

Creative Journaling: Fundy Artist Residency Series “Beneath the Surface”

by

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ABSTRACT

A workshop for creative journaling was designed for the Fundy National Park Artist Residency Series “Beneath the Surface” in June of 2017. Nineteen artists and craftspeople participated in the workshop and the residency. After the residency program, the artists returned to their home studios to create work inspired by their time in Fundy Park. The showcase of this curated exhibit opened at the UNB Art Centre in October 2017 and is traveling throughout the province in the calendar year.

This project report is a summary, description and analysis of the creative process as it relates to “Beneath the Surface”.

DEDICATION

Dedicated to the creative maternal line in my clan: my grandmother Katherine Lang Schott, my mother Joan Lee Wiebe, my sister Katie Ann Wiebe, and my daughter Lena Katherine Beckley.

ACKNOWLEDGEMENTS

I would like to acknowledge that this event took place on the unceded territory of the Wabanaki People (the confederacy of the eastern and Atlantic tribes. Wolastoqiyik, Mikmaq, Passmaqouddy, Penobscot and Abenaki.)

I would like to thank the participants and organizers of “Beneath the Surface” for the opportunity to join this creative process. Your candor and willingness to talk about creativity and your artistic practice is inspiring. I would also like to thank the organizers of Craft NB for the invitation to participate as a workshop leader during this event.

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Project Description

Introduction

As a full-time faculty member at the New Brunswick College of Craft and Design (NBCCD) in Fredericton, New Brunswick, Canada, I have had the opportunity to pursue a Masters of Education degree at the University of New Brunswick on a part-time basis. I have found this program to be beneficial to my teaching practice at the college. Taking “Creativity in Education” in the fall of 2016 galvanized my interest in creativity and curriculum, and made the MEd Program much more relevant to my personal interests and also practice as an artist. My final work in this class included a brainstorming graphic we call “mind-mapping”. The use of the mind map graphic has become central to my own practice, and led to an artist residency in the summer of 2017 in Assisi, Italy. Through brainstorming I also came up with the idea of possibly teaching creativity workshops myself.

This project began as an independent study and further exploration of the emergent discipline of creativity in the winter term of 2017. I have been part of the teaching team for a class called “The Creative Process” at NBCCD for 7 years, and I knew that research in this area would benefit both my teaching and my own practice. I planned to develop augmented creativity exercises for my students, and I was also interested in the possibility of teaching creativity outside the college in the private sector. I branded my idea as www.creativityworkshop.ca and developed an on-line presence through social

media with facebook, instagram and a website. I began sharing salient articles and videos about visual art and creativity on these platforms, including my own paintings and other creative projects.

From this on-line presence, the opportunity to design and deliver a workshop on creative journaling for the “Beneath the Surface” Fundy Artist Residency came my way. What was originally going to be the development of a hypothetical workshop on creativity for my Master’s project at UNB instead became a concrete and deliverable workshop custom made for the Beneath the Surface Artist Residency in Fundy National Park June 5-9, 2017. The residency opened with my creative journaling workshop on June 5, 2017, nineteen artists were in attendance, selected by a jury through Craft NB.

While much of the literature about creativity focuses on the applicability of creativity to every person in every field, developing a creative journaling workshop for artists presented a unique and humbling challenge. Many of the participants were known to me, and some were colleagues and former students. Knowing my audience raised the bar with respect to developing creative journaling activities that would be of use to this already highly creative group of diverse individuals.

Creativity as a discipline is an emergent subject encompassing every discipline.

Creativity for artists, however, has always existed as a basic tenet. As it turns out, not all artists are particularly “creative”, nor are all artistic endeavors. In fact, in the class of teachers taking “Creativity in Education” in the fall of 2016, I felt strongly that I (as the

sole art teacher) was actually wrestling with the *lack* of creativity in many of the courses I was delivering to my students. For example I was marking colour wheels with a rubric for my thirty students (two classes) of Foundation Visual Arts students at NBCCD at this time, with absolutely no room for creative input from my students in the exercise.

I knew that the majority of the artists taking my Creative Journaling Workshop were fine craft artisans. This line of work often involves creating a prototype and then replicating this as a uniform “line” of production for the commercial market. Developing the initial design for a product does draw on an artist’s creative capacity. The conformity and repetition of production work, however, can be monotonous.

This assumption informed what I wanted to deliver in my workshop. For the artists participating in the Fundy Residency, the format of the program called each of them to reach deeper and perhaps wider in their practice in response to the immersive experience of the park residency, and without concern for the commercial outcome of the work. There was also the opportunity to create a one of a kind piece for the showcase of the work scheduled to open in October 2017 at the UNB Art Centre Gallery, University of New Brunswick and to travel throughout the province in the upcoming year.

Craft NB developed the overall program for the residency. Creative journaling was introduced early in the week, with the idea that the artists would use journaling to document their experiences throughout the residency week. The week was packed with immersive activities in the park, accompanied by park naturalists and historians. Instead

they toured the park by land and water en masse, learned facts about the history and flora and fauna of the park from resident experts and visiting scholars. The format of this residency disrupts the cliché of the lone artist in their studio. Rather the artists were students of the park for the week.

Methodology

Because the artists were participating in a residency week program and living communally, I felt this was an ideal opportunity to emphasize collaboration. One of the most convincing arguments for creative collaboration is made by Keith Sawyer in *Zig Zag: The Surprising Path to Greater Creativity* (2013). Sawyer is a jazz musician, and his research comes out of his own experiences as an improvisational jazz musician working in collaboration. Brain research shows that playing music that is memorized activates a different area of the brain than does improvised playing with another musician. Sawyer also includes the term “fuse” as part of his eight stages of creativity: (ask, learn, look, play, think, fuse, choose, make) to describe the facet of the creative process which combines unlikely elements or processes.

Nicholas Roukes in *Design Synectics* (1988) defines analogical thinking as “the process of linking unlike subjects”. Interdisciplinary artists work in this inventive space of synthesis in creative practice, and I took the opportunity to introduce this concept to the artists in my workshop. In particular I mentioned the possibility of recording sensory experiences from the residency week beyond the written and visual (sounds, textures,

etc.) I asked the artists to consider the possibility of making work from the residency that included a multi-media approach.

While many visual artists and craftspeople traditionally work in their own silos of creativity and production, the communal aspect of the Fundy Residency created the conditions where collaboration might actually take place. This was a chance to work together in the early stages of the creative process. I introduced collaboration as a possible goal for the artists, and planned an activity using mind-mapping where two artists were given the same word to map graphically (for example “tree”, “river”, “tide”, “beach”). After the artists individually created mind-maps of their word, I asked them to find the other person in the room who had mapped the same word. This served as both an ice-breaker activity on the first day, and also a tangible exercise in collaborative discussion around a topic related to residency week.

Lynda Barry uses “memory” as a vehicle for creativity with her students. *In What It Is* (2008), Barry asks us to consider “Other People’s Mothers” (pp.151-52) in a guided memory exercise in her workbook that becomes more and more specific. For example, eventually we are asked to choose one example of a mother from our memory and consider this person in a specific place. We are asked to write down the answers to such questions as: “How old are you? How old is she? Where are you? Why are you there? What is she doing? What is she wearing? What mood does she seem to be in? Is anyone else there with you?” (Barry, 2008)

Barry teaches creative writing and also graphic journaling. I used her idea for a memory exercise with the residency artists, which required them to do a bit of creative writing. I wasn't sure how that would be received with visual artists as my workshop participants, but it turned out to be a powerful opportunity for sharing a bit about a specific memory related to being either in Fundy Park, or by the seaside somewhere in the past.

I gave the artists about twenty minutes to write as specifically as possible the details of a one memory. We then had time for the artists who wanted to share their memory with the group to speak for a few minutes, or read what they had written. Some of the writing was in the form of free-association of words to tell a story, some were presented as a narrative, some artists drew a picture. Everyone was able to come up with something by mining their own personal previous experience at the edge of the sea. Several artists expressed amazement at what they came up with...a memory in great detail from long ago (in one case the memory was from childhood in Germany over fifty years ago).

I also introduced the concept of divergent and convergent thinking to the group, and asked in follow-up discussions how the artists placed themselves between these two polarities of "left and right brain" thinking. I defined divergent/right brain thinking as tending toward the non-linear, holistic, and open and convergent being associated with the function of the left brain; analytic, linear, numerical, conclusive. One artist, on reflection noted that he considers himself to be a combination of both, but noted that divergent thinking is where the creative part of his practice happens. Technical skill and

problem solving he considers a “combination of linear/convergent thinking and autonomous skill that is derived from training, repetition and practical experience.”

At the end of the residency the artists returned to their home studios, with the challenge of creating work for the “Beneath The Surface” group show. Craft NB planned for two follow-up meetings during the summer with the artists together again as a group to discuss work in progress. The diversity of the artists selected for the residency program made for dynamic in-progress critique sessions. For example seasoned artists with decades of gallery experience (such as Peter Powning) were able to contribute suggestions and encouragement to less experienced artists, as well as production crafts people who were making the leap to creating a one of a kind piece for the exhibition.

Further sharing of ideas between the artists happened during these group meetings, and the curator for Craft NB, Meagan Black was involved in these critiques with an eye towards refining and selecting work for the exhibition. The incubation of ideas that began in Fundy in a communal setting manifested after the residency by these nineteen individuals and the culmination of the curated “Beneath the Surface” group work. This show opened at the UNB Art Centre in October 2017, and is currently touring other galleries in the province of New Brunswick.

I developed a follow-up questionnaire on creative process for the artists (Appendix B) in the hopes of capturing some of their reflections on creativity after the residency. My one

respondent shared his insights on his own creative process and reflections on the residency experience. With respect to my question about collaboration, he noted:

“For me the residency was less about collaboration than about sharing time and ideas with other creatives. It didn’t end up being working collaboratively on artwork but collaborating in creating the atmosphere for an open creative experience.”

The intentional intimacy and diversity of the residency week created both space and time for the artists to have enriching and informal conversations. These conversations continued in the follow-up critique sessions held with the group later in the summer. As one artist put it, “the Fundy Residency had a wonderful collaborative spirit that engendered a special creative space.

From the survey, from discussions with the artists, from public presentations by the artists, and from the interviews conducted by Marie-Helene Morell and published in *Created Here* Magazine, I learned more about the creative process both during and after the residency week. The participating artists represented a diverse range of experience, ages, and backgrounds. Recent college graduates and seasoned professionals, male and female, French, English, German, Spanish speakers, artists from Maliseet and Mi’kmaq communities were all represented.

Coming from diverse backgrounds, the artists entered the residency week with various expectations. For artists with families and jobs, the residency week was a rare gift of time to dedicate to their creative process. For artists that create production work as part of their studio practice, this week was a chance to explore new ideas. One artist participated in a month long residency after the Fundy week, and he was able to dedicate

that full month of time to creating work for Beneath the Surface. He described this experience as transformative, where he believes he went from being a retired biologist who took art classes to a professional artist.

Residency

Each artist arrived at the residency with a personal association with the natural environment. Senior artists had been visiting the park for decades, and had memories of experiences triggered by workshop activities. All artists were conscious of the “Canada 150” funding that had created the residency. For Aboriginal artists in particular, the fact that Fundy National Park is unceded territory was a poignant aspect of the residency week. Artists with preconceived notions about what they might produce wrestled with their convergent vs. divergent tendencies. On the one hand wanting to be open-minded and exploratory, and on the other hand wanting to nail down a concrete plan for work inspired by the environment.

Early June on the Fundy coast is not yet summer! The artists were housed in pairs in the canvas “otentik” structures in the campground. Each unit is equipped with a heater and bunks, with communal cooking outside or in a cooking shelter. Much of the discussion happened after hours around the fire in the informal setting of the campground.

Many artists cited the depth of information provided by the park naturalists as one of the most significant parts of their residency experience. Deborah Payne, in an interview for Created Here Magazine (September 2017) related that:

“The wealth of knowledge of the park interpreters and their ability to share it with us blew me away. I’d come back from the guided walk of the day, my head filled with new information, facts, lore, history, and ideas. Lots of ideas. About forests, trees, bogs, plant life, rocks, insect life, salmon, the community of Point Wolfe at its heyday. Things I knew about in a general and vague kind of way, but had never really stopped to think about in any detail. The residency brought all those thing to life for me.”

The format of this program inverted the normal relationship an artist would have to research. Rather than identifying and seeking out the necessary information to accomplish a project (in a convergent style), the artists were provided with as much in-depth research on the many facets of the park as possible given the timeframe (in a divergent style). The artists took this information home and sorted through what they had experienced to create work for the exhibition.

Created Here Magazine, the brainchild of Marie-Helene Morell, is an on-line and print platform with the mandate to profile the creativity and production of artists of New Brunswick. Marie-Helene picked up the Beneath the Surface Residency Program in *Created Here*, and subsequently visited several of the artists in their studios. She profiled Deborah Payne and Steve Jones in the summer issues, and Chantal Khoury wrote a short piece about Ralph Simpson’s work with ash basketry during his residency Kingsbrae Garden for the September 2017 issue.

My visual presentation of this project includes background on the residency program, reflections on the workshop, follow-up images from the completed works in the Beneath the Surface show, and in-progress images of studio visits documented by *Created Here* magazine in visits to the studios of Steve Jones and Deborah Payne.

Conclusions

The spirit of the Fundy Residency is markedly different than most artist residency programs currently available. The residency was a collaboration between Fundy National Park and Craft NB at the outset. Whereas most artists in residence are left in relative isolation to focus on their work, these nineteen artists lived in close quarters and were educated on specific aspects of the park: its history and natural features. In a way this program served as a creative incubator for the participants. It takes a commitment to being open to new ways of thinking and new experiences to sign up for a chilly week in shared camping accommodations.

The selection process for this residency was conducted by a jury outside of Craft NB, and the diversity of participants was due to the selection criteria set out by Craft NB. This included provision for diversity in home town/ geography, age, experience, gender, and media. The jury was also mandated to select at least one artist that identified as Aboriginal (they selected two), and one diploma student from NBCCD (again the jury chose two). This diversity was cited as being a stimulating aspect of the experience by many of the artists.

Creative journaling was a central part of the Fundy Artist Residency Program and served also as the initial ice-breaker for the group of nineteen artists. Mind-mapping as a graphic representation of the creative process is a useful tool for artists to develop ideas and a vehicle for the manifestation of the visual solutions to problem-solving. While no two

artists elected to collaborate in the creation of a final piece, the collaborative aspect of the residency program informed the work of each artist, and influenced the outcome of the work produced for the final show after they returned to their “silos” of creativity and production.

The opportunity to share ideas and live together for a week was cited by many artists and the Craft NB organizers as a dynamic platform for the development of ideas. One artist, for example, mentioned that he “loved hearing other artists talk about their work and processes. There was excellent dialogue on many subjects and it was terrific that we were such a diverse group in so many ways.” Talking about medias, concepts, and creative problem-solving as a group was a rich experience, further enriched by the immersion in the landscape and the in-depth knowledge of the park interpreters and naturalists. All of these experiences informed the outcome that is the Beneath the Surface work touring as a comprehensive show.

The studio practices represented in Beneath the Surface are varied. Medias represented in the show include photography, felting, weaving, ash basketry, clay, foundry and other metal processes, to name a few. Despite these obvious differences, the creative processes underpinning each piece are actually quite similar. Each artist began with a divergent and open-minded approach during the week at Fundy gathering inspiration and information. This part of the creative process was especially rich in content due to the contributions of the naturalists and historians working with the artists during the residency week. Back in their own studios, the artists played with the many possible

solutions to the problem at hand. Eventually the creative process became more convergent in nature. Then each artist manifested a distilled idea into a physical form - clay, metal, wood, etc. in response to the experiences at Fundy Park.

Several of the artists ventured into new territory (for example, Jackie Bourque's piece includes documentation of a new "ephemeral" direction she is going with her work, and the addition of photography as a medium). Other artists stayed with a familiar medium (for example Ralph Simpson and ash basketry), yet pushed the previous limits of that medium (Ralph dramatically scaled up his objects with these pieces for Beneath the Surface). Many of the artists sought to combine or re-think disparate ideas into one unified piece. "Beauty in the Wreckage" by Steve Jones is an example of this aspect of creative problem-solving that includes the "fuse" aspect of creative thinking mentioned earlier (Sawyer 2013). Steve's piece literally fuses wooden material from "broken city/broken forest" as a concrete expression of how a whole can be actually greater than it's component parts. As one of my painting professors at Bowdoin College once wrote on the blackboard: " $1 + 1 = 2$ is true, $1 + 1 = 3$ is interesting". Steve's piece is more interesting in it's hybridity than a wooden vessel made of either material on it's own.

Personal Conclusions

The arc of this project has served as a laboratory for me personally. The bulk of my teaching experience has been in the trenches of foundation visual arts courses: drawing, design, colour theory and introductory principles of creative problem solving. While I do have the opportunity to work with senior projects and with upper level curriculum,

developing a workshop for participants who are professional artists and in many cases with more years of professional experience than I was a breakthrough for me.

Through this process, I developed confidence in my own abilities to develop and deliver custom curriculum on creativity. The success of this project enabled me to imagine transferring creative journaling workshops to other groups. For example, I am in discussions about creative journaling workshops with my friend Manuela Ciri in Italy who leads educational tourism trips in Europe for a company in Vermont. I believe everyone has the capacity to develop their creative potential, and creative journaling is a platform to participate in activities to stimulate creativity (such as memory, mind-mapping, and collaborative group exercises). In the case of the Beneath the Surface Residency project, the individuals involved were able to apply the principles of creativity to a higher level of practice than would students at the beginner level.

Having the concrete showcase of work completed through this residency brings the theory of creativity off the page, out of the sketchbooks, and into three-dimensional form. The arts writing in *Created Here* magazine added depth to my project report. I was not able to complete follow-up studio visits myself, but the residency and several studio visits were documented in this relatively new platform by Marie-Helene Morell. It's miraculous to me to think that in June 2017 none of this work existed. It was brought to life through a creative and collaborative process by each of these artists. Reading about creativity is inspiring. Seeing creativity manifested in the physical "Beneath the Surface" work is truly awe-inspiring.

Annotated Bibliography

Arnheim, R. (1971). *Art and visual perception: The psychology of the creative eye*, Los Angeles: University of California Press.

This book is a cornerstone of gestalt perceptual thinking and formalist visual structure. With respect to creativity, Arnheim presents a scaffold for talking about the formal qualities of visual imagery.

Barry, L. (2008). *What It Is*, Montreal: Drawn and Quarterly.

Together with “Syllabus” (2014), these illustrated books offer inspiration and activities based on Linda Barry’s own creative practice and life experience.

Unlike many authors on creativity, Barry is coming from a place of personal creative process as an artist for 30 years. She is funny, self-deprecating, and ruthless in her belief that everybody has stories to tell/illustrate.

Barry, L. (2017) thenearsightedmonkey.tumblr.com.

The tumblr account of Linda Barry. A brilliant format for communicating visually with students. Barry harvests video clips, pop culture, ephemera in vintage footage and incorporates this all as fodder for creativity and creative problem solving.

Carson, S. (2010). *Your Creative Brain*. San Francisco: Jossey-Bass.

Harvard psychologist with step-by-step suggestions for unlocking creative potential. Pop-psychology format with quizzes and categories for the classification of creativity.

Craft NB (2017) *Beneath the Surface* (catalog). Canada: Taylor Printing Group.

Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: Harper Collins Publishers.

Theory derived from observation and analysis of artists/painters getting lost in what we call “the zone” of optimal focus. Applicable across disciplines, especially performance in athletes.

Eisner, E. (2002). *The Arts and the creation of mind*. New Haven, CT: Yale University Press.

A structured argument for the utility of arts-based education and its applicability across disciplines. In particular the contrast between encouraging true creative thinking as opposed to rote academic “learning”.

Florida, R. L. (2002). *The Rise of the creative class: and how it's transforming work, leisure, community and everyday life*, Basic Books.

The significance of cities and what they offer as desirable lifestyle to attract what the author categorizes as the creative class. The new type of worker desired by

the reshaping of creative economies in contrast to say, resource dependent economies.

Gauntlett, D. (2011). *Making is connecting: The social meaning of creativity from DIY and knitting to You tube and Web. 2.0*, Cambridge: Polity press.

David Gauntlett on “maker” culture and the internet as a platform for creative collaboration in many disciplines. The emphasis is on collaboration as opposed to “making” for an audience.

Kaufman, S. and Gregoire, C. *Wired to Create: Unraveling the Mysteries of the Creative Mind* (2016). New York: Tarcher Perigee; Reprint edition.

This book is a recent compilation of some contemporary considerations of creativity. Written in a popular culture format with examples of creative genius. Emphasis on the paradoxical polarities within creative process and how creative people embrace this “messy” non-linear experience. This might be the most important take-away message from this text.

Kelly, R . (2016). *Creative Development*. Alberta: Brush Education Inc.

Comprehensive model for transformation of global society through education in creative problem solving K-12.

Lehrer, J. (2012). *Imagine : How creativty works*. NY: Houghton Mifflin Harcourt Publishing Company.

This is a case study format plus brain research/neuroscience with claims that creativity is available to all of us and not reserved for artistic genius. Like Keith Sawyer, John Lehrer gives us specific stories of how creative leaps and innovations happened.

London, P. (1989). *No More Secondhand Art: Awakening the Spirit Within*. Shambhala Publications Inc.

Peter London on tapping our inner resources for creative expression and bringing this ability out in our students. An argument for the nuanced difference between truly creative activities and activities that mimic creativity.

Piirto, J. (2011). *Creativity for 21st century skills: How to embed creativity into the curriculum*, Netherlands: Sense Publishers.

Practical deconstruction of traits and skills to foster in the classroom which are proven to enhance outcomes with respect to creative thinking and application. Piirto identifies seven “I”s: Intuition, Inspiration Imagery, Imagination, Incubation and Insight and combines this list with core attitudes and practices. This format makes creative practice feel like an attainable goal.

Pink, D. (2005). *A Whole New Mind*, NY: Penguin Group.

A structured argument for the increasing value of right-brained qualities in the present and future economies. With an abundance of resources we are free to pursue endeavors that fall into the categories of “creativity”. Before

abundance/without abundance our resources are directed towards survival and shelter, etc. Similar structure to the Keith Sawyer works cited.

Norman, A. (2007). *The design of future things*. New York: Basic Books.

Prophetic insights regarding smart technology and the interface with the human world. A consideration of design and philosophy that is current, not even futuristic.

Robinson, K. (2011). *Out of our minds: Learning to be creative*. Chichester, West Sussex: Capstone Publishers.

Ken Robinson illuminates what is wrong with our educational and training systems today vis-à-vis the reward structure (i.e. we are rewarded for following rules and conforming – not breaking rules and being truly creative). He clearly outlines the problems and provides a blueprint for how to solve those problems for the betterment of our future.

Roukes, N. (1988). *Design Synectics*. Worchester, Mass., Davis Publishers.

Also the author of *Art Synectics* (1982), Nicholas Rouke uses the premise of “synectics” or bringing together as the foundation for exercises to stimulate perception and visual problem-solving. His suggestions resonate with modernist considerations of form and design.

Sawyer, K. (2013). *Zig Zag: The Surprising Path to Greater Creativity*. San Francisco, California: Jossey-Bass.

Emphasis on the importance of collaborative play as pathway to greater creative expression. Especially useful considerations of collaboration and the creative process. One of the most helpful formats for thinking about creative problem solving as a group activity.

Seelig, T. (2012). *Ingenius: A crash course on creativity*. New York: Harper Collins Publishers.

Rebranding of creativity as the “Innovation Engine” Tina Seelig offers a strategies to boost the creative potential of anyone, in any field.

Veith, K. (1999). *From ordinary to extraordinary*, Worcester, Mass.: Davis Publishers.

Artist and arts educator offering a workbook style selection of exercises to bring to visual arts classes. A redesign of art projects that truly stimulate creativity and creative thinking by asking students to think and work outside of the box.

Appendix A

Letter to Artists

15 September, 2017

Dear Artist,

Thank you for your expression of interest in participating in my research project on "Creativity and Creative Problem Solving Journaling Workshop, Beneath the Surface Fundy Artist Residency Series 2017". The purpose of this research is to understand the potential implications of activities designed to stimulate new modes of creativity and problem-solving. Your participation will help refine the content of future workshops on creativity.

As a volunteer participant in this study, you are being asked to participate in a written questionnaire related to your personal creative process, and in particular your creative process with respect to your artist residency in Fundy National Park in June 2017. The results of this questionnaire may be used in the presentation of my Master's project in Education. Your participation is entirely voluntary, and you are free to withdraw from the study at any time.

This project has been reviewed by the Research Ethics Board of the University of New Brunswick and is on file as REB 2017-112.

All responses will be confidential; your specific answers will not be associated with you in my report or presentation. Your decision to complete the questionnaire and return it to me by email implies your informed consent for your contributions to be used in the manner described and under the conditions of confidentiality described.

Attached to this email please find the attached questionnaire; please fill this out and return your responses to me by email. If you would like a copy of my final report, please send me your mailing address.

If you have questions or concerns about the research, please don't hesitate to address them to me (creativityworkshop.ca@gmail.com) or to my supervisor Mary Blatherwick (mlb@unb.ca). If you wish to speak with someone not involved in this study, please contact Ellen Rose (erose@unb.ca).

I greatly appreciate your assistance in this research project. It was great to meet you in June, thank you for supporting my research.

Sincerely,

Jennifer Lee Wiebe, MFA
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Appendix B

Questionnaire

Questionnaire on Creative Problem-solving: Fundy Artist Residency Series

Convergent Thinking is categorized as being linear in nature: define the problem, do the research, devise strategy, execute strategy, evaluate results.

Divergent Thinking is categorized as being open in nature: problem is not defined and is open-ended, many solutions are possible, strategies for problem-solving evolve from the ideas developed along the way.

1. Do you self-identify as convergent, divergent, or a combination of the two in your approach to creative problem-solving? Please explain in your own words.

Collaboration has been identified in the current research on creativity as an important catalyst for creative problem-solving.

2. As artists, we often work in our own “silos” of creativity. Did you consider yourself to be a collaborative artist before the Fundy Residency? Did any ideas for collaboration come to you during your residency week? Please explain.

3. Our own memories can be a rich source of ideas for creativity and artistic production.

You each wrote in your journals about a specific memory at the beginning of your residency week. Did this activity or any additional memory play a part in the work you have developed for “Beneath the Surface”?

4. In reflecting back on your creative process for “Beneath the Surface”, is there anything that stands out for you as particularly significant about this experience? Please explain.

Thank you for your help!

Please return completed questionnaire by email to:

Jennifer Lee Wiebe

creativityworkshop.ca@gmail.com

Appendix C

Fundy Presentation

BENEATH THE SURFACE





STEPS to CREATIVE PROCESS

- 1. WONDER (record that)
- 2. LOOK, LISTEN, TASTE, TOUCH (record)
- 3. PLAY (record)
- 4. FUSE and COLLABORATE (record)
- 5. BE OPEN and FLEXIBLE, not RIGID (record paths not taken)
- 6. CHOOSE and MAKE, being open to changes (record iterations..)



CONVERGENT and DIVERGENT

Convergent thinking

- Define problem
- Do research
- Determine objective
- Devise strategy
- Execute strategy
- Evaluate results

END DETERMINES MEANS

Divergent thinking

- Problem definition is elusive or evolving
- Rational solution is not required.
- Methodical approach is unnecessary.
- Deadlines are flexible.

MEANS DETERMINE END

Mind Mapping

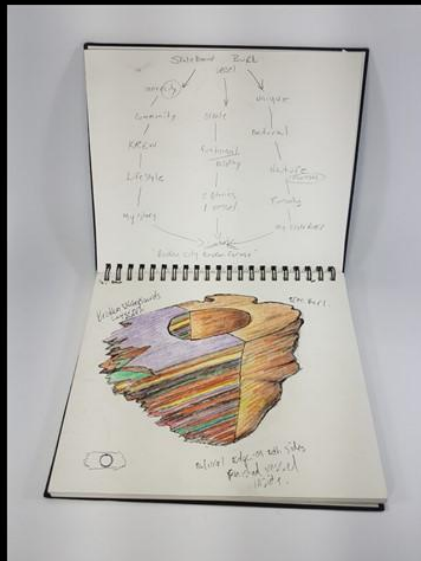
- A mind map is a diagram used to represent words, ideas, tasks or other items- linked and arranged around a central key word or idea.

Why mind map?

- to generate new ideas
- to visualize something that is hard to 'tie down'
- to structure and classify ideas
- to study information, to explore a word that you want to completely deconstruct
- useful in the writing process
- useful in problem solving

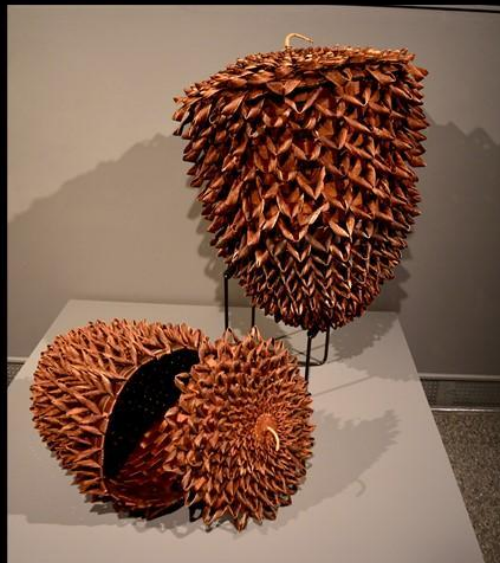




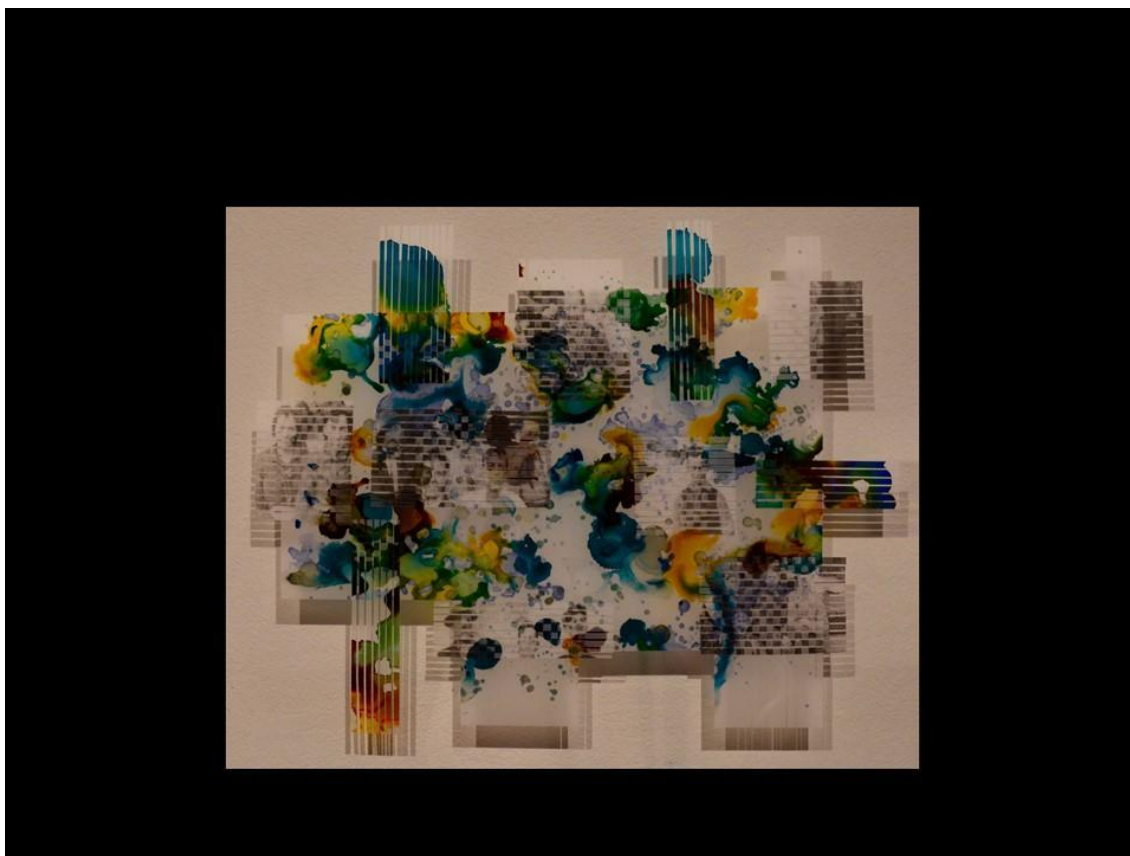












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Page 32 Steve Jones, artist. “Beauty in the Wreckage”. Black cherry burl, recycled skateboards & maple burl. Studio visit, photo credit Helene Morell, Created Here magazine.

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Page 36. Alyson Brown, artist. Fragments: Boarding House (detail) Media: paper weaving, alcohol ink. Photo by Jennifer Wiebe

Curriculum Vitae

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