no 2 (2002): 179–92, doi:10.1207/S15326934CRJ1402_5.

²¹ Guillaume Fürst, Paolo Ghisletta, and Todd Lubart. “The Creative Process in Visual Art...”, 283-295.

²²ibid

consist of structuring the idea in a more detailed manner (i.e. practice studies), and even if the artist chooses to shelve the work and start again with a new idea.

The study by Fürst et al identified instances where idea generation and selection continued to be a part of creative processes even once the creation of the artwork was underway. Because of this, I asked questions and made sure the code looked for these moments of idea generation and selection. Does being professionally trained make a person more likely to adapt and further develop their idea and work later in the process? Their findings indicated that the older students had a slower decrease in idea generation over time and that the younger students started very quickly with their idea production (therefore, more quickly stopping idea generation and selecting which ideas to pursue). The older students maintained high idea generation and were able to further develop their ideas and problem solve. I wanted to check for this and see if this pattern of higher experience leading to higher idea generation for a longer duration was present in my study.

A more minor influence on the study was Sue Breakwell and Victoria Worsley's "Collecting the traces: an archivist's perspective."²³ The article's consideration of how an artist's body of work affects the creative process of the artist by viewing the lives and works of Prunella Clough and Helen Chadwick led to questions that asked about the students' other works and influences for their work. It also broadened the category of what could be considered idea generation – sketches, previous works, lists, photographs, etc. Idea generation is far more than simply brainstorming ideas until one decides on which to create. Linda Sandino's article²⁴ also dives into the idea that an artwork is not created in a vacuum, referencing the idea that artists'

²³ Breakwell, Sue, and Worsley, Victoria. "Collecting the traces: an archivist's perspective," *Journal of Visual Arts Practice*. 6, no. 3 (2007):175-187. Doi: 10.1386/jvap.6.3.175/1

²⁴ Linda Sandino. "Relating process: accounts of influence in the life history interview", 191-199.

influences can come from life experiences and other artists. Their artwork and identity are created “relationally”. Their view on art and ideas for subject matter developed from the relationship they have with family, friends, and current artists. It also introduces the idea of autoethnographies and ethnographies producing less substantial results but allowing self-reflection and awareness. In the case of an oral interview, empirical data cannot be collected in a study with this small of a participant size. The survey, recording, and interview processes could potentially be used to generate empirical data as it creates a framework with which to analyze larger groups. For this smaller study, it is instead possible to look at previously conducted studies in the field to see if the participants’ results are comparable to ideas and data already generated.

The recordings were transcribed and broken down and analyzed by a code, representing a variety of actions that may have been present in the artmaking process. The code was given to the participants in the study, as the students in my class’s original study conducted in 2016 on writing were the ones who created the code as a modification of the original from Sondra Perl’s article²⁵, which I modified a second time to be applicable to art instead of writing.

Table 1. Code used for analysis of part 2

Idea Generation [IG]	Reading related to the directions [RD]
Idea Selection [IS]	Searching for source material [SM]
Sketching [S]	Referencing another work for ideas [RI]
Shading [Sh]	Referencing another work to copy partially [RC _P]
Inking [I]	Referencing another work to copy entirely [RC _I]
Coloring [Co]	Drawing [D]

²⁵ Sondra Perl, “The Composing Processes of Unskilled College Writers,” 620-621.

Commenting [C(+); (C-)]	Erasing [E]
Assessing [A(+); A(-)]	Drawing over something [DO]
Questioning [Q]	Non-art activities [NAA]
Starting Over [SO]	Talking leading to drawing [T->D]
Practice Sketching [PS]	Talking and drawing at the same time [TD]

Important distinctions to make concerning the code include the difference between the commenting – an expression of opinion concerning the prompt – and assessing, which is an expression of opinion concerning the participant’s own work. Practice sketching indicates practice of the idea on another piece of paper before going to the final work. Sketching is laying out the placement, preliminary sketching that will be either be replaced or further reinforced by drawing. For the code to consider an action drawing instead of sketching, it is required to use either drawing tools beyond a pencil/charcoal or to use more careful detail. Upon initially writing the code, I wanted to use drawing over something as the act of simply covering the original markings without erasing, but upon going through the transcripts with the code, this seemed redundant, and I decided largely to not use it, and instead included that in drawing or inking, depending on where was appropriate. The rest of the code is largely straightforward.

A final necessary clarification is that developing the artwork was considered by Mace and Ward to include shelving of the artwork or starting over at any point.

The participants in the study were chosen to represent three groups – professionally trained artists, self-taught artists, and laypersons. The divide between professionally trained and self-taught was based off the Kim Grant study²⁶, but the term amateur came with a lot of

²⁶ Kim Grant. ““Paint and Be Happy”: The Modern Artist and the Amateur Painter – A Question of Distinction”, 289-301.

baggage. This study's definition of professionally trained artist was someone who has received art instruction at a college institution with the plans to graduate and pursue a career in the field of art. For self-taught, the artist was someone who enjoyed art and making art and had spent years developing their craft on their own without institutional training from college. They did not necessarily have to be pursuing a career in art, and the preference for choosing a participant was that he/she was not. The final category was layperson, which was inspired by the comparison made between laypersons and artists in the Letsch and Hayn-Leichsenring study.²⁷ They compared established artists' works with those of medical students who they labeled as laypersons – leading to the definition of laypersons in this study as individuals with little or no artistic experience; non-artists who generally are not in the habit of creating art. Their study found differences in the creativity and compositional skill levels of artists and laypersons, finding that artist compositions were generally more unique and complex. A layperson was included in this study in order to further investigate the differences they found.

The participants were selected carefully to fit within these predetermined definitions. The professionally trained artist is Cosette Street. The study was conducted during her final semester of obtaining her Bachelor's Degree in Art, meaning she had around 4 years of college level training. The self-taught artist was Olivia Bono, a junior student who was not pursuing an art degree at the beginning of the study. She had received minimal teaching in public school, but had no instruction at the university level, and most of her skills had been developed on her own. Once the study had begun, she changed her major, which changed the scope of the study a little, as she was no longer a hobbyist. Ironically, this better fits the definition of a self-taught artist, as the study was conducted quickly enough that her new coursework at the university did not affect

²⁷ Philip Letsch and Gregor U. Hayn-Leichsenring. "The composition of abstract images – Differences between artists and laypersons", 186-196.

her creative process yet. The layman was Ryan Frost, a third-year psychology student, who had very little experience drawing and creating art. In order to avoid confounding variables, all participants considered were college students.

Results and analysis

In the survey portion, our layman Ryan Frost took approximately an hour and a half to complete a work from the first session's prompt of "a person," included on page 46 in Appendix E. In the self-report part of the survey, he asserts that his main motivation for the subject matter was something he would be interested in drawing due to liking the media it is from, and he felt it was simple enough to handle with his skill set. He says that his process was not very creative because of how heavily he was recreating the image, but in the end, he was happy with his drawing because it was recognizable. When answering the questions, he did not believe that anything influenced his work other than his reference image, and his idea of what to draw was largely generated at the beginning of the drawing when he decided what to draw and largely stuck to that idea and composition. Most of his erasing happened at the beginning of the piece. The length of time it took him was shorter than his average, as he typically completes drawings in more than one sitting. He went through multiple ideas before settling on the one he drew. Ryan reported a positive view of art both from himself and from those around him to varying degrees. He likes it, but art is not a preferred pastime. Overall, he enjoyed making the piece and likes how it turned out.

For the recordings, his results are as follows:

Table 2. Layman Part 2 Results

Idea Generation [IG]: 8: 3.9%	Reading related to the directions [RD]: 0: 0%
Idea Selection [IS]: 4: 2.0%	Searching for source material [SM]: 1: 0.5%

Sketching [S]: 0: 0%	Referencing another work for ideas [RI]: 0: 0%
Shading [Sh]: 31: 15.0%	Referencing another work to copy partially [RC _P]: 23: 11.2%
Inking [I]: 0: 0%	Referencing another work to copy entirely [RC _I]: 0: 0%
Coloring [Co]: 0: 0%	Drawing [D]: 69: 33.7%
Commenting [C(+); (C-)]: 0: 0%	Erasing [E]: 24: 11.7%
Assessing [A(+); A(-)]: 6, + 24, - 6 (2.9%, 11.7% 2.9%)	Drawing over something [DO]: 0: 0%
Questioning [Q]: 0: 0%	Non-art activities [NAA]: 2: 1.0%
Starting Over [SO]: 0: 0%	Talking leading to drawing [T->D]: 1: 0.5%
Practice Sketching [PS]: 0: 0%	Talking and drawing at the same time [TD]: 6: 2.9%

Recording Length: 94 minutes and 44 seconds. Total Actions: 205

The recordings are missing about 7 to 10 minutes, so the first and second piece took roughly the same amount of time, which is interesting due to the increased complexity of the second drawing, from the prompt, “a place”. The second drawing on page 47 in Appendix E is very similarly taken from a reference image that he copied partially – reporting that he felt unable to completely replicate the original, and desired to make the drawing his own. He described his idea generation by saying, “I went through a lot of different ideas trying to think of something that I could do, but have my own kind of touch on...” He felt as if his choices were limited by his skill level. His first stage of the creative process, idea conception, and the second stage of idea development was entirely completed before the recording started. He read the prompt ahead of time and had brainstormed and found his reference before sitting down to

record. The recording jumps straight into artwork creation. Most of his actions were in this stage of the process. The first 5 instances of idea generation were able to be recorded because of his recounting of how he settled on an idea, similarly to Part 1, from a media that he already enjoyed. There were a couple instances of idea generation in the second half of the process, as a reaction to what he created on the page. This demonstrates a small spike in idea generation toward the middle, which reflects the study by Fürst et al, as the illustrators in their study had a sharp decrease in idea generation and then increase toward the end of the workshop.

Statistically, over a third of Ryan's actions were drawing related (D, T -> D, TD), with shading following as the second highest after the drawing group. Erasing was very high, and either followed idea generation, drawing, or talking while drawing. The longest stage of his process was artwork creation. Artwork conception is the second highest, as he evaluated his ideas and skipped straight past idea development, neither doing practice sketches nor sketching on the page. Every mark he made was intended to be part of the final image unless he later erased it. His next highest category was referencing the work from which he was basing his image, demonstrating a desire for accuracy.

The observation portion, pictured on page 48 of Appendix E, took around 53 minutes and 26 seconds from the moment that Ryan saw the prompt. He started drawing the image 2 minutes in, and unlike the previous sessions, he drew his image without any reference. When asked about this, he clarified that he did not think a plant was overly complex, "Since they come in so many different shapes and sizes, you can basically just do what you want." The observation was also the only time he used color because he believed the simplicity of the drawing called for it. Some of his decisions were more motivated by convenience, as when he used colored pencils, he chose

them from the box that was closest on the table. Despite not picking them for their higher quality, he did notice and appreciate how well they were blending.

Once more, Ryan made each stroke very deliberately, skipping planning or sketching for development of the artwork. Any time he wanted to change part of the image he would erase and redraw the object or line. He wanted some of the items to go behind others as he finds it visually interesting. The shapes in his drawings were generally determined by outline, though color or blocks of shading were used to delineate objects from each other in the second piece.

Ryan considered his process to be as ordinary over the course of the study and that the results from the survey, recording, and observation were an accurate and fair reflection of his regular process. He reported neutral mood over the course of the study, not believing it had an impact on his work, and felt satisfied with all three at the end. Stress and time constraints may have affected the final work's detail, which may account for the shorter work time despite his decision to use color. He also believes that since the first two had subject matter that he was more invested in, he was more willing to spend time to add more details. One influence on length disparity could be that in the recording and observations, he focused completely on the drawing, while for the survey portion he was watching a video in the background. He does not believe that the study altered his creative process very much, though talking about his process aloud was out of the ordinary as well as having another person there.

He felt it was an overall good reflection of his workflow as he only introduced references when the subject matter was complex, and he does not feel the need to plan out his drawings. He feels comfortable with erasing anything he wants to change or restarting on a new sheet of paper if necessary. He also noticed the positive assessment, and attributes it to how he knows drawing is not a strong suit of his, so he tries to remain neutral about it, leaving him more positive about

his work, limits, and boundaries when he creates something that he likes. During the study, he discovered that he was better at replicating what he sees than he thought before the study. Letsch and Hayn-Leichsenring's study²⁸ found that at lower levels of complexity both artists and laypersons had decent ability to replicate what they could see.

Our self-taught artist Olivia Bono took about 2 hours to complete the drawing for the first prompt, included on page 49 in Appendix E. She completed it in two sittings and brainstormed her idea while she read the prompt. She did change her entire idea early in the process, and this prompted a change in the materials she wanted to use for it. Her idea was based off a narrative she created herself. She found parts of the image frustrating to make (primarily the hands), but she has a positive view on art and felt positively about the completed piece. When drawing she likes to use familiar materials and methods. In creating this piece, she was hoping the prompt for part 2 of the study would allow her to make a companion piece to be presented alongside it.

The results for part 2 are the following:

Table 3. Self-Taught Part 2 Results

Idea Generation [IG]: 28: 7.0%	Reading related to the directions [RD]: 0: 0%
Idea Selection [IS]: 10: 2.5%	Searching for source material [SM]: 4: 1.0%
Sketching [S]: 11: 2.8%	Referencing another work for ideas [RI]: 7: 1.8%
Shading [Sh]: 12: 3.0%	Referencing another work to copy partially [RC _P]: 4: 1.0%
Inking [I]: 19: 4.8%	Referencing another work to copy entirely [RC _I]: 0: 0%
Coloring [Co]: 0: 0%	Drawing [D]: 93: 23.3%

²⁸ Philip Letsch and Gregor U. Hayn-Leichsenring. "The composition of abstract images – Differences between artists and laypersons", 186-196.

Commenting [C(+); (C-)]: 5, +0, -4 (1.3%, 0%, 1.0%)	Erasing [E]: 90: 22.5%
Assessing [A(+); A(-)]: 1, +7, -29 (0.3%, 1.8%, 7.3%)	Drawing over something [DO]: 2: 0.5%
Questioning [Q]: 0: 0%	Non-art activities [NAA] : 19: 4.8%
Starting Over [SO]: 1: 0.3%	Talking leading to drawing [T->D]: 5: 1.3%
Practice Sketching [PS]: 25: 6.3%	Talking and drawing at the same time [TD]: 24: 6.0%

Recording Length: 158 Minutes and 45 seconds Total Actions: 400

This session took about half an hour longer than the first piece. Immediately of interest is that Olivia continues her work as it is related to itself. She was able to use the prompt to create a companion piece, pictured on page 50 in Appendix E, and revealed in the commentary of the recording that she was slightly influenced by a song entitled “Astronaut” by Manson Air when she first created the characters and their story years ago. Her previous works inspire her, as suggested by Sandino’s theory of the life history and its influence on artworks being created.²⁹ She enjoys listening to music or having the tv going as she creates in order to keep herself from getting fatigued with the artistic process. She also indicated that she usually partook in more non-art activities during the process of artwork creation but felt pressured to stay on task because of the study.

Her idea generation took place largely at the start of the process, and she mainly stuck to her idea throughout. Later idea generation was more about sizing and making decisions based on what would look better as the piece progressed and she engaged in a push and pull with her art. Most interesting concerning idea generation was when she wondered whether she would be able

²⁹ Linda Sandino. “Relating process: accounts of influence in the life history interview”, 191-199.

to use the third prompt to finish the narrative that was woven through the two pieces, indicating an interest in a connected body of work. She was worried this would be too complicated/problematic for the study and decided she likely would not do so.

In stark contrast to the layman, her assessments were high on the negative end. This is consistent with the article by Kim Grant³⁰, as the artist - more concerned with expectations because they are an artist - is a lot more self-critical. A major reason for such high negative assessment is the same reason that she takes a long time to create her pieces, "...because I am a perfectionist and I want things to look a certain way. I hold myself to a high standard..." She also feels that her perfectionism is at odds with her desire to have a more painterly and "scratchy" feel to the work, allowing her to "...turn imperfections into art." She also erased more often than the other two did, which could be an indication of her perfectionism as well.

Olivia was also the only one who created practice studies and sketches for her work – likely because she had decided to create the works so that they could be exhibited. She knew that because of the study, they might be reproduced, and she wanted to create something that would impress viewers.

Olivia also made most of her actions during artwork creation; a little under a third of her actions were drawing related, followed closely by erasing. Inking could be argued to be either a part of artwork creation or finishing, but I believe in this case that it was part of artwork creation as she continued to change the image as she inked it. Practice sketching is at a higher percent than idea generation and idea selection, placing idea development second (some of the idea development and selection actions were also part of this artwork development stage). Artwork conception would be 3rd and finishing of the artwork is last. A decent portion of her actions are

³⁰ Kim Grant. "'Paint and Be Happy': The Modern Artist and the Amateur Painter – A Question of Distinction", 289-301.

not accounted for, as cutting and pasting was a large part of her creative process. For the four categories, this would not change much as it would also be a part of artwork creation.

For the observation session, Olivia took 39 minutes and 4 seconds to complete her drawing of a plant, included on page 51 in Appendix E. She started with general shapes of the main plant and the pot it all rested in. She brainstormed for a couple minutes at the start and continued to generate ideas of which plants she wanted to put while the process went on, not starting with a very concrete idea. She did have the desire to create an alien plant toward the end of the drawing but felt unable to change her idea because of time constraints. If on her own, she likely would have done so to continue the theme of her previous works. All changes she made to her drawing and idea during the piece were adaptations and corrections.

She did feel negative about this drawing as well during the creation stage and wanted to bring it into digital form to finalize it. She also planned this piece less than the previous two, explaining that the subject matter most important to her is people, therefore other subject matter will not be as developed, and she was a lot looser when it came to inking over the sketch. She also felt more nervous about the piece because plants are less of a strong suit than people are. Overall, she was more comfortable with the third session because she got to talk to a friend as she created art, despite admitting that having a person there affected her process. She felt that all the sessions in the study influenced her process because she felt a pressure to perform at a certain level of skill and speed when watched. She felt that her negative assessments from all sessions were increased because the piece had the potential to be seen by others. Despite this, she believed the study was a good representation of her creative process, and that nothing was out of the ordinary. She also shared that she did find positive mood to be a motivator, but that a

negative mood was not a barrier as creating art improved her mood. Similarly, Fürst et al's piece found mood to be a lot less of a factor than anticipated in artwork creation.³¹

Due to the study, Olivia learned just how self-critical she was, and desires to be more positive about her art. The process itself is not something she felt needed to be changed.

The professionally trained artist, Cosette Street, reported that for the survey portion she utilized reference images when she decided to draw a full seated figure, included on page 52 in Appendix E. She picked one photo to be the primary pose and the others for references of shadow, light, and clothing behavior. She started gestural, creating a curve "from the top of the head to the bottom of the leg to keep a consistent flow and pose of the figure." She drew more details with a bolder pencil before inking and adding shading and more detail. She worked all parts of the image at the same rate, trying not to focus too long in any area. This drawing took around 50 minutes.

She reports that she considered this a quick exercise, and most things went as planned, except for more reliance on one reference than expected. She generated her idea quickly, drawing a figure because she enjoys doing so and she is comfortable and familiar with figures as opposed to a portrait drawing. She continued to plan where she wanted shadows and details as the drawing progressed. Her erasing was toward the beginning to make sure the pose was correct, and she erased the pencil lines after inking.

She finished the piece in one sitting and said she can spend more time on a piece that is either personal or more detailed and complex. She went through multiple ideas before picking a figure. Her family is supportive of art, and she wishes that she had more motivation to create personal art for enjoyment, as she must rush leisure art to make time for professional and

³¹Guillaume Fürst, Paolo Ghisletta, and Todd Lubart. "The Creative Process in Visual Art..." 283-295.

commercial art. Ultimately, she was satisfied with her piece, seeing where she needed to improve as there were a couple of things in inking that didn't go as planned.

The results of her recordings are as follows:

Table 4. Professionally Trained Part 2 Results

Idea Generation [IG]: 18: 14.4%	Reading related to the directions [RD]: 0: 0%
Idea Selection [IS]: 12: 9.6%	Searching for source material [SM]: 0: 0%
Sketching [S]: 30: 24%	Referencing another work for ideas [RI]: 1: 0.8%
Shading [Sh]: 26: 20.8%	Referencing another work to copy partially [RC _P]: 0: 0%
Inking [I]: 0: 0%	Referencing another work to copy entirely [RC _I]: 0: 0%
Coloring [Co]: 16: 12.8%	Drawing [D]: 9: 7.2%
Commenting [C(+); (C-)]: +1, -0 (0.8%, 0%)	Erasing [E]: 0: 0%
Assessing [A(+); A(-)]: +6, -1 (4.8%, 0.8%)	Drawing over something [DO]: 0: 0%
Questioning [Q]: 0: 0%	Non-art activities [NAA]: 1: 0.8%
Starting Over [SO]: 0(tech mishap) 0%	Talking leading to drawing [T->D]: 4: 3.2%
Practice Sketching [PS]: 0: 0%	Talking and drawing at the same time [TD]: 0: 0%

Recording Length: 59 minutes and 55 seconds. Total Actions: 125

Cosette was the first to participate in session 2, and it was after the recording of a first piece – a sci-fi piece, that we recognized the limitations of the camera – it was only able to

capture 12 minutes at a time before shutting off. We used my phone instead, but this caused an entire drawing's worth of recordings to be lost (reflected in the code by a technical mishap). A lot of idea generation happened at the beginning, but it continued throughout the piece, as she added and adjusted ideas as she created the work. Idea selection often came along with idea generation.

Cosette had most of her actions in the artwork creation phase (Sh, Co, D, T->D), and her second largest amount of actions were in idea development (some IG, IS and all S). Her third largest group was artwork conception with the last being finishing the artwork. While she had a reasonably high amount of actions within the idea development phase, she differed from Olivia in that she did all development of the idea on the artwork itself, not doing practice studies and later covering the sketches with darker brush-pens and pencils. She had the shortest length of recordings, which was likely affected by her experience, the lost time from the failed recording, and her mindset around the piece – considering the work as a sketch or practice instead of a final piece like Ryan and Olivia were aiming for. This work is on page 53 in Appendix E.

In the observation session, she brainstormed a little before jumping into the image. It took approximately 50 minutes, and she used a plant in the room as a reference and mixed it with imaginary ideas. When drawing she started out with a couple specific details to get the feel of where she was going before setting up her general shape and returning to specific details later. She did not spend long in the pencil phase, quickly moving onto inking in a sketched style. Like in the recording portion, the shape of the composition mattered just as much if not more than the content of the drawing. She did not alter her idea much initially as she quickly moved into penwork, using a lighter pen at first to allow changes later if necessary. She altered her idea in the middle because of a desire to make the bulbous object in the center have a more rough than

fluffy look, using a darker pen to do so, and corrected and added more leaves. Her addition of more elements demonstrates the ongoing idea generation that was exhibited in her second session.

She remarked that it does not bother her to be observed, which is a stark contrast to the self-taught artist. She also purposefully let some parts end up lost in shadow. Her work is pictured on page 54 in Appendix E.

For the interview, she said that she started her drawing faster than normal, doing less with the pencil before inking because the prompt jump-started her creative process. She also believes the nature of the study may have influenced her to work faster as well as her current heavy workload. She believes it is an accurate representation of her creative process as she tries to get pieces done quickly due to attention span and a need to continue to practice and make more pieces.

She found it was interesting to observe how she works. She can get tired of working and rush to finish drawings, but this depends on the level of experience with the subject matter. She did not spend as long during the failed recording of the sci-fi piece as she did on the fantasy landscape she created after. She found that the increased detail in the figure was likely because of experience which dictated the detail and speed of her works. She was unsure if I was a distraction but felt confident that the recording and survey did not distract much if at all. If I was a distraction, she believes it would be because of the feeling that she needed to talk more, and that a time constraint may have been artificially introduced due to knowing both individuals had other work to complete. She also believes that she is normally on task, and the main thing affected was speed of completion.

The results of the study supported Jarvis' article³² about how the creative process can be inhibited by observation, as many of the participants acknowledged how the study itself had an impact on their creative processes, either speeding it up or adding extra pressure. Regardless, the study was able to answer some of the questions posed at the beginning of the study, such as if a more experienced artist would develop their ideas longer and adapt the drawing in relation to itself.

Multiple observations established in Fürst et al's article were reflected by the participants in this study. The more experienced artmakers have a slower decrease in idea generation, and the Cosette had both the highest levels of idea generation and idea selection by action percentage. The article stated that individuals with high levels of generation often had high levels of selection as well. The article stated that those students with less experience often had higher levels of idea selection at the start of their workshops. This was reflected by our layman, but not our self-taught artist, as despite having a lower selection percentage, her idea selection was drawn out through the second session recordings.³³

The most distinct difference between Ryan and the artists is that he spent zero time in a sketching phase, neither doing practice sketches nor sketching on the page for any of the sections, while the artists spent time sketching out with pencil, and the self-taught artist conducted practice sketches for her pieces. By the action percentage gained from adding sketching and practice sketching, Ryan spent the least actions in development of the idea, and Cosette spent the most actions, supporting Fürst et al's findings on how experience relates to

³² Michael Jarvis. "Articulating the tacit dimension in artmaking," 201-213.

³³ Guillaume Fürst, Paolo Ghisletta, and Todd Lubart. "The Creative Process in Visual Art..." 283-295.

time spent in idea development.³⁴ These and other comparable data from their charts have been combined in Table 5 for further analysis.

Table 5: Side-by-side comparison of most data from part 2

Category	Ryan	Olivia	Cosette
Idea Generation [IG]:	8: 3.9%	28: 7.0%	18: 14.4%
Idea Selection [IS]:	4: 2.0%	10: 2.5%	12: 9.6%
Sketching [S]:	0: 0%	11: 2.8%	30: 24%
Shading [Sh]:	31: 15.0%	12: 3.0%	26: 20.8%
Inking [I]:	0: 0%	19: 4.8%	0: 0%
Coloring [Co]:	0: 0%	0: 0%	16: 12.8%
Commenting [C(+); (C-)]:	0: 0%	5, +0, -4 (1.3%, 0%, 1.0%)	+1, -0 (0.8%, 0%)
Assessing [A(+); A(-)]:	6, + 24, - 6 (2.9%, 11.7% 2.9%)	1, +7, -29 (0.3%, 1.8%, 7.3%)	+6, -1 (4.8%, 0.8%)
Starting Over [SO]:	0: 0%	1: 0.3%	0: 0%
Practice Sketching [PS]:	0: 0%	25: 6.3%	0: 0%
Searching for source material [SM]:	1: 0.5%	4: 1.0%	0: 0%
Referencing another work for ideas [RI]:	0: 0%	7: 1.8%	1: 0.8%
Referencing another work to copy partially [RCP]:	23: 11.2%	4: 1.0%	0: 0%

³⁴Guillaume Fürst, Paolo Ghisletta, and Todd Lubart. "The Creative Process in Visual Art..." 283-295.

Drawing [D]:	69: 33.7%	93: 23.3%	9: 7.2%
Erasing [E]:	24: 11.7%	90: 22.5%	0: 0%
Non-art activities [NAA]:	2: 1.0%	19: 4.8%	1: 0.8%
Talking leading to drawing [T->D]:	1: 0.5%	5: 1.3%	4: 3.2%
Talking and drawing at the same time [TD]:	6: 2.9%	24: 6.0%	0: 0%

Other noticeable differences in these cases, are that Cosette was the only one who did not erase, and she was the only one to use color in part 2. Olivia erased the most, with some of these actions resulting from inking the drawing afterward, though Cosette chose not to erase the pencil from under her pen drawings. Olivia had the highest number of non-art activities, which was reflected in the way she described her process in the survey portion.

Each participant used references differently. The landscape was the only drawing Cosette did not use a reference for, and Ryan and Olivia did not use a reference for their plants. Often the choice was due to interest in the subject and the complexity of the drawing or subject rendered.

In regard to findings of other studies, Letsch and Hayn-Leichsenring's article³⁵ comments on the higher challenge and interest visually created by artists as opposed to laypersons, and the professional artist is more likely to use composition techniques such as the Rule of Thirds. Elements in some of the drawings of both artists have elements aligned similarly to the Rule of Thirds, and our professionally trained artist repeatedly commented on a composition that she wanted her content to fit into. The same article also commented on the difference in creativity

³⁵ Philip Letsch and Gregor U. Hayn-Leichsenring. "The composition of abstract images – Differences between artists and laypersons", 186-196.

between artists and laypersons, which is reflected in the works in the study. Ryan often worked from previously established media, while Cosette and Olivia both largely created work from their own imaginations.

Lastly, the Kim Grant article³⁶ put forth the idea of there being a narrower divide between the skill of professional and amateur artists. Both artists created well-crafted work, and though Olivia is pursuing a career in art, she still approached the project in a similar manner to the amateurs in Grant's article – she wanted to create a picture that told a story as a piece of self-expression. Cosette treated the project similarly to another assignment, supporting the article's argument that the professional often makes art with the motivations of a worker, holding less attachment to the works, but Cosette did still express herself in the works.

The results of the study and the literature in the field do suggest that there are differences in the creative processes of artists based on how much experience they have and the type of experience they have. Knowing one's own creative process could be used in multiple ways – Ryan discovered his capacity for art was high than he expected, and Olivia recognized what situations encouraged her artmaking as well as learned more about the way she viewed her work. Cosette, despite not feeling like much of her process was a surprise, did notice ways she could improve her work. Each one had the potential to improve in art because of being more aware of their own processes. Such differences in artists based on experience level could also be employed in art education as well. While some aspects of the creative process will vary case by case, knowing a student's experience level and what the creative process looks like for different students could allow a teacher or professor to better instruct and challenge their students.

³⁶ Kim Grant. ““Paint and Be Happy”: The Modern Artist and the Amateur Painter – A Question of Distinction”, 289-301.

Limitations and opportunities for further study

Firstly, one limitation to the study is that I have a small conflict of interest (COI). In order to ensure that the participants would be open and willing to share their creative process, I chose people who are close friends to participate in the study. This is a COI because it may have caused them to feel like they should participate in the study or that they should act a certain way because of our friendship. While the participants did feel the study affected their creative processes, I do not think it was due to the COI. A researcher recreating a version of this study would have to weigh if it was worth the potential COI to receive more open and honest data.

A large limitation to this study is the scale. Due to timing constraints, only 3 individuals participated in the study. This disallows a lot of generalization as there is not enough data to generalize with any statistical significance. Further study using the same research materials could allow the information included to be generalized with other data to see if there is evidence for differences between these three types of artists. A larger study could also investigate a wider age range as any variables introduced by different ages could be more readily identified with a larger sample size.

The code had limitations that became apparent as the study went on. I found that blending/layering of colored pencils, cutting, pasting and other artistic actions as a “catch-all” of sorts would be helpful to the code. I also found that drawing over was not strictly necessary and was a little too confusing as most of the actions could easily fall into inking or drawing. It may have been better to mention these instances instead of coding them. Talking while drawing could have also been removed as it is not as impactful for drawing as it was for writing. Talking leading to drawing is still valid because it can showcase idea generation and decision making that leads to artmaking.

In further study, it could be interesting to look at a hobbyist instead of just a self-taught artist; someone who cares deeply about art but does not want to pursue it as a profession. During the study, Olivia changed her major to studio art, but not early enough that it would affect her creative process. It could be interesting to look at professionally trained artists, self-taught artists, and hobbyists to see what differences and similarities there are with their processes.

Interfering less with their creative process and decision making for subject matter could also be beneficial. The prompts seemed necessary in the study to maintain consistency, but in a way, it took away from the idea generation phase of the artists. This could cause problems for the layman, who might not have an idea for what they would want to draw if not presented with a prompt. In a future study, the prompt could potentially be available on request instead of mandated, but this could also cause issues with comparable data. The desire to move away from a prompt is that seeing how a work fits into the artist's pre-existing body of work may be more obvious when the artist is given free rein on subject matter, as multiple articles in the discipline stress the influence that life and previous works have on what an artist produces. In White's article, she stated that "The expressive motivation should come from the maker. The selection of medium, style, genre and media, the technology, texture, feel and aesthetic, should also be chosen by the maker."³⁷ This would also avoid the problem that Cosette identified, that the prompt jump started the process, giving a less accurate idea of her idea generation process.

Researching the creative process of an artist's self-initiated project could give better insight into how they would create art without restrictions, guidelines or goals – the art that they want to make the way that they want to make it. In order to look at data that is more comparable, a larger group of participants would be required, and artists who choose the same media could be

³⁷ Christine A. White. "Practice as Research...", 115.

compared to see if there was a discernable effect from the presence or lack of professional training.

Allowing them to choose both the content and medium would also allow them to each more readily think of what is being created as a full piece which would result in a more complete analysis of creative process. Nigel Whiteley's article from the ARTnews series told more about the mental processes that Rivers went through when compared to other articles in the series, and an interesting note he made was that "the idea of a strongly linear development in the creation of an art work is undermined in not only River's words and actions, but also the uncertainty, sideway moves and apparent back-tracking which are probably far greater than most spectators would ever have imagined."³⁸ Rivers would work on multiple similar pieces simultaneously – sometimes various versions of the same piece. This study would not have been equipped for his creative process, and therefore something of one of the participants' creative process might have been missed. In Olivia's work, I was able to capture more of the relation to one's own work that I was hoping to see. A freer format may have allowed for Cosette to do the same and display how her body of work influenced each piece that she made. It would be harder to see what influences the work of a layman as he might not have a previous body of work, so investigating the layman's influences might look different.

A secondary result of allowing the participants to pick their mediums and projects is that it would allow them to create projects that were over a longer span of time. An article by John Spencer entitled "The Gift of Boredom" addressed the role of boredom in the creative process of his students. Many ideas and inspirations for artists come about when they have distanced themselves from their work, and their mind processes the information quietly as they conduct

³⁸ Nigel Whiteley. "Seeing what, how and why: the ARTnews series, 1953-58," 224.

other boring or menial tasks. The article sites studies that have proven boredom to be a motivator and an aid to the creative process.³⁹ If each piece had been over a longer period, the way that ideas developed for the participants may have been more visible. An attempt to catch this was sought in the first question of Appendix D, but none of the participant used multiple sessions, rendering it useless.

In part 3, I noticed that Cosette did squinting and distance checks to check tone variation and held the drawing paper away from her to see it better. It might be interesting to investigate if being professionally trained increased checking the composition and contrast in this manner, or several other checks and methods that are taught in professional institutions. Are any of these learned outside of the institution? How much do professional artists retain after no longer being in the class where these methods were taught? Are these helpful more for improving skill and craft or efficiency? A larger participation group would render smaller points like this more visible.

³⁹John Spencer “The Gift of Boredom,” *Educational Leadership* 76, no. 4 (2018): 13–17.
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What materials did you use?

Do you listen to music while you create? If so, did said music influence your work?

Did you ever completely change your idea?

Did you use different materials than you planned to?

How did you generate your ideas? Was there anything that influenced or inspired you? Did it build off a previous work/body of work or media you looked at?

When did you generate/come up with your ideas?

During which parts of your process did you decide on what to draw? (Did you add content or adjust it as the drawing progressed?)

Did you use references?

Do you erase and how often?

Do you get easily distracted while you are drawing?

Did you complete the drawing in one sitting or in multiple sittings? Is this different from how you normally pace your drawings?

Did you go through multiple ideas before settling on what you drew?

Did you try anything new? If so, why?

Where did you work on the drawing? Is this where you usually create? If not, where is the norm?

What are the opinions of those close to you about art?

What are your opinions about art? (As a past-time and as a job)

How do you feel about the work you have created?

Appendix B: Oral History

Part 2: Oral History Portion

Directions: This an oral history portion (recording). You will set up a camera to record your drawing as you create it. Please create an image based on the prompt given and do your best to create a representational image. Style and artistic approach are up to you. The prompt may be framed in any way you would like. During this recording, please speak aloud what you are thinking and doing. Make sure you are heard, but you do not have to be visible if it makes you uncomfortable. This recording will be coded and broken down by the researcher in order to understand your creative process. The code will pertain to your creative process and your ideas and feelings during the duration of creation. This task will take as long as it takes you to create an image plus setting up a camera station for creating the work and giving/sending the recording(s) to the principal investigator. The PI is willing to loan her tripod for this portion or advise on how to create a mock tripod. The recordings will be given to the PI by file transfer in person using a USB.

Please include ideas and brainstorming that lead to the piece. Record as much of your process as possible, including brainstorming. If you take a break and have an idea pop up for the drawing while you are doing other work, please write/draw it on paper and dictate it when you return to the recording, including what you were doing at the time if it is safe for you to do so (e.g. Homework, studying, grocery shopping, hanging out with friends, etc).

Prompt 2: A Place

This is the code that will be used to analyze your process. Do not engage in any activities that you would not engage in for a creative work. Not every person utilizes the same process, so a range of activities you may or may not use have been included.

Idea Generation [IG]	Reading related the directions [R _D]
Idea Selection [IS]	Searching for source material [SM]
Sketching [S]	Referencing another work for ideas [RI]
Shading [Sh]	Referencing another work to copy partially [RC _P]
Inking [I]	Referencing another work to copy entirely [RC _I]
Coloring [Co]	Drawing [D]
Commenting [C(+); (C-)]	Erasing [E]
Assessing [A(+); A(-)]	Drawing over something [DO]
Questioning [Q]	Non-art activities [NAA]
Talking leading to drawing [T->D]	Starting Over [SO]
Talking and drawing at the same time [TD]	Practice Sketching [PS]

Additions to the code to cover unexpected activities may be made. Any edits or additions will be agreed upon by the student PI and approved by the faculty advisor and submitted to the IRB. If the IRB does not accept the additions, they will not be added and will instead be mentioned as a possibility for further research at the end of the paper.

Appendix C: Observation Prompt Page

Part 3: Observation Portion

Directions: Part 3 is an observation portion. This is the only one where the researcher will be present. You will draw the final prompt as the PI sits with you to make observations that may have been missed, occasionally asking you what you're thinking about or why you made a decision concerning the work. She will take notes on specific things, looking for inconsistencies with the previous sections. Afterwards there will be a small interview that will allow you to talk about any issues or further thoughts you'd like to add. All the answers in the interview will be recorded on paper (not digitally) as part of the observation form. This task will take as long as it takes you to create an image plus the following interview with the principal investigator which will be maxed at 30 minutes to respect your time.

Prompt 3: Plant

Appendix D: Observation

Part 3: Observation Form

Do they spend time thinking/brainstorming for the image? References? If so, what do they do?

Where do they start? Specific or general? Color or sketching

Do they change their ideas? Their piece? Correction, erasing, etc? Is it a complete change in content at any point or an improvement to form/aesthetics?

Did they ever seem frustrated or upset about the work? Did it cause them to start over? Did these feelings change as they progressed?

Are there any inconsistencies in their creative process that you see with the information you have already gathered?

Space for other notes (thoughts they shared, something that wasn't expected during the creation of the study that could be analyzed in future studies, etc):

How long does it take? (Idea generation, total duration with any breaks, and drawing time):

Interview Portion

Directions: Share the results from all their portions that you currently have for them with them so you can collectively reflect on it. Then proceed with asking the questions. Reminder to self: have them make it clear if there is any quote etc that you should not share in the paper and results.

If the drawing and creation process was observed in multiple sittings, what mental processes were you thinking of as you were away? Did you look at other art and think about your drawing? Did you continue to refine your ideas? Did the direction you wanted to take the drawing change at all?

Is there anything that you felt was out of the ordinary in your creative process over the course of the study?

How were you feeling during the 3 parts of the study? Does your mood have an impact on the way you create?

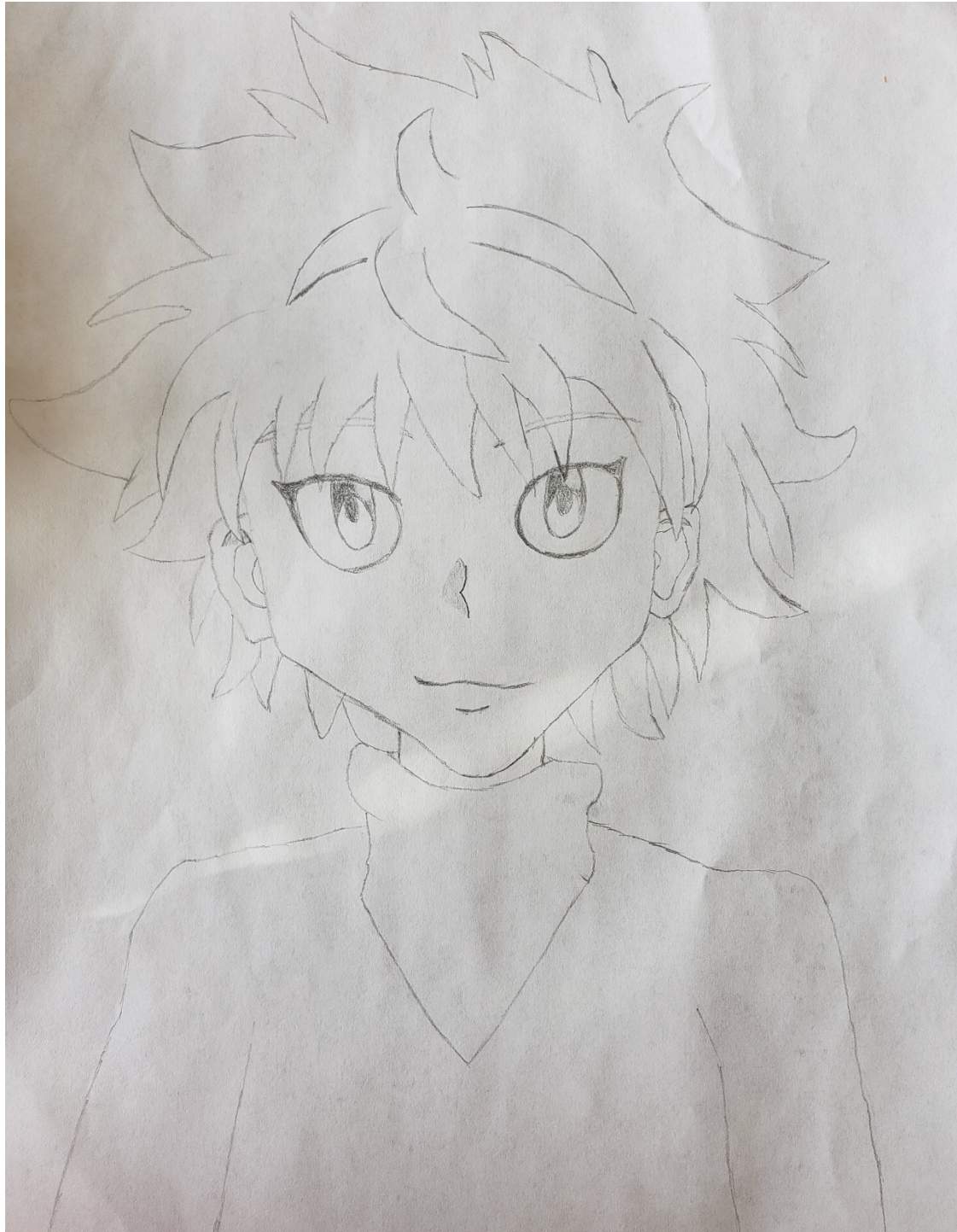
Do you feel like the information from all 3 parts together is overall an accurate reflection of how you create? Why or why not?

Is there anything you remember saying in the survey, recordings, or this observation/interview that you do not feel comfortable being in the thesis publication or possible presentations resulting from the thesis? If you do not remember currently, feel free to contact me or Professor Wilson later with any concerns.

Is there anything you learned about yourself and your process during the study? Did participating in the study cause your creative process to change in any way as you became more aware of your own habits (if you have had time to reflect on said changes)?

Am I a distraction? Was the camera a distraction? The survey? Did any of these affect your process?

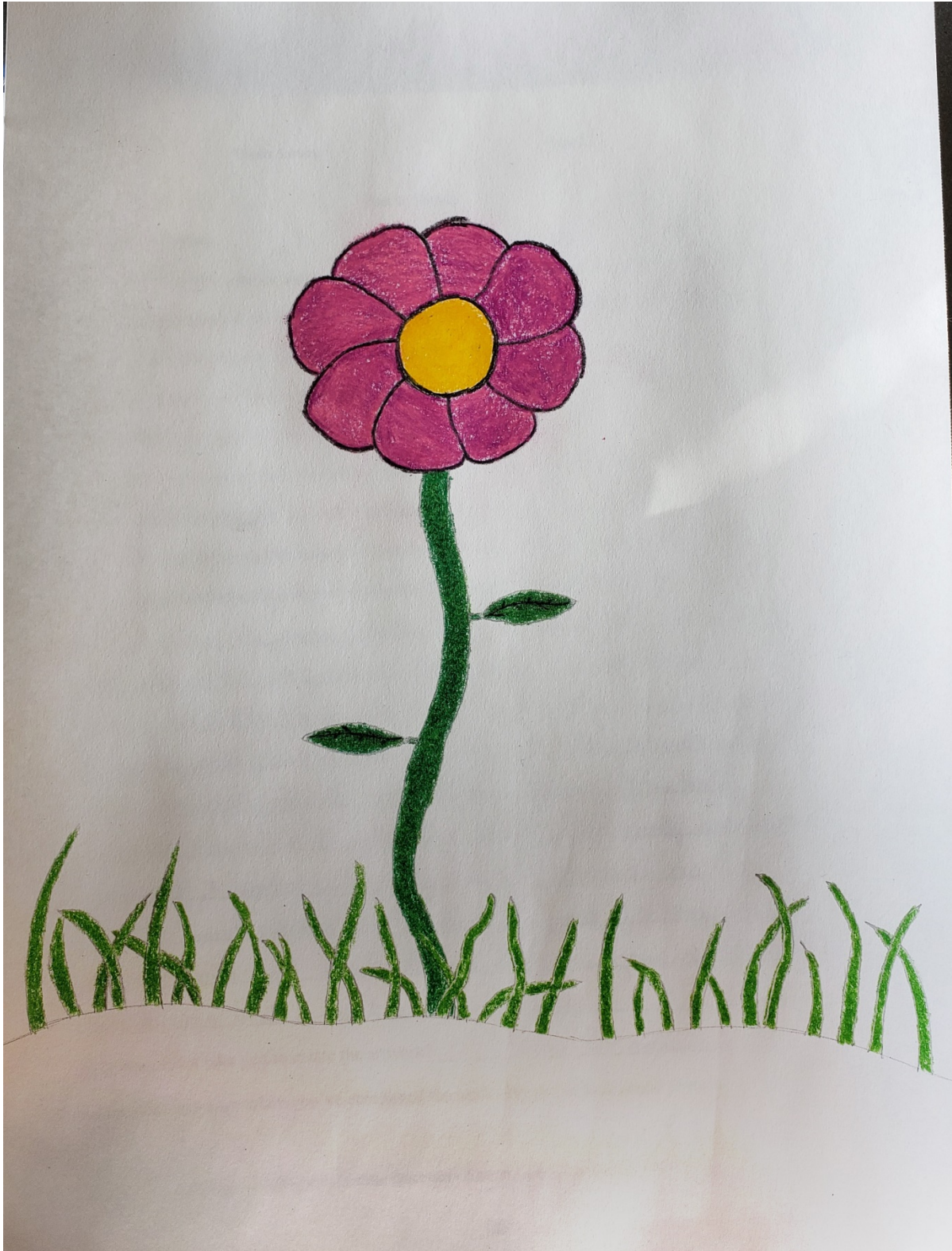
Appendix E: Participant Images



Ryan Frost, *Untitled*, 2020, white printer paper and graphite, 8.5 x 11 in.



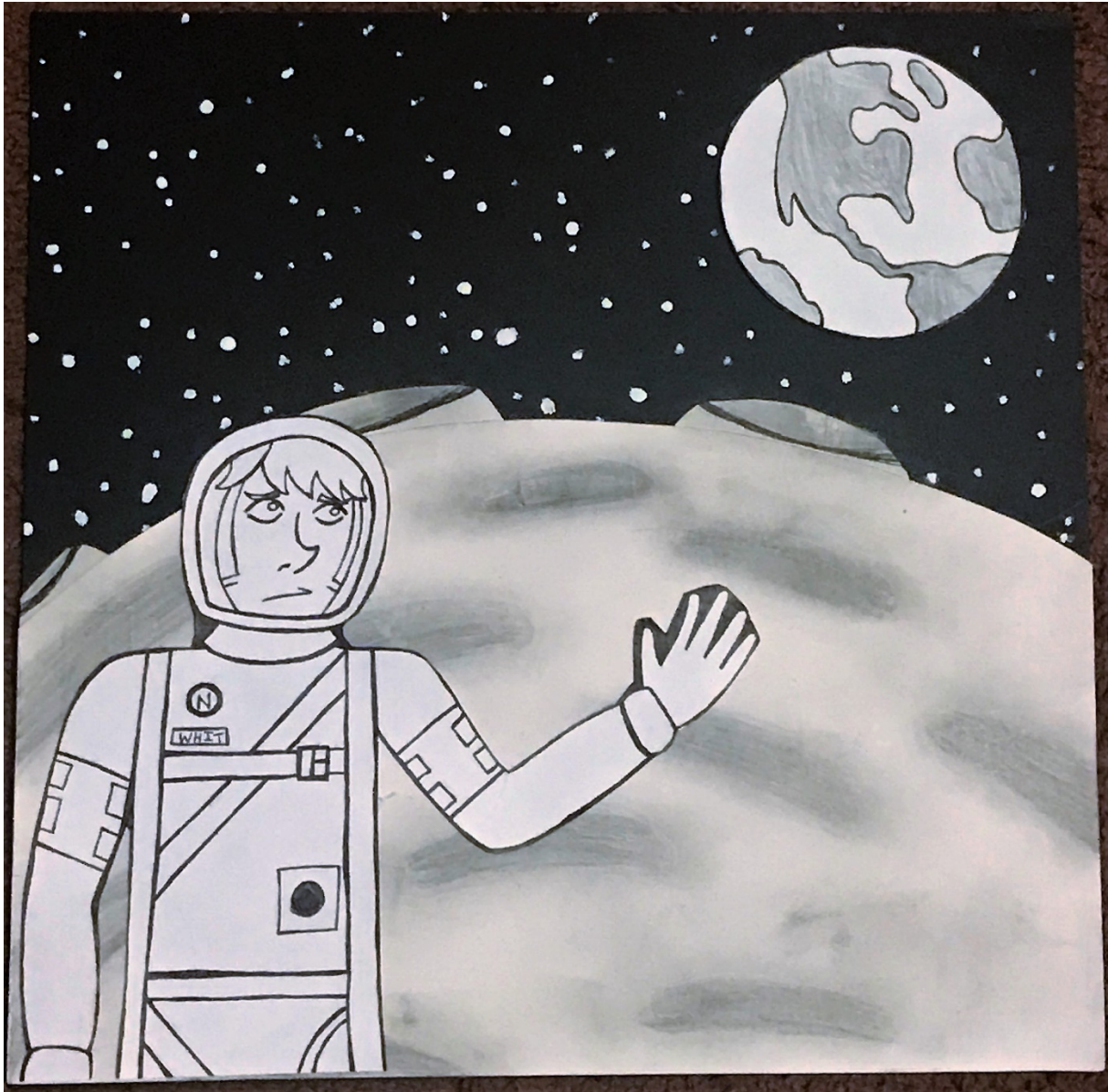
Ryan Frost, *Untitled*, 2020, white printer paper and graphite, 8.5 x 11 in.



Ryan Frost, *Untitled*, 2020, white printer paper and pencil, 8.5 x 11 in.



Olivia Bono, *Untitled*, 2020, white printer paper, black cardstock, graphite, and ink, 11 x 11 in.



Olivia Bono, *Untitled*, 2020, white printer paper, black cardstock, graphite, and ink, 11 x 11 in.



Olivia Bono, *Untitled*, 2020, white printer paper and ink, 8.5 x 11 in.



Cosette Street, *Untitled*, 2019, sketch paper and brush pens, 9 x 12 in.



Cosette Street, *Untitled*, 2020, sketch paper, brush pens, and colored pencils, 12 x 9 in.



Cosette Street, *Untitled*, 2020, sketch paper and brush pens, 9 x 12 in.