

# Millersville University of Pennsylvania IRB Protocol Form

The Human Subjects Review Protocol form for all researchers must be submitted and approved by the IRB before implementing the project. Additional information regarding Informed Consent can be found [HERE](#). All documents must be submitted as a single PDF. Protocols submitted as multiple documents or that are incomplete will be returned without review.

Information on [Federal guidelines regulating human subjects research](#), the [ethical considerations regarding human subjects research](#), [definitions of human subjects research](#), [kinds of IRB review](#) and [other information](#) can be found by following the included links. If you have not completed CITI training, please do so as soon as possible. If you are unsure whether or not your research will require IRB review, please use this [flow chart](#) to help inform your decision. If you have any questions regarding the need for IRB review, this form or the review process, please contact Rene Munoz, Director, Sponsored Programs by phone at 717.871.4457 or by email at [rene.munoz@millersville.edu](mailto:rene.munoz@millersville.edu).

## Principal Investigator Information

Is this a:\*

Please enter the Protocol Number or Unique Identifier

549404952

I am a\*

Principal Investigator Name

XXXXXXXXXXXXXX

Email (where are most likely to contact you)

XXXXXXXXXXXXXXXXXX

Major

Year

Field of Study  
M.Ed - Art  
Department

## Faculty Mentor/Co-investigator Information

Faculty/Co-investigator Name  
Leslie Gates

Email  
Phone  
(717) 871-7257

Department  
Art and Design

## Project Information

Project Title  
The Artistic Processes of High School Art Students

Project Starts Date  
Oct 01, 2019  
Project End Date  
Jan 31, 2020  
Project Funding  
None

Specify Funding

---

### Nature of Risk

In your judgment, does your research involve more than minimal risk? "Minimal risk" means that the risk of harm anticipated in the proposed research is not more likely than those risks encountered in daily life, or during routine physical or psychological examinations/tests.

No

---

## Protected Populations and Sensitive Subjects

Will your research have as its primary focus any protected populations or deal with illegal, potentially illegal or otherwise sensitive subjects?

Yes

---

### Protected Populations and Sensitive Subjects

If any Human Subjects from the following list would be involved in the proposed activity, place an X next to the category.

Minors

## Project Purpose and Background

### Purpose of the Study

I propose to conduct research of the artmaking processes of AP Studio Art students. I am trying to find out how students negotiate their artmaking within a classroom in order to understand for myself and to explain to others how art teachers can help support student artistic process in a classroom. Collecting this information will shed light on ways a classroom shapes processes of artmaking and how students navigate through their artmaking in a classroom space.

The overarching question I am pursuing is: What do the artmaking processes of AP art students look like in a classroom? I aim to develop a rich narrative of what this looks like in a classroom when students are making their artworks. I will use Mace and Ward's (2002) diagram that defines the artmaking process of professional artists as my framework for understanding student artistic process. More specifically I want to answer the following question: Does the artmaking processes, as defined in Mace and Ward's (2002) study, exist in the same way in a public school setting?

### Background

Through studying professional working artists and student artists, researchers have sought to map the processes of artmaking into phases and sequences to visualize the inner workings of physical and cognitive acts of making. Historically, researchers believed that the process of making was linear, containing sequenced phases in which the artist processed through making a work of art (Botella et al., 2011; Lubart, 2001). Contemporary studies have contended with these theories, suggesting that the process follows a more cyclical model. For example each part of the process can be circulated back through within the making of an artwork (Botella et al., 2011; Sawyer, 2018; Walker, 2004; Mace & Ward, 2002). Mace and Ward (2002) completed a model which contains four phases of artmaking; artwork conception, idea development, making of the artwork, finishing the artwork and resolution. Within each phase contains multiple sub-phases that can move within the phase itself, or circulate to previous phases within the process (see figure 1). A model (see figure 2) created by Botella et al. (2013) follows similar phases as Mace and Ward's model, but also includes the ways in which the material and social worlds of an artist play a role in their making. The most recent study, Sawyer (2018)

developed an emergent theoretical model of the process of making, separating parts of the process into 11 categories. The study concluded that there were patterns, connecting 7 of the categories together. Some category combinations were used more frequently, while others were not as seen in figure 3.

Looking broadly at artmaking, Walker (2004) identifies professional artist practice as beginning with a big conceptual idea or problem to solve. These big ideas and problems are then elaborated on through the artist's personal connections, knowledge, boundaries and strategies (see figure 4 ). While each model discussed is unique in vocabulary and sequencing, it is duly noted in each study that it is the individual that determines the endings and beginnings throughout their response to the process (Botella et al., 2013; Lubart, 2001; Walker, 2004). Adopting the notion that artmaking is individualistic and therefore the sequence of events in artmaking unfold differently, would it be reasonable to accept these views and models in student artmaking in a public school classroom?

Models of the artmaking process discussed above were developed from studies in professional artist and higher education contexts. In Walker's (2004) study of MFA student's creative processes a student remarked "to be required to think about one idea for many weeks creates a sense of depth in art making that cannot be found in projects that are hurried through" (p. 9). Gosselin & Leclerc (2004) support this view, noting that time is a significant environmental factor in an artist's process. Mace and Ward (2002) elaborate on other factors that impact artmaking such as lack of funds for materials and deadlines. Lubart (2001) poses the question "do contextual variables such as time, pressure, external evaluation or competition lead to modifications in the creative process?" (p. 305). Art classrooms emphasize learning where students work in a shared studio space. This creates similar environmental factors but in a different context than professional and higher education. Factors of time, materials and deadlines still exist but in a different way than in the artmaking environments of a MFA student or professional artist. I would describe the artmaking process in the classroom to be dwarf or quasi to the models developed in the studies discussed earlier. I seek to understand what a model for the artmaking process look like at the k-12 level. I will be using Mace and Ward's (2002) model of the artmaking process as a framework for my study because it is the most comprehensive study of the process of artmaking containing four phases with multiple subphases within.

Botella, M., Glaveanu, V., Lubart, T., Myszkowski, N., Storme, M., Wolff, M., & Zenasni, F. (2013). How artists create: Creative process and multivariate factors. *Learning and Individual Differences*, 26, 161-170.

Botella, M., Lubart, T., & Zenasni, F.(2011). A dynamic and ecological approach to the artistic creative process of arts students: An empirical contribution. *Empirical Studies of the Arts*, 29(1), 17-38.

Gosselin, F., & Leclerc, J.(2004). Processes of artistic creativity: The case of Isabelle Hayeur. *Proceedings of the Annual Meeting of the Cognitive Science Society*, 26(26), 801-806

Mace, M. A., & Ward, T. (2002). Modeling the creative process: A grounded theory analysis of creativity in the domain of art making. *Creativity Research Journal*, 14(2), 179-19

Sawyer, R. K. (2018). How artists create: An empirical study of MFA painting students. *The Journal of Creative Behavior*, 52(2), 127-141.

Walker, S. (2004). Understanding the art making process: Reflective practice. *Art Education*, 57(3), 6-12.

# Characteristics of the Subject Population

**If protected populations will be included**, provide justification of the need to use these subjects in research.

Justification for use of protected populations

My research project will focus on artmaking processes of students. Therefore, I will be situated in an art classroom with my main interest and data collection revolving around art students. Because AP art students are practicing at the high school level they will be between 17 and 18 years old.

What is the estimated no. of participants?

15

List participant inclusion criteria\*

Students enrolled in AP art will be invited to participate in this study.

List any participant exclusion criteria\*

If there are any students whom are taking the course as an independent study will be excluded for the reasons that they are not developing a body of artwork specifically for AP submission.

---

**Will sex or gender be used as an exclusion criteria?**

Please remember **sex** usually refers to the biological aspects of maleness or femaleness, whereas **gender** implies the psychological, behavioral, social, and cultural aspects of being male or female

No - neither sex nor gender will be used as an exclusion criteria

Please justify exclusions based on sex and/or gender\*

---

**What is the subjects age range and why was it chosen?**

From:

17

To:

18

Please justify age range\*

This age range is merely the age range of students who generally take this course their senior year of high school.

## Risk and Consent

Please list any potential risks. Specify types and levels of risk.\*

This study poses minimal risk; there is no risk to subjects that would not occur in daily life.

Protection Against Risks - specify the procedures for preventing or minimizing any potential risks.

This study poses minimal risk; there is no risk to subjects that would not occur in daily life.

Potential Benefits - Describe any potential non-monetary benefits of the study, both for subjects and in general.

The benefits to the field of art education is increased understanding of how a student enacts the artistic process in a classroom environment. Participation in the research will benefit students(the subjects) by providing a platform to voice their ideas surrounding artmaking in school classrooms, and will encourage metacognition about their artmaking practice.

Please attach a copy of your informed consent



Please attach a copy of your parental assent, if necessary\*



## Methods and Procedures

Describe the method(s) for identifying and recruiting prospective subjects.

My research project will study the artmaking processes of students in an AP art class. I will invite students from the AP art course at Ithaca High School to participate. Every year the AP art class has between 12 to 15 students total. If all students and guardians are in agreeance of participating in the study, I will use the entire class population for data collection.

Will you publicly advertise to recruit participants?

No

State the location(s) where the study will be conducted.

Ithaca High School

Will your research take place outside of Millersville?

Yes

Upload copies of letters of approval to conduct the study from all non-MU sites\*



Describe in detail the study design and all procedures (sequentially) to be applied to subjects. For my research, I will be using three methods of data collection; participant sketches and artwork, field observations and interviews to cover the various parts of the artmaking process.

I will use Mace and Ward's (2002) artmaking process as the conceptual framework for my research. Their diagram of the artmaking process is the most detailed written rendering of the process of artmaking, supporting a cyclical and individualistic way of making. My goal is to see if the artistic process as defined in Mace and Ward's study exists in the same way as in a public school setting.

I will be interviewing each participant individually about their artmaking processes with the same set of general questions. I will be adapting Mace and Ward's interview questions to high school level comprehension and to consider the classroom rather than an individual artists studio space. I will interview participants twice. Once for general questions about their process and a second time about an artwork that they are currently spending time on. Participants names will be collected as identifiers however, data will be de-identified when presenting it to others.

I will also be conducting field observations during the AP art class period. Using Mace and Ward's (2002) diagram I will be narrowing my gaze to traits of the artmaking process that can be viewed externally in participants artmaking. I am interested in artmaking in a studio classroom and how Mace and Ward's diagram will align within this space. I will be taking field notes about the space, time and people within it to create a narrative of student artmaking in a classroom. I will also be documenting student in process artwork in photograph form. I will be using this information for the second round of interviews as I begin to ask participant about a particular artwork they are currently working on. See pdf. titled instruments for observation protocol form.

The artmaking process involves much cognitive thinking that cannot be noted by observation alone. During the second round of interviews, I will follow up with further questions regarding my observations of participant artmaking using observation memo's and photo documentation of participant work. This will further my understanding of participants thoughts and decisions while participating in their artmaking process and will give me opportunities to check my findings with participants for accuracy. See pdf titled instruments for listed interview question.

To analyze the interview data I will transcribe the interviews and code based on Mace and Ward's four phases outlined in their diagram. I will further break down each phase into its subparts and code accordingly to see how participants artmaking process follows the model. Both PIs involved in the study will be independently coding the data to establish reliability.

The data collected from participants will not be shared with their teacher during the school year. I will share research findings with their teacher once the school year is over. Participant names will not be attached to any data to protect student privacy.

Will you use any instruments such as surveys, rating scales, or questionnaires?

Yes

Upload copies any instruments such as surveys, rating scales, or questionnaires?\*



Describe any alternatives to participation in the study which might be advantageous to the

subject. If the subjects are to receive academic credit for research participation, describe the alternatives available to earn equivalent academic credit. - Copy

I will conclude the study by bringing in lunch to the class as a thank you. All students taking the class will be able to participate in the luncheon.

Will the participants receive monetary or other forms of compensation for their participation\*

Yes

Will any information be withheld from the participants?\*

No

Describe any monetary or other forms of compensation which will be provided to subjects, and any conditions which must be fulfilled to receive compensation.

I will conclude the study by bringing in lunch to the class as a thank you. All students taking the class will be able to participate in the luncheon.

Identify the nature of any information to be purposely withheld from subjects, and provide justification for the nondisclosure.

Describe the procedure for post-study debriefing of subjects

Thank you for agreeing to participate in this study! The general purpose of this research is to understand student artistic processes in a classroom. I invited you as you have taken many art courses here at Ithaca High School and therefore have experience making artwork in a classroom. Your names will not be used when discussing findings to protect your privacy. The results from this study will help myself and other art educators better understand how to support student artmaking in a classroom.

Describe in detail how confidentiality and privacy will be maintained

All data and information will be kept in a password protected computer. For presentation purposes, Pseudonyms will be used to protect participant privacy. All data will be kept for three years to comply with federal law. All documents containing participant information will be destroyed at the end of the three years.

**If any information with subject identifiers will be released, specify the recipients. Include a statement that all data will be retained for at least three years in compliance with federal regulations.**

## Checklist and Signatures

CITI Training is required for anyone submitting an IRB protocol.

I have completed CITI training

Upload CITI Completion Certificate



**If you have not yet completed CITI training, please start here:**

[CITI - Collaborative Institutional Training Initiative](#)

Millersville Students, staff or faculty can use the "Single Sign On" (SSO) for CITI access. Click the CITI link below, scroll and select Millersville University. You will be redirected to a Millersville login page.

By signing my name below, I agree to provide whatever surveillance is necessary to ensure that the rights and welfare of the human subjects are properly protected. I understand that I cannot initiate any research with human subjects before I have received approval/or complied with all contingencies made in connection with the approval. I understand that as the principal investigator I am ultimately responsible for the welfare and protection of human subjects and will carry out the project as approved.

A handwritten signature in black ink, consisting of several loops and a long horizontal stroke at the end, positioned above a solid horizontal line.

If you have any questions regarding this form or the IRB review process, please contact Rene Muñoz, Director, Sponsored Programs at 717.871-4457 or by email at [rene.munoz@millersville.edu](mailto:rene.munoz@millersville.edu)

Protocol Number  
Review type  
Date/Time Assigned

Assigned to:

## **Consent to be Part of a Research Study**

**Title of the Project:** Artistic Processes of High School Art Students

**Principal Investigator:** Ursula Hilsdorf, Millersville University

**Co-investigator:** Dr. Leslie Gates, Associate Professor, Millersville University

**Faculty Advisor:** Dr. Leslie Gates, Associate Professor Millersville University

### **Invitation to be Part of a Research Study**

You are invited to participate in a research study. In order to participate, you must be enrolled in AP art for the 2019-2020 school year for AP credits. Taking part in this research project is voluntary.

### **Important Information about the Research Study**

Things you should know:

- The purpose of the study is to understand artistic processes of students in a classroom setting. If you choose to participate, you will be interviewed on two separate occasions about your artmaking. This will take approximately 2 hours of your active involvement over the course of the fall semester 2019.
- One discomfort might be having another adult in the room whom you will be sharing your artistic process with.
- The study will not directly benefit the subjects.
- Taking part in this research project is voluntary. You don't have to participate and you can stop at any time.

Please take time to read this entire form and ask questions before deciding whether to take part in this research project.

### **What is the study about and why are we doing it?**

The purpose of the study is to better understand student artmaking in the classroom

### **What will happen if you take part in this study?**

If you agree to take part in this study, you will be interviewed on two occasions about your artmaking process. This will take approximately 2 hours of your time. The interviews will take place at a time that is convenient for you. The researcher will observe the class while participants work on class art projects and will be asking questions pertaining to your artmaking in class during the second interview. We expect no more than two interviews per participant that will last approximately 2 hours total. Interviews will be audio recorded so that the interviewer can go back and listen to the interview for data analysis purposes. Once the study is complete, the audiorecordings will be destroyed.

### **How could you benefit from this study?**

Although you will not directly benefit from being in this study, future art students might benefit because of our understanding of student artmaking in the classroom.

### **What risks might result from being in this study?**

We don't believe there are any risks from participating in this research.

### **How will we protect your information?**

We plan to present the results of this study for graduate purposes. To protect your privacy, we will not include any information that could directly identify you.

The results of this study may be presented at a graduate presentation. The researchers will ask for separate written permission to include pictures and other information that could identify you.

We will protect the confidentiality of your research records by using pseudonyms in the study. Your name and any other information that can directly identify you will be stored separately from the data collected as part of the project.

It is possible that other people may need to see the information we collect about you. These people work for the University of Millersville that are responsible for making sure the research is done safely and properly.

### **What will happen to the information we collect about you after the study is over?**

We will not keep your research data to use for future research. Your name and other information that can directly identify you will be deleted from the research data collected as part of the project. Audiotapes will be destroyed once data analysis and transcription are complete. The remaining data will be destroyed after 3 years and will be stored on a password protected computer. We will not share your research data with other investigators.

### **How will we compensate you for being part of the study?**

The study will conclude with a lunch supplied by the researcher during class. Students who have elected not to participate will not be excluded from the lucheon.

### **What other choices do I have if I don't take part in this study?**

You will still be involved in the AP art class just like normal.

### **Your Participation in this Study is Voluntary**

It is totally up to you to decide to be in this research study. Participating in this study is voluntary. Even if you decide to be part of the study now, you may change your mind and stop at any time. You do not have to answer any questions you do not want to answer. If you decide to withdraw before this study is completed, data collected involving you will not be used in the findings of this study.

### **Contact Information for the Study Team and Questions about the Research**

If you have questions about this research, you may contact **Ursula Hilsdorf**, [ursula.hilsdorf@icsd.k12.ny.us](mailto:ursula.hilsdorf@icsd.k12.ny.us) and **Leslie Gates**, [leslie.gates@millersville.edu](mailto:leslie.gates@millersville.edu)

**Contact Information for Questions about Your Rights as a Research Participant**

If you have questions about your rights as a research participant, or wish to obtain information, ask questions, or discuss any concerns about this study with someone other than the researchers, please contact the following:

Millersville University  
PO box 1002  
Millersville PA, 17551

Dr. René Muñoz  
717.871.4457  
mu-irb@millersville.edu

## Your Consent

By signing this document, you are agreeing to be in this study. Make sure you understand what the study is about before you sign. We will give you a copy of this document for your records. We will keep a copy with the study records. If you have any questions about the study after you sign this document, you can contact the study team using the information provided above.

*I understand what the study is about and my questions so far have been answered. I agree to take part in this study.*

\_\_\_\_\_  
Printed Subject Name

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

## Parent or Legally Authorized Representative Permission

By signing this document, you are agreeing to [your child's **OR** the person's named below] participation in this study. Make sure you understand what the study is about before you sign. We will give you a copy of this document for your records. We will keep a copy with the study records. If you have any questions about the study after you sign this document, you can contact the study team using the information provided above.

*I understand what the study is about and my questions so far have been answered. I agree for [my child **OR** the person named below] to take part in this study.*

\_\_\_\_\_  
Printed Subject Name

\_\_\_\_\_  
Printed Parent/Legally Authorized Representative Name and Relationship to Subject

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

### Consent to be Audio Recorded

*I agree to be audio recorded.*

**YES** \_\_\_\_\_ **NO** \_\_\_\_\_

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

## **Parent or Legally Authorized Representative Consent to Participate Form**

Title of the Project: The Artistic Processes of High School Art Students

Principal Investigator: Ursula Hilsdorf, Millersville University

Co-investigator: Dr. Leslie Gates, Associate Professor, Millersville University

Faculty Advisor: Dr. Leslie Gates, Associate Professor Millersville University

### **Invitation to be Part of a Research Study**

Your child is invited to participate in a research study. In order for your child to participate, they must be enrolled in AP art for the 2019-2020 school year for AP credits. Taking part in this research project is voluntary.

### **Important Information about the Research Study**

Things you should know:

- The purpose of the study is to understand artistic processes of students in a classroom setting. If your child chooses to participate, they will be interviewed on two separate occasions about your artmaking. This will take approximately 2 hours of their active involvement over the course of the fall semester 2019.
- One discomfort might be having another adult in the room whom your child will be sharing their artistic process with.
- The study will not directly benefit the subjects.
- Taking part in this research project is voluntary. Your child doesn't have to participate and they can stop at any time.

Please take time to read this entire form and ask questions before deciding whether to take part in this research project.

### **What is the study about and why are we doing it?**

The purpose of the study is to better understand the relationship between the classroom environment and a student's artmaking process.

### **What will happen if you take part in this study?**

If your child agrees to take part in this study, they will be interviewed on two occasions about their artmaking process in AP art class. The interviews will take place at a time that is convenient for your child. The researcher will observe the class while participants work on class art projects and will follow up with one on one interviews about participants artmaking in class. We expect no more than two interviews per participant that will last approximately two hours total. Interviews will be audio recorded so that the interviewer can go back in and listen to the interview for data analysis purposes. Once the study is complete the audio recordings will be destroyed.

### **How could you benefit from this study?**

Although your child will not directly benefit from being in this study, future art students might benefit because of our understanding of student artmaking in the classroom.

### **What risks might result from being in this study?**

We don't believe there are any risks from your child participating in this research.

### **How will we protect your information?**

We plan to present the results of this study for graduate purposes. To protect your child's privacy, we will not include any information that could directly identify them.

The results of this study may be presented at a graduate presentation. The researchers will ask for separate written permission to include pictures and other information that could identify your child.

We will protect the confidentiality of your child's research records by using pseudonyms in the study. Your child's name and any other information that can directly identify them will be stored separately from the data collected as part of the project.

It is possible that other people may need to see the information we collect about your child. These people work for the University of Millersville that are responsible for making sure the research is done safely and properly.

### **What will happen to the information we collect about you after the study is over?**

We will not keep your child's research data to use for future research. Your child's name and other information that can directly identify them will be deleted from the research data collected as part of the project. Audiotapes will be destroyed once data analysis and transcription are complete. The remaining data will be destroyed after 3 years and will be stored on a password protected computer. We will not share the research data with other investigators.

### **How will we compensate you for being part of the study?**

The study will conclude with a lunch supplied by the researcher during class. Students who have elected not to participate will not be excluded from the lucheon.

### **What other choices do I have if I don't take part in this study?**

Your child will still be involved in the AP art class just like normal.

### **Your Participation in this Study is Voluntary**

It is totally up to your child to decide to be in this research study. Participating in this study is voluntary. Even if your child decides to be part of the study now, they may change their mind and stop at any time. They do not have to answer any questions they do not want to answer. If your child decides to withdraw before this study is completed, data collected involving them will not be used in the findings of this study.

### **Contact Information for the Study Team and Questions about the Research**

If you have questions about this research, you may contact **Ursula Hilsdorf**, [ursula.hilsdorf@icsd.k12.ny.us](mailto:ursula.hilsdorf@icsd.k12.ny.us) and **Leslie Gates**, [leslie.gates@millersville.edu](mailto:leslie.gates@millersville.edu)

### **Contact Information for Questions about Your Child's Rights as a Research Participant**

If you have questions about your child's rights as a research participant, or you wish to obtain information, ask questions, or discuss any concerns about this study with someone other than the researchers, please contact the following:

Millersville University  
PO box 1002  
Millersville PA,17551

Dr. René Muñoz  
717.871.4457  
mu-irb@millersville.edu

This study has been approved by the Millersville University Institutional Review Board.

By signing this document, you are agreeing to \_\_\_\_\_[your child's **OR** the person's named below] participation in this study. Make sure you understand what the study is about before you sign. We will give you a copy of this document for your records. We will keep a copy with the study records. If you have any questions about the study after you sign this document, you can contact the study team using the information provided above.

*I understand what the study is about and my questions so far have been answered. I agree for \_\_\_\_\_(child's name) to take part in this study.*

Printed Subject Name \_\_\_\_\_

Printed Parent/Legally Authorized Representative Name and Relationship to Subject \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

**Consent to be Audio Recorded**

*I agree to allow my child to be audio recorded during interviews.*

**YES**\_\_\_\_\_ **NO**\_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_





<p><b>Date:</b></p> <p><b>Participant(s):</b></p>	
<p><b>Question:</b> What do the artistic processes of AP art students look like in a classroom environment?</p>	
<p><b>Descriptive notes:</b></p> <p>-Physical observations of participant artmaking process from Mace &amp; Ward's 2002 diagram.          Activities happening within the space/Interactions          Participants comments, quoted.</p>	<p><b>Memos:</b></p> <p>Questions and interpretations of students artistic process and classroom environment. Follow up questions.</p>
<p><b>Physical Space:</b> Document what parts of the space participant(s) interact with and their movement through the space.</p>	

## Interview Guide

### Introductory questions: Interview 1

As you know I'm interested in the process that you go through as you produce a work of art. I'm going to ask you specific questions about the things that you do when you make an art work, and also ask you about art making in general. First I thought it would be interesting to get some idea of how you set up the work space in the classroom where you create your artworks.

- Can you tell me about the classroom art space you work in?
  - Do you do all the parts of your artmaking here or are there other places you work on your artwork?
  - Can you tell me about how you organize your work space in the classroom before or as you work?
  - How might the classroom space influence the development of your artwork?
  - Are there people you interact with in this space during your artmaking? How might this influence the development of your artwork?
  - How long would you estimate it takes to make an artwork in class?
  - Are there deadlines for completing artwork in class? How can these deadlines influence the way your work develops?
  - How do you know when to move forward and create an artwork from your ideas?
  - What factors might determine that an idea doesn't become a final artwork?

I understand that you are developing a portfolio for this class. One section of the portfolio will be a section that you concentrate on a general theme or idea across multiple artworks. I want to step back and explore the process of your ideas and making surrounding your concentration section.

- Can you tell me if there any particular themes or concepts that developed or beginning to develop for this part of your portfolio?
- Is there a pattern that seems obvious across art works that you have been making for this class?

- What are some connections you are seeing between your artworks?

Using current work as an example: Interview 2

Now I want to focus on what you are working on in class now to explore your process of making an artwork. The following questions relate to the work or works you have just started.

- Can you tell me about the artwork(s) that you are currently working on?
  - Were there guidelines for this artwork?
  - What is the purpose of this artwork? Does it communicate something?
  - How did you develop your ideas for this artwork?
  - How long did it take to develop your initial idea into something that could become your artwork?
  - What are some things that you did, or will do to develop your artwork?
  - Have there been any difficulties? How have you addressed these difficulties?
  - What are the primary resources or materials for the current artwork(s)?
  - How has the work changed over time? What do you think has caused these changes?
  - How do you go about making decisions for the work?
- How do you choose what material to work with for your artwork?
- How do you come up with ideas for your artwork?
- While you are working on current artwork, do you gather information for upcoming works?
- Are there any procedures or things you do to gather information for an artwork?
- Do you consider who might be viewing this artwork(s) as you make it?
- When you finish your artwork; what happens to it then? Physically and conceptually?

## Approval to conduct research by building principal Jason Trumble via email.



**Ursula Hilsdorf** <ursula.hilsdorf@icsd.k12.ny.us>

Mon, Aug 26, 11:48 AM (2 days ago)



to Jason ▾

Mr. Trumble,

As part of my graduate studies for my masters degree I am required to conduct a research study. I am planning to do a research study about the artmaking process of AP art students and will be using volunteer student participants here at IHS. Before I conduct my research I am required to submit my proposal to the institutional review board of my university to make sure my study is ethically sound. In addition I need permission from my building principal to conduct the study here at IHS. If you are ok with this, could you please send an email response indicating your approval so that I can forward this to the review board. If you have any further questions about my research, I would be happy to answer them.

Thank you,



**Jason Trumble**

Mon, Aug 26, 3:24 PM (2 days ago)



to me ▾

Hello Ursula,

If the research findings will only be shared with your college, you can proceed. I look forward to reading your findings.

Thanks!

Jason



Completion Date 28-Aug-2019

Expiration Date 27-Aug-2022

Record ID 27443625

This is to certify that:

**Ursula Hilsdorf**

Has completed the following CITI Program course:

**Social & Behavioral Research - Basic/Refresher** (Curriculum Group)

**Social & Behavioral Research - Basic/Refresher** (Course Learner Group)

**1 - Basic Course** (Stage)

Under requirements set by:

**Millersville University of Pennsylvania**



Verify at [www.citiprogram.org/verify/?wfefaba8b-c0b1-44b2-85c6-0b9d31433cc1-27443625](http://www.citiprogram.org/verify/?wfefaba8b-c0b1-44b2-85c6-0b9d31433cc1-27443625)

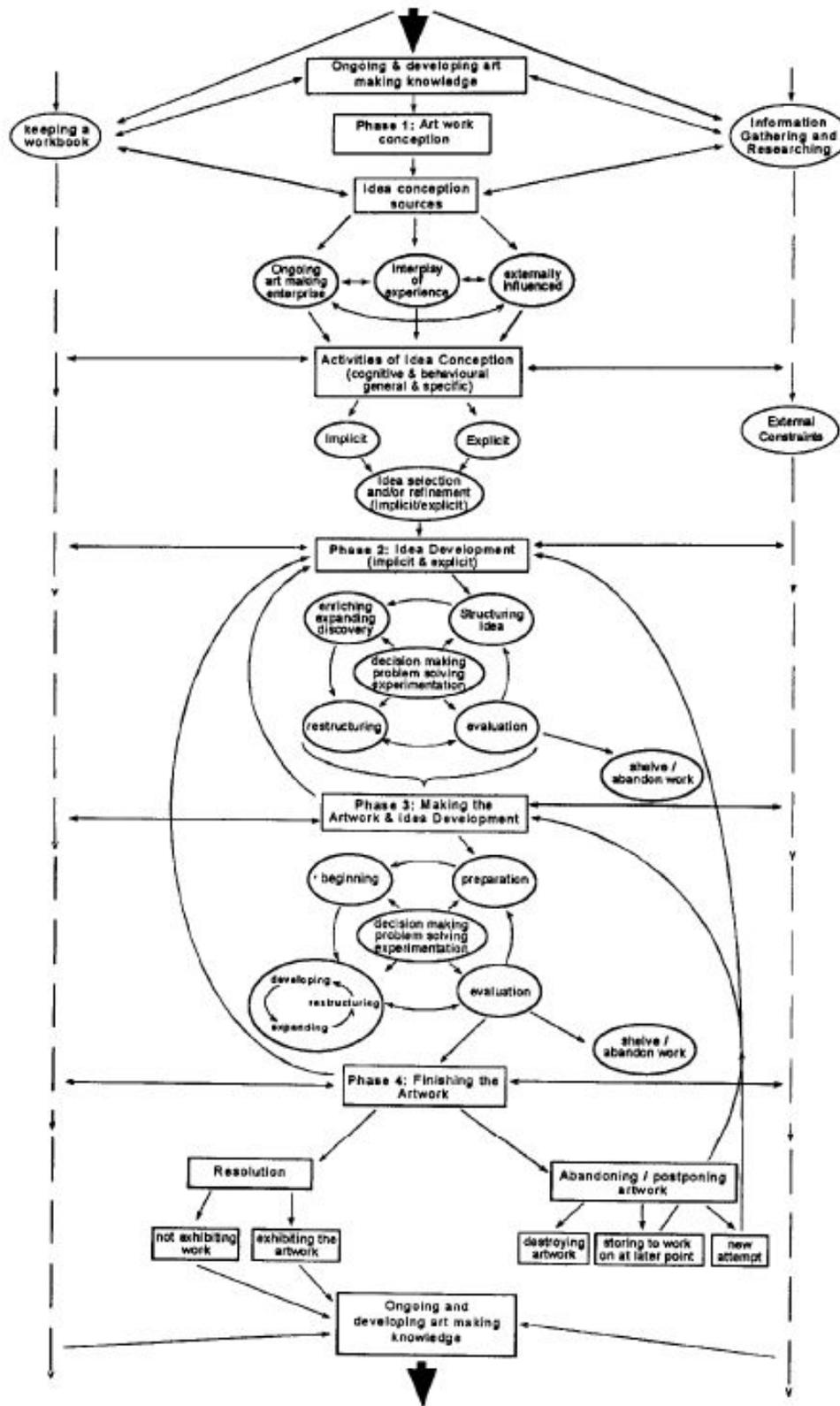
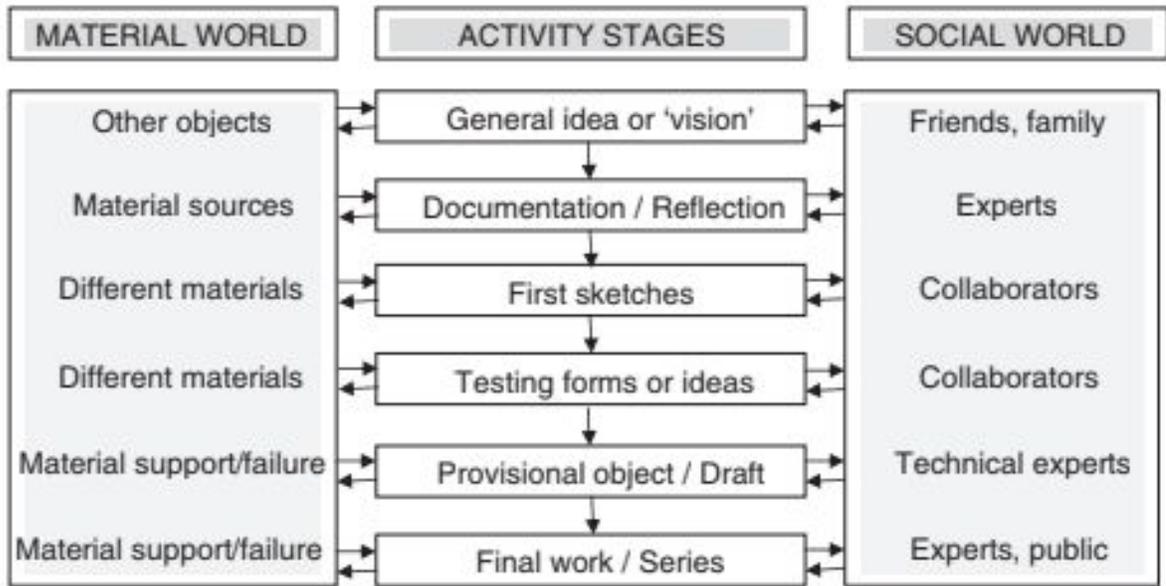
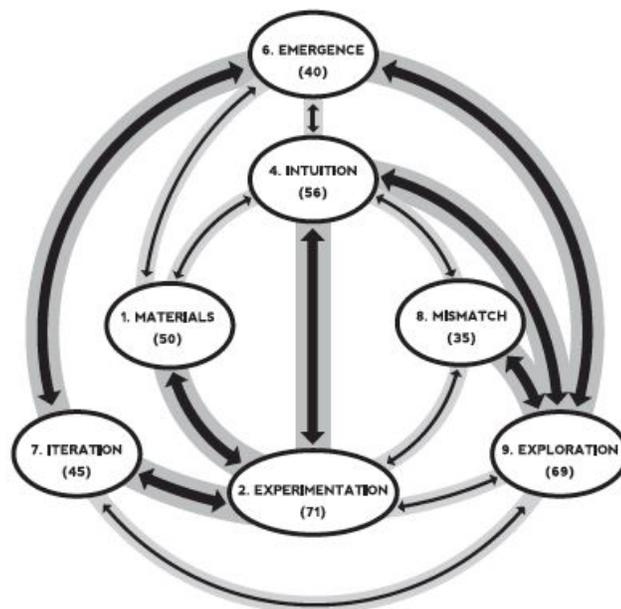


Figure 1. Diagram of the art-making process showing the four main phases, feedback loops and moderating variables (Mace & Ward , 2002)

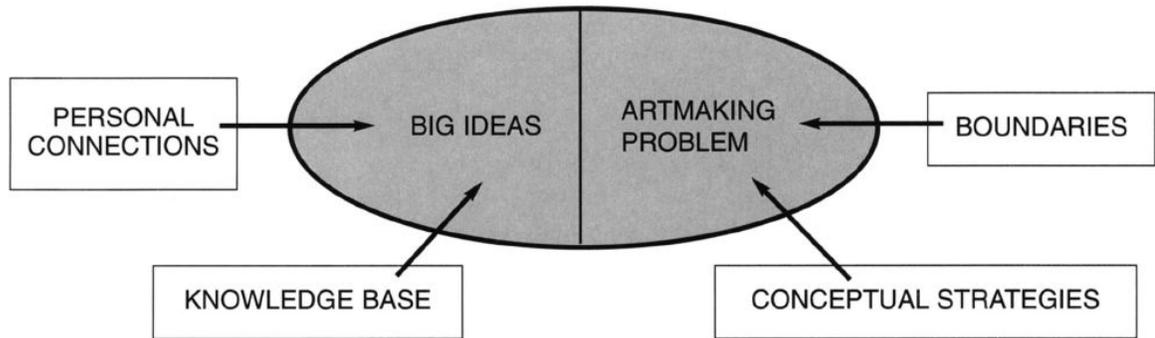


**Figure 2.** Activity stages in artmaking and link to the physical and social environment (Botella et al. 2013)



**FIGURE 1.** The emergent theoretical model of the process of visual creativity in MFA students, derived from the data in Tables 2 and 3. Arrows represent category combinations. Combinations that appear in four or more interviews were considered to be *strong* combinations and have thicker arrows. Each category is followed by the total meaning units it appears in. (Illustration by Nyla Smith).

**Figure 3.** Emergent theoretical model of the process of visual creativity in MFA students in Sawyers (2018) study.



**Figure 4.** Visual model of the artmaking process (Walker, 2004)